



AY 2010 – 2017
Program Review

Art and Design

ART AND DESIGN COLORADO MESA UNIVERSITY

**AY 2010-2017
PROGRAM REVIEW**

**BACHELOR OF FINE ARTS:
ART
CONCENTRATIONS:
ART HISTORY, ART EDUCATION, K-12, AND STUDIO ART**

**BACHELOR OF FINE ARTS:
GRAPHIC DESIGN: VISUAL DESIGN**

**BACHELOR OF FINE ARTS:
ANIMATION, FILM, PHOTOGRAPHY AND MOTION DESIGN**

BACHELOR OF ART: STUDIO ART

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1. Introduction and Program Overview

a. Program description by level, identifying concentrations and minors as applicable

The Art and Design Department at Colorado Mesa University hosts four 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
- Art History

Bachelor of Arts
Studio Art

Bachelor of Fine Arts in Graphic Design, Visual Design

Bachelor of Fine Arts
Animation, Film, Photography and Motion Design

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.

b. Brief history of the program

1925	Founded as Grand Junction State Junior College, 39 students registered.
1933	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.
- 1994 First Graphic Designer hired.
- 1995 First Art Historian Hired
- 1996 Graphic Arts and Art Education K-12 Teaching Licensure implemented by the Art Department.
BA in Graphic Art added.
- 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.
- 2012 First Road Roller Printmaking Event
- 2013 co2, a biennial international Poster Exhibition launched.
- 2013 A Vandercook Letterpress was added to the department equipment
- 2014 Opening of the new downtown gallery (437 CO) and classroom after closing the on-campus gallery
- 2015 Extensive Photography Course work added to the department curriculum
- 2015 BFA in Animation, Film and Motion Design added.
- 2015 First Film Faculty position added.
- 2015 Artober Fest established.
- 2016 BA in Art: Studio Art added
- 2016 CNC and 3D Printing Technologies added to Curriculum
- 2017 Photography added to BFA in Animation, Film, Photography and Motion Design

c. Recommendations from the previous external review and progress made toward addressing them.

Eric A. Brown, Visiting Evaluator from Southern Utah State University - October 2009 Program Review Recommendations

(Mr. Brown held a position with the NASAD, National Association of Schools of Art and Design as a reviewer and as such wrote his report with this accreditation organization in mind.)

The Art Department was commended for the switch to BFA programs (The switch from BA to BFA occurred in 2005.) and advised to view this as an ongoing process to integrate the issues of

standard of curriculum, resources, facilities and faculty. The advice was to understand, *"that such issues are generally more exacting and rigorous in the specific discipline for professional degrees than they are for liberal arts degrees."*

Recommendation 1:

The intention of this statement was clarified that all programs within the department require a formal portfolio review. At this time and currently, the department only requires a formal portfolio review for the BFA in Graphic Design: Visual Design. The advice was to apply this requirement to the Art Education K-12, Art History and Arts Administration (no longer offered) degree.

Response to Recommendation 1:

The degree options without portfolio reviews provide options for those students who do not wish to pursue a professional career in the Fine Arts. The department added a BA degree in studio art that was offered for the first time in the 2016-2017 academic year. This may become that option now and future discussions may be had regarding portfolio reviews.

Recommendation 2:

The reviewer advised that *"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."*

He advised that the BFA Concentration in Studio Art should add 6 credit hours of course work to require 30-42 credits to meet NASAD standards. In addition, the department should consider designating specific emphasis by selecting specific course work in ceramics, sculpture, painting, drawing, or other designated areas. It was his opinion based on NASAD guidelines that a BFA in Art should provide opportunities for "Emphasis" in one or more specific fine art areas. He stated, *"this is, in fact, a common difference between a liberal arts degree and a professional degree."*

Response to Recommendation 2:

The idea of "Emphasis" areas was discussed and a consensus among the faculty could not be found since there was some opposition. Instead, a compromise was made which led to requiring all majors to complete a 200-level studio art in each media area offered by the department (excluding photography which does not suffer from low enrollment).

Recommendation 3:

The Art Education K-12 degree is short 12 studio art credits to conform to meet NASAD standards or re-title the degree as a BA or BS degree. However, he thought the BFA degree was preferable since it would give aspiring teachers more content specializations that inevitably would be required of them as a professional. He thought the credit hour requirements for each area in the degree needed some rearranging in art and design studies and art education methods to meet national standards.

Response to Recommendation 3:

The department never pursued this recommendation since we are following strict State of Colorado guidelines for the Art Education K-12 degree.

Recommendation 4:

The BFA in Art History degree is short 21 studio art credits to conform to meet NASAD standards. Alternatively, the degree could be changed to a BA with a foreign language requirement being increased to give students increased competency in that area.

Response to Recommendation 4:

The department never pursued this recommendation since we were limited by State of Colorado guidelines for how many degrees we could offer based on enrollment numbers. (A degree needs to graduate 21 every 5 years.) This restriction was recently removed. We have hired a new Art Historian who will begin in the 2017-2018 academic year. This person was hired with the expectation that the department will move the current BFA in Art History to BA in Art History under her guidance.

Recommendation 5:

The BFA in Graphic Design in Print credit hour distribution was recognized as meeting NASAD standards. The only recommendation here was to develop a specific Art History course in design history.

Response to Recommendation 5:

The department completed this recommendation with the creation of ARTH 324 History of Graphic Design and requires it of all Graphic Design majors.

Recommendation 6:

The BFA in Graphic Design in Animation was identified as 12 credit hours short in the study of art and design and its history to conform to meet NASAD standards. The recommendation here too was in the development a specific Art History course in design history.

Response to Recommendation 6:

The department completed this recommendation with the creation of ARTH 324 History of Graphic Design and requires it of all Animation, Film and Motion Design majors.

Recommendation 7:

Increased contact hours for all upper-division studio-based courses in studio art and graphic design are needed to meet NASAD standards. In short, the instructional load would be 4 credit hours for each upper-division studio-based course. Therefore, if a faculty had three such classes then he or she would have a full 12-credit load for the semester.

Response to Recommendation 7:

The department considered this request but did not pursue it since it would require the addition of 3 new faculty to teach what the current faculty are already teaching. It was felt that the administration would not approve cutting the work load of faculty during a period of already strained budgets.

Recommendation 8:

The department should consider adding an Art History Internship course.

Response to Recommendation 8:

The department completed this recommendation with the creation of ARTH 499 Internship and it is currently an option for all Art History majors.

Recommendation 9:

Increased offerings in web design content should be added to address the feedback received from current graphic design students and alumni. Studio Art alumni and students requested more content in practical issues such as billing, client relationships, marketing, safety, material suppliers, framing, construction of sculpture bases, fundraising, gallery relations, hanging exhibitions, applying to graduate schools and the offering of academic painting techniques. The reviewer did note that many of these issues were being addressed within current course offerings.

Response to Recommendation 9:

The department completed this recommendation with the creation of ARTG 406 UX Design and requires it of all Graphic Design majors. The issue was addressed for the BFA in Studio Art majors by including it within the content of the Senior Seminar course. However, the increased need for web-based work in all program areas may necessitate further expansion of these areas to meet student demand.

Recommendation 10:

Increased holdings in the library collection relevant to the study of art and design.

Response to Recommendation 10:

The department continues to work with the library to increase holdings.

Recommendation 11:

Create a more rapid replacement plan for computers in the labs than the current six-year time span.

Response to Recommendation 11:

The department discussed this recommendation with the President of the University who agreed to a five-year replacement plan for computers in the labs. However, this was never included in the budgets for either IT or the Art and Design Department and remains under a six year replacement plan.

Recommendation 12:

Numbers of students in Graphic Design calls for increased faculty in that area.

Response to Recommendation 12:

The department completed this recommendation with the addition of a faculty member in Graphic Design. However, when the Animation degree moved out of the Graphic Design program it took faculty away from that program. Today the department struggles most in hiring qualified Graphic Design faculty who hold a terminal degree. The hire of another person in the area of Graphic Design who specializes in web could solve the needs of both Graphic Design and Studio Art majors needing a broader focus in these areas.

Recommendation 13:

Move towards NASAD, National Association of Schools of Art and Design accreditation for the department.

Response to Recommendation 13:

The department considered this request but did not pursue it since it would require the addition of 3 new faculty to teach and State of Colorado guidelines appeared to hinder modifications to the degrees that would make them compliant. The department may want to revisit this recommendation since Metro State University, a sister institution in Colorado was able to gain this accreditation standard.

Other recommendations regarding the BFA in Visual Arts Administration have not been elaborated upon since the degree was deleted the following academic year after the departure of a faculty member.

d. Mission statement and goals for the program, including the program's centrality to CMU's role and mission and strategic plan, and as applicable, how it adds value to the region.

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 four 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, graphic design and animation, photography, film and motion design. 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 March 11, 2017 reads as follows:

"The Art and Design Department at Colorado Mesa University 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 the production of art and design."

The art faculty believes this to be a more comprehensive statement of our goals and mission today. These departmental principles are consistent with the Colorado Mesa University Institutional Mission Statement and the Institutional Vision and Values as stated in the Colorado Mesa University 2017-2018 Catalog, p. 7, particularly the emphases on "A curriculum, often bridging liberal education and professional programs, that successfully prepares students for the 21st century in the areas of personal and social responsibility, civic engagement, ethics, and intercultural/ global learning."

GOALS FOR THE PROGRAM

While the Art Department serves to fulfill the university'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 321 students. Consistent trends in student majors can be seen in the last five years for Art Education K-12 (average of 34 majors), Studio Art (average of 86 student majors), and in Graphic Design (average of 91 student majors).

The 2010 –2017 time-period saw quite a few curriculum redesigns and restructuring for degrees in the Art and Design Department. This was a result of new faculty and the addition of a BA in Studio Art degree. Another significant curriculum redesign, was done to the BFA in Art: Studio Art concentration, which made it a requirement for students to take 200-Level course work in nearly all media offered. This included course work in ceramics, drawing, painting, printmaking and sculpture. In addition, a sophomore seminar was added to help the studio art faculty reach their incoming cohorts of students and hopefully improve retention.

Similar initiatives were implemented in Graphic Design and the Animation areas to allow new opportunities for freshman students to get involved with their respective fields early on in their academic careers. This course work is low-impact with hands on activities/assignments that allow students to experience their fields without the rigor or stress of upper-division courses.

The Graphic Design program restructured by removing the Animation area as a concentration under its umbrella BFA. The degree added new course work in typography (including

Letterpress) and in illustration, making the program heavily illustration based to meet the current design trend of “hand-made” in the industry.

As Animation moved away from the Graphic Design program, it restructured to include more offerings in film, photography and motion design. The prefixes for the area were changed to the ARTA designation to further distinguish the areas from graphic design. The new BFA degree is now Animation, Film, Photography and Motion Design.

Most of these changes were implemented without the need for additional funding or faculty with the exception of the new Animation, Film, Photography and Motion Design program.

The number of students in the next few years should be an indicator of how well the new degree restructuring has impacted both retention and enrollment numbers.

See Appendix A for student majors in all programs and note that the Animation, Film, Photography and Motion Design has only two years-worth of data for the past five years.

Credit hour production (See Appendix A) in the past five years has steadily increased and indicates the increased interest and need for the Art and Design 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 Department’s programs. There were eight full-time faculty in 2009 and today there are ten full-time faculty and an average of 14 part-time faculty each semester, both an increase from 2009.

In addition to providing delivery of courses for Art and Design Department majors, the Department offers four Essential Learning 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. Part-time faculty teach these courses at this point in time. A few night courses are offered to accommodate student schedules and heavy building use during the daytime. Enrollments in these Essential Learning courses account for over half of the credit hours delivered by the department and indicates a need for additional full-time faculty. (*See Appendix A*).

NEW GALLERY: An important component of the Art and Design Department program is the 437 CO Art Gallery. This cultural outreach provided by the 437 CO Art Gallery offers students, faculty, and the local community an opportunity to experience professional exhibitions by Colorado Mesa University faculty, artists from around the world and CMU student exhibitions. The gallery, operated by students under faculty management, hosts 9 - 10 exhibits each academic year. These exhibits are supplemented by student exhibitions at the Western Colorado Center for the Arts, a local community art center.

Increased enrollment in Essential Learning (Formerly known as 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 and Design Department in the past five years is the best indicator of need and demonstrates the importance of a program in Art on campus.

There are unique needs required by all of the program areas within the Art and Design Department. The overwhelming and quite obvious need is that of dedicated classroom spaces required for the respective Studio, Graphic Design and Animation, Film, Photography and Motion Design programs. When the printmaking room was enlarged it eliminated a general-purpose studio classroom. This created a need for an additional general-purpose studio classroom with work tables, seating and washout sinks. A classroom of this type would accommodate Essential Learning course work including ARTE 101 Two-Dimensional Design. There are on average six to seven sections of this course each fall and spring semester.

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 majors complete a formal portfolio review and written examination. Students must pass both in order to continue into upper division courses. Studio Art majors must complete the Sophomore Seminar class where they are evaluated for their readiness to pursue work for their BFA Senior show.

Art Education serves three distinct student groups through collaboration with the Colorado Mesa University 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. All concentrations require a minimum of at least three credit hours of upper-division art history courses. The studio art concentration requires three lower-division and two upper-division art history courses. The Art Department offers a BFA concentration in Art History, which requires three lower-division and eight upper-division art history courses. The Art Department offers a BFA concentration in Art Education K-12, which requires two lower-division and two upper-division art history courses. The BFA in Graphic Design and the BFA in Animation, Film, Photography and Motion Design both require two lower-division and one upper-division art history course. The BA in Art requires two lower-division and two upper-division art history courses. In order to meet the demand for upper-division art history courses, we offer two

upper-division courses each semester. All of this is delivered by a single, full-time position and supplemented with adjunct instructors. This situation works as it is because of the online instruction that supplements the land-based offerings in art history.

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. Since the move to a larger art gallery, we have space for large or historic art works, but lack sufficient funding to borrow exhibitions 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 five years Art Department faculty members have taught courses or led student trips that have included travel components all over Europe including the UK, France, and Italy. Future trips planned include Germany, Switzerland, and Japan.

Many of the disciplines in our department have started discipline-specific clubs. Descriptions of each club are as follows:

Animation, Motion, and Photography: AMP for short, is a club created by and focused on students in the Animation, Film, Photography, and Motion Design major. Club members offer support and guidance to their peers while also having some fun. The club creates opportunities for members to learn and grow as individuals and as a team outside of the classroom through guest speakers, field trips, and their version of boot camps. They are a warm and welcoming family that wants to grow networks and relationships even outside of the Department of Art and Design, so if any student is interested in animation, film, acting, writing script, just a hobby outside of their major, speaking Klingon, has mastered the Jedi sword, enjoys cartoons of ANY kind (we are Disney geeks too), would like to discuss the Marvel vs. DC universe, or is addicted to Netflix, then this is the club for them.

Ceramics Club: In the fall of 2015, the Ceramic faculty re-organized the CMU clay club, which is a ceramics student organization with an average of 15 students. CMU Clay club is to support and encourage students in a positive environment for the development of artistic endeavors using clay. Ceramic faculty advises the club to organize at least 3 events (Mother's-day sale, Christmas sale, and Artober festival) on campus for club fundraising. The clay club is able to help members attend international/ national ceramic conferences and gallery openings or to invite ceramic artists to CMU.

During the past two years, ceramic club members attended NCECA 2016 (National council of the Education on Ceramics Arts) in Kansas City and NCECA 2017 in Portland, OR.

Three ceramic students visited Red Lodge Clay Center in Montana in Nov. 2016.

The ceramics club has invited ceramic artist, Harris Deller to CMU for workshop/lecture fall semester, 2017.

CMU Printmaking Guild: The CMU Printmaking Guild is a student club that was formed by a group of upper division Printmaking students in 2015. It averages a dozen members. The club actively fundraises by live-printing woodcut prints onto T-Shirts. They used the funds during the spring break of 2016 to travel to Albuquerque, New Mexico to visit the Tamarind Institute of Lithography, Takach Press, and New Grounds. They plan more travel in the future. They also have the goal of partially funding one or more student's travel to Frogman's Printmaking Workshops in the future.

Mesa Emerging Designers: (MED) is a student run, AIGA recognized community of student designers in the Graphic Design program at Colorado Mesa University. There are appointed positions, co-presidents and multiple communications directors, that organize events, help guide and inspire other students, and bring together a tight-knit design community in the school. Every semester they create opportunities for design majors to experience the design industry outside of school with things like field trips to the front range to attending design conferences in Dublin Ireland. Currently there are approximately 60 members.

Sculpture Guild: The Sculpture Guild is a student run organization that was established in 2013. The purpose of the sculpture guild is to serve as an extra-curricular activity in which students with an interest and focus in the field of sculpture may participate in activities, field trips and conferences related to contemporary sculpture. The sculpture guild has multiple fundraisers each semester ranging from the creation of the homecoming mascot effigy to community iron pour scratch block workshops. The capital gained in these fundraisers is used towards travel and conference fees for the sculpture guild to expand their horizons in the contemporary art world beyond the confines of campus. To date the sculpture guild has attended and participated in conferences and symposia in Birmingham, AL (twice), Laramie, WY, Phoenix AZ and Crested Butte, CO, (twice).

In addition to club activities, academic internship learning opportunities are required for Art Education degree candidates and are optional for all other degree programs in the department. The Art Education students maintain a close working relationship with the Teacher Education Department who work to provide optimal placements for these 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 other program areas (available for elective credit by student request) 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 firsthand 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.

e. How the program's curriculum supports other majors/minors and general education requirements, as applicable

The Art and Design Department offers Essential Learning course work in ARTE 101 Two-Dimensional Design, ARTE 102 Three-Dimensional Design, ARTE 115 Art Appreciation, ARTE 118 History of Art: Prehistory to Renaissance and ARTE 119 History of Art: Renaissance to Present. All Essential Learning courses offered by the Art and Design Department are classified as Guaranteed Transfer courses in the State of Colorado. In addition to these Essential Learning courses, the department supports the Teacher Education Department with an ARTD 410 Elementary Art Education Methods. Every Teacher Education candidates pursuing licensure take the ARTD 410 course to complete their preparatory requirements.

f. Locational/comparative advantage

All Art and Design land-based courses are offered in Grand Junction with selected courses available in Montrose and concurrent offerings. Our online coursework allows for a larger audience and occasionally will pull in students from outside the western slope.

Our location provides very few advantages, but opportunities for students and faculty do exist in the area. These come in the form of galleries, internships and collaborations with local businesses who have a variety of artistic applications.

g. Any Unique Characteristics of the program:

The Art and Design department is the largest program on the western slope of Colorado and eastern Utah. Unique characteristics of the program include a metal casting facility and our graphic design program has the most extensive course offerings in the state of Colorado.

2. CURRICULUM

a. Describe the program's curriculum in terms of its breadth, depth, and level of the discipline.

The curriculum in the Art and Design program focuses on five distinct disciplines. Students can focus on Studio Art; Graphic Design: Visual Design; Animation, Film, Photography, Motion Design; Art History and Art Education K-12. All students within the department take the same foundation level classes, which help prepare them for their specific discipline. These classes are two-dimensional and three-dimensional design, foundation drawing, and a yearlong survey class in Art history. These foundation classes address the students to begin the specific work in their major.

Studio Art: The studio art concentration offers all levels of coursework in drawing, painting, printmaking, 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 pursuing a Studio Art concentration in the development of a body of artwork they are required to exhibit at the end of their senior year. (Applies to the BFA in Art: Studio Art Concentration

only.) Upon graduation students are prepared to pursue a career as an artisan or continue with graduate studies in art.

Studio art majors are now required to take all of the five 2 and 3-D disciplines (drawing, painting, printmaking, ceramics, or sculpture) in their sophomore year. This gives each student exposure to a particular discipline so they can focus more deeply in their junior and senior years on one or two particular disciplines. This change began in fall 2017.

Animation, Film, Photography, and Motion Design is a new program implemented in fall, 2015. The name was changed to Animation, Film, Photography, and Motion Design in 2017. It was previously part of the Graphic Design program. The B.F.A. in Animation, Film, Photography and Motion Design (AFP&MD) is unique. After completing traditional freshman-level composition and drawing courses, AFP&MD majors enter a three-tiered program of study. The first tier consists of courses in the principles of animation, film, photography, and motion design—courses designed to outline the specifics of each area and the relationships connecting the areas to each other. The second tier follows with intermediate-level courses in which students apply and expand upon earlier basic concepts while exploring more complex applications and completing projects that address the interaction of time, motion, and space. Finally, the third tier offers advanced levels of study providing opportunities for majors to produce a more individual and high-quality portfolio coupled with options for experimentation, collaborative work, and travel. Another unique offering of AFP&MD are the possible experimental combinations of multiple areas of study in animation, film, photography and motion design. Students at the senior level have opportunities to integrate all four AFP&MD areas or focus on various combinations of digital techniques. Students are encouraged to follow their passions and interests and focus on the area or areas most suited to their individual career goals.

The Visual Arts Administration discipline was eliminated due to the departure of a lead faculty member in the area and low student enrollment numbers.

b. Program currency. What curricular changes have been made since the last program review?

BFA of Fine Arts in Art

Art, Concentration: K-12 Teaching

The “Art Core” totaled at 18 credit hours. Today the Art Core has been retitled “Foundation Courses” the course work continues to total 18 credit hours. The six Foundation Courses in 2009 included ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), ARTS 151 Foundation Drawing (3) and ARTS 251 Figure Drawing (3). Today, one course, ARTS 251 Figure Drawing (3) was removed and replaced with ARTS 152 Foundation Drawing II (3).

The “Art Specialization” course work consisted of 24 semester hours and still does today. The 24 Art Specialization courses consisted of ARTS 231 Fibers Workshop I (3), ARTS 241 Clay

Workshop I: Hand Building (3), ARTS 271 Printmaking: Intaglio and Relief (3), ARTS 291 - Foundation Painting (3), ARTH 315 - Nineteenth-Century Art (3) and ARTH 316 - Twentieth-Century Art to 1950 (3) and the remaining 6 hours were choices from a list of studio art course work. Today the Art Specialization courses remain at 24 semester hours with ARTS 110 - Digital Photography (3) replacing ARTS 231 Fibers Workshop I (3), ARTS 271 Printmaking: Intaglio and Relief (3) was renumbered at ARTS 274 Printmaking: Intaglio and Relief (3) and ARTS 291 Foundation Painting (3) renamed as ARTS 291 Beginning Acrylic Painting (3) and the remaining 6 hours are choices from studio art course work.

The degree today is 120 credit hours after the removal of 1 semester hour of Teacher Education Courses and 3 semester hours of elective course work.

Art, Concentration: Art History

The "Art Core" totaled at 18 credit hours. Today the Art Core has been retitled "Foundation Courses" the course work continues to total 18 credit hours. The Foundation Courses in 2009 included ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), ARTS 151 Foundation Drawing (3) and ARTS 251 Figure Drawing (3). Today, one course, ARTS 251 Figure Drawing (3) was removed and now the Foundation Courses total 15 semester hours.

The "Art Specialization" course work consisted of 6 semester hours in ARTE 300 Exh. & Vis. Arts Admin. (3) and ARTE 494 Senior Seminar & Portfolio (3). Today the "Art Specialization" course work consists of 9 credit hours in ARTH 220 History of Modern Art (3), ARTS 152 Foundation Drawing II (3) and ARTE 294 Sophomore Seminar (3), all new courses since 2009.

The "Art History" course work consisted of 24 semester hours and still does today.

The "Art Studio 200 Level" course work consisted of 9 semester hours and still does today.

The "Art Studio 300 Level" course work consisted of 9 semester hours and still does today.

The "Art Studio 400 Level" course work consisted of 6 semester hours. One course was removed and now the Art Studio 400 Level totals 3 semester hours.

Art, Concentration: Studio Art

The "Art Core" totaled at 18 credit hours. Today the Art Core has been retitled "Foundation Courses" and the course work continues to total 18 credit hours. The six Foundation Courses in 2009 included ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), ARTS 151 Foundation Drawing (3) and ARTS 251 Figure Drawing (3). One course, ARTS 251 Figure Drawing (3) was removed and replaced with ARTS 152 Foundation Drawing II (3).

The "Art Specialization" course work consisted of 9 semester hours in ARTE 300 Exhibition & Visual Arts Admin. (3), ARTE 494 Senior Seminar & Portfolio and ARTE 497 Senior Exhibition (3). Today the "Art Specialization" course work has been removed. In addition, the ARTE 300 Exhibition & Visual Arts (3) and ARTE 497 Senior Exhibition (3) courses have been deleted from the program and the catalog.

The “Art History” course work consisted of 12 semester hours of 300/400 level course work. Today it consists of nine semester hours of course work. The nine semester hours include ARTH 220 History of Modern Art and six semester hours of ARTH 300/400 level course work.

The “Art Studio 200 Level” course work consisted of 9 semester hours of choices from studio art course work. Today the Art Studio 200 Level course work consists of 15 semester hours in ARTS 251 Beginning Life Drawing (3), ARTS 274 Printmaking: Intaglio and Relief (3), a choice between ARTS 241 Beginning Hand Building (3) or ARTS 242 Beginning Wheel Throwing (3), ARTS 291 Painting I and ARTT 270 Sculpture I (3).

A new section was added in 2016 called Professional Practice consisting of 6 semester hours. The six semester hours of course work include ARTE 294 Sophomore Seminar (3) and ARTE 494 Studio Art Senior Seminar (3).

The “Art Studio 300 Level” course work consisted of 12 semester hours of choices from studio art course work. Today it consists of 15 semester hours of choices from studio art course work.

The “Art Studio 400 Level” course work consisted of 12 semester hours of choices from studio art course work and still does today.

Art Minor: Studio Art

The Art Minor in Studio Art has not changed since 2009.

BFA of Fine Arts in Graphic Design: Animation Concentration

The BFA in Graphic Design: Animation Concentration was deleted and a BFA in Animation, Film, Photography and Motion Design was created.

The “Art Core” totaled at 30 credit hours. Today the Art Core has been retitled “Foundation Courses” the course work totals 15 credit hours. The 30 semester hours of Foundation Courses in 2009 included ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), ARTS 151 Foundation Drawing (3), ARTS 251 Figure Drawing (3), ARTS 291 Foundation Painting (3), ARTH 315 Nineteenth-Century Art, ARTH 316 Twentieth-Century Art to 1950 and ARTS 351 Drawing Workshop I. Today the Foundation Course work consists of ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), and ARTS 151 Foundation Drawing (3).

The 6 semester hours of Art History course work in ARTH 315 Nineteenth-Century Art, ARTH 316 Twentieth-Century Art to 1950 was replaced with one 3 semester hour Art History course, ARTH 324 History of Graphic Design (3).

The Graphic Design Animation Concentration course work consisted of 36 semester hours in ARTG 215 Graphic Design I (3), ARTG 221 Graphic Design II (3), ARTG 225 Introduction to Animation (3), ARTG 301 Computer Illustration (3), ARTG 324 Animation I (3), ARTG 325 Animation II (3), ARTG 337 Illustration & Storyboard (3), ARTG 405 Web Site Design (3), ARTG 424 Animation Studio I (3), ARTG 425 Animation Studio II (3), ARTG 493 Portfolio Construction (3) and ARTG 499 Internship (3).

Today the Animation, Film, Motion Design Concentration course work consists of 48 semester hours of ARTA 123 Lights! Camera! Action! (3), ARTA 222 Principles of Digital Photography (3), ARTA 223 Image and Motion (3), ARTA 224 Principles of Film and Motion Design (3), ARTA 225 Principles of Animation (3), ARTA 322 Intermediate Photography (3), ARTA 323 Character Design and Story Concepts (3), ARTA 324 2D Animation and Motion Design (3), ARTA 325 3D Digital Modeling (3), ARTA 326 Digital Filmmaking (3), ARTA 327 Sound Principles and Production (3), ARTA 422 Advanced Photography and Studio Lighting (3), ARTA 424 Animation, Film, Photography, and Motion Design Studio I (3), ARTA 425 Animation, Film, Photography, and Motion Design Studio II (3), ARTA 426 Advanced Motion Studio (3), and ARTA 427 Portfolio and Demo Reel (3).

BFA of Fine Arts in Graphic Design: Visual Design Concentration

The BFA in Graphic Design was a Print concentration in 2009, it is now a Visual Design Concentration to reflect the broad media approach in print, illustration and web that the degree offers.

The “Art Core” totaled at 30 credit hours. Today the Art Core has been retitled “Foundation Courses” the course work totals 15 credit hours. The 30 semester hours of Foundation Courses in 2009 included ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), ARTS 151 Foundation Drawing (3), ARTS 251 Figure Drawing (3), ARTS 291 Foundation Painting (3), ARTH 315 Nineteenth-Century Art, ARTH 316 Twentieth-Century Art to 1950 and ARTS 351 Drawing Workshop I. Today the Foundation Course work consists of ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTE 118 History of Art, Prehistory to Renaissance (3), ARTE 119 History of Art, Renaissance to Present (3), and ARTS 151 Foundation Drawing (3).

The 6 semester hours of Art History course work in ARTH 315 Nineteenth-Century Art, ARTH 316 Twentieth-Century Art to 1950 was replaced with one 3 semester hour Art History course, ARTH 324 History of Graphic Design (3).

The Graphic Design Print Concentration course work consisted of 36 semester hours in ARTG 215 Graphic Design I (3), ARTG 221 Graphic Design II (3), ARTG 301 Computer Illustration (3), ARTG 320 Letterforms & Typography (3), ARTG 337 Illustration & Storyboard (3), ARTG 405 Web Site Design (3), ARTG 450 Corporate Design, ARTG 493 Portfolio Construction (3) and ARTG 499

Internship (3).

In addition, there were 6 semester hours of studio art course work, one course at the 200 level and one at the 300 level.

Today the Graphic Design Visual Design Concentration course work consists of 48 semester hours in ARTA 122 - Design It! (3), ARTG 215 Graphic Design I (3), ARTG 221 Graphic Design II (3), ARTG 222 Illustration (3), ARTG 301 Digital Illustration (3), ARTG 320 Letterforms & Typography (3), ARTG 321 Advanced Typography (3), ARTG 333 Illustration II (3), ARTG 337 Illustration III (3), ARTG 338 Advertising Design I (3), ARTS 360 Sketchbook (3), ARTG 401 Digital Painting (3), ARTG 405 Web Site Design (3), ARTG 406 UX Design (3), ARTG 450 Identity Design (3) and ARTG 493 Portfolio Construction (3).

Graphic Design Minor

The Graphic Design Minor consists of 24 semester hours and in 2009 those courses were ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTS 151 Foundation Drawing (3), ARTG 215 Graphic Design I (3), ARTG 221 Graphic Design II (3), ARTG 301 Computer Illustration (3), ARTG 320 Letterforms & Typography (3) and ARTG 338 Advertising Design I (3).

Today the course work has changed slightly and now lists ARTE 101 Two-Dimensional (3), ARTE 102 Three-Dimensional (3), ARTG 215 Graphic Design I (3), ARTG 221 Graphic Design II (3), ARTG 222 Illustration (3), ARTG 301 Computer Illustration, ARTG 320 Letterforms & Typography (3) and ARTG 321 Advanced Typography (3).

c. Description of program delivery locations and formats and how it has shifted to meet the changing needs of students.

In 2015, the Mass Communications program moved out of the Fine Arts building, leaving us more space for classrooms on the third floor. As a result, we gained a computer lab, FA 308, four video editing rooms, a TV studio, and a radio editing room, which is soundproof. We also moved our small, on-campus gallery to a new building located in downtown Grand Junction. This space, 437 CO, contains a large gallery space and a new smart classroom. In 2015, we also purchased a CNC router and converted a room (formerly our woodshop) to house that equipment. We also purchased a 3-D printer and housed it in a converted faculty office. We teach concurrent (college level high school classes), and offer foundation classes at our Montrose campus. We are currently teaching Art Appreciation, and ARTE art history classes online.

3. Analysis of Student Demand and Success:

a. Number of majors and minors

Since Fall 2009, the Art and Design Department has grown from 271 to 304 total majors at the end of the 2016-17 academic year. In the years up to 2012, a surge in the numbers of students majoring in the department saw the department holding a total of 361 majors in 2012 - 2013. However, the following year (2013-2014) saw a dramatic downturn and the numbers for the department overall have been essentially flat with

both small growth spurts and downturns since. Overall, there were many contributing factors to the decrease, which included poor faculty hiring choices, high faculty turnover due to poor hiring choices and one retirement.

There were trends specific to each major in the department. The BFA in Animation, Film and Motion Design track fell from 77 majors down to the mid-fifties for two years only to surge back up in the past two years to 81 majors in 2016 - 2017.

The BFA in Art: Studio Art remained essentially flat with 84 majors in 2016 - 2017. The BFA in Art: Art History has held a steady downward trend from 19 majors in 2012 - 2013 to 6 majors in 2016 - 2017. The Visual Arts Administration was deleted from the department and those majors were phased out with the last student graduating in 2013 - 2014. The BFA in Art: Art Education K-12 remained flat with 34 majors for three years, but has been on a downward trend for the past two years and ended 2016 - 2017 with 25 majors.

The BFA in Graphic Design degree had 100 student majors in 2012 - 2013 and saw a decrease beginning in 2013 - 2014 and then remained flat at the current numbers ranging in the mid-eighties over the last three years.

There was an average of 27 students pursuing a minor in the department over the past five years. The completion rate for these students seems erratic with less than a third of those students completing their minor in the five-year time period.

b. Registrations and Student Credit Hours by Student Level (*Appendix A*)

In the Art and Design Department each area of study has a different prefix to distinguish the courses and so we won't run out of numbers under one prefix.

The ARTA prefix is for the Animation, Film, Photography and Motion Design area and was implemented in the 2015-16 academic year. The last year reported is anticipated to be a typical distribution for that area with more students focusing on the major area course work in their junior or senior year.

The ARTD prefix is for the Art Education Teacher Methods courses and the students are juniors or seniors within the Teacher Education department pursuing licensure.

The ARTE prefix is primarily where the foundation courses, essential learning and seminar courses fall. This prefix has more lower division enrollment numbers.

The ARTG prefix for the past five years was shared with the Animation area and is not completely indicative of what this area will look like when it stands alone. The last year reported is a better picture of what it might look like in the next 5 years standing alone. The students will be primarily sophomores, juniors and seniors, with the seniors accounting for a heavier distribution.

The ARTH prefix is an upper-division Art History designation and those students are primarily sophomores, juniors and seniors, with the seniors accounting for a much heavier distribution.

The ARTS and ARTT prefixes are both designations primarily for those students pursuing a major in Studio Art. However, any student who wishes to take classes in ceramics, drawing, painting, printmaking, and sculpture will be taking course work under this prefix. The ARTT prefix was created when the ARTS prefix ran out of numbering options and is for sculpture classes only. The students enrolled in these prefix numbers lean more heavily toward the freshman, sophomore and junior levels. The numbers are slightly lower at the 400/Senior level. This can be attributed to the senior student population in that degree being a smaller cohort (the department graduates an average of 12 students each year in that area).

In the past five years, the numbers have fluctuated. They have increased in the past two years as the department recovers from the downturn experienced in 2013-2014.

c. Registrations and student credit hours (fall and spring terms) subtotaled by course level

The numbers here show how many courses that the department teaches at a stacked or dual-listed format. This is done to allow the combination of cohorts of students at each level to make a full class size with a minimum enrollment. This is primarily done in the studio art area since there are multiple media areas all competing for the same students. Until the studio art area grows, this will continue to be the case. However, as soon as there are sufficient numbers, each section could be split out if there were qualified faculty to teach all those sections.

d. Number of Graduates

The department awarded 48 degrees in 2012 - 2013 and the numbers have fluctuated since with numbers in the 30s and 40s.

The BFA in Animation, Film and Motion Design track along with the BFA in Graphic Design have both remained essentially flat in numbers of graduates in the last five years.

The most significant decrease in graduate numbers occurred in the BFA in Art: Studio Art. This major saw a decrease from several years of graduates numbering in the teens to only 4 graduates in 2013 - 2014. The following academic year saw an increase to 9 and 12 in the last two years.

Art History graduates have declined after the retirement of an Art History professor came and went without replacement. Art Education K-12 numbers remained steady and actually increased from 3 to 5 degrees awarded.

(See Degrees Awarded in the Appendix A)

e. Student successes/recognitions

There are many individual success stories from graduates in all concentration areas of the Art Department program. The following is a compilation of a few successes during the 2010-2017 time period under review:

- Michael Garlitz (BFA Studio, 2010) - MFA in ceramics, University of North Texas
- Jeffrey Johnson (BFA Studio, 2010) - working studio artist, Grand Junction Colorado
- Jessica Geddes (2010) - Working on Masters in Library Science, Art liaison at Mesa County Public Library, Grand Junction, CO
- Josh Graham (BFA Graphic Design, 2010) – MA in Web Design, Information and Communications Technology. Working as a UI Designer in Denver, Colorado
- Matthew Bennett (BFA Studio, 2011) – Ceramic artist and owner of Bennett Studios
- Rachel Farrington (BFA Studio, 2011) – MFA in painting from Azusa Pacific University, CA
- Michael Goe (BFA Studio, 2011) – MA in painting from Adams State University, CO
- Lisa Solko (BFA Studio, 2011) – Working on Masters in Library Science
- Rebecca Woods (BFA Studio, 2011)- MFA from University of Newcastle, England, drawing and design instructor, Colorado Mesa University
- Kari Wyman (BFA Studio, 2011) – MFA in Art History, Arizona State University; instructor in Art History, Colorado Mesa University
- Amy Kuper (BFA Studio, 2012)- Working studio artist, Grand Junction, CO
- Taylor Bisbee (BFA Studio, 2012) – MFA candidate in printmaking, Colorado State University, CO
- Rachel Carson (BFA Studio, 2013) – MFA candidate, Claremont Graduate School, CA
- Julia Ennis (BFA Studio, 2013) – Owner, The Art Bar, Grand Junction, CO
- Aaron Herrera (BFA Studio, 2013) – Working studio artist, Grand Junction CO
- Pavia Justinian (BFA Studio, 2013) – Working studio artist, Grand Junction, CO
- Elizabeth Paroni (BFA Studio, 2013) – Junior high special education and art teacher
- Jaclyn McMillen (BFA Graphic Design, 2013) – Graduate Student in Graphic Design at the University of Wyoming
- Monee Slaughter (BFA Graphic Design, 2013) – In-House Designer for Hope West (Hospice) of Western Colorado
- Caleb Fenske (BFA Graphic Design, 2014) – Designer for Fabrica Creative in Salt Lake City, Utah
- Calan Hoppe (BFA Graphic Design, 2014) – Design Associate for Jackson Kahn Golf Course Design, Scottsdale, Arizona
- Lindsay (Kneram) Ross (BFA Graphic Design, 2014) – Designer for the Design Rangers, Colorado Springs, Colorado
- Meril Wallace (BFA Studio, 2014) – MFA in painting, University of Oregon
- Matthew Ferrell (BFA Studio, 2015) – MFA candidate in printmaking, Kendall College of Art and Design, MI
- Emmi (Hall) Farris (BFA Graphic Design, 2015) – Self-Employed Designer, Grand Junction, Colorado

- Maranda Nieman (BFA Studio, 2015) – MA candidate, Art History, University of Kansas
- Jessica Lane (BFA Studio, 2015) – Works at Gaston Design, Inc., Dinosaur Skeleton recreating and casting company. Teaches art to pre-school children.
- Nick Vialpando (BFA Studio, 2015) – MFA student, University of Mississippi Ole Miss
- Kurt Breshears (BFA Studio, 2016) – MFA student, Fort Hayes State University, KS
- Joseph Gleason (BFA Graphic Design, 2016) – Designer for Minuteman Press, Denver, Colorado
- Lauren Jefferson (BFA Graphic Design, 2016) – Designer for Moo, Denver Colorado
- David Matthew Jones (BFA Studio, 2016)- Illustration Instructor, Colorado Mesa University
- Ashtonn Means (BFA Studio, 2016) – High/Middle school art teacher at Mesa Valley Community School; Teen Wheel Throwing Instructor, Western Colorado Center for the Arts, Grand Junction, Colorado
- Michael Murphy (BFA Graphic Design, 2016) – Designer for Melinda McCaw Media, Grand Junction, Colorado
- Josh Felix (BFA Graphic Design, 2017) – Designer for The Greeley Tribune, Greeley, Colorado
- Shane Fiore (BFA Graphic Design, 2017) – In House Designer for Living Ink Technologies, Denver, Colorado
- Valerie Sears (BFA Graphic Design, 2017) – MJ Thomas Photography, Grand Junction, Colorado

4. Program Resources:

a. Faculty

i.) Ratio of full-time equivalent students (FTES) to full-time equivalent faculty (FTEF);

The Faculty to Student ratios from the full-time equivalency perspective are reflective of the different capacities of each type of class as it relates to the prefix and area.

ARTA and ARTG courses are primarily taught in computer labs and are capped at 20 students each. Both programs have been under an extensive curriculum change and the numbers reflect the building of the program.

ARTD courses are Art Education Methods courses and some are taught to all Teacher Education Licensure candidates and generate large enrollment numbers. A few of these courses are offered for the Art Education Candidates exclusively and have 5 or fewer students at the time. These numbers reflect that difference.

ARTE courses are primarily Essential Learning courses and are capped at 20 students. These courses generate consistently large numbers.

The ARTH courses are primarily upper-division art history courses and are capped at 20 students each. Enrollment numbers have been lower than desirable and the number of courses has been reduced in upcoming schedules to hopefully increase these numbers.

ARTS, and ARTT courses are studio media courses and are capped at 15 to 20 students each. The sculpture area (ARTT) has been the focus of a restoration/rebuilding over the past five years and these numbers reflect low-enrollment as it recovers from a downturn.

Subject	2012-13			2013-14			2014-15			2015-16			2016-17		
	FTEs	FTE F	FTEs FTEF	FTEs	FTE F	FTEs FTEF	FTEs	FTE F	FTEs FTEF	FTEs	FTE F	FTEs FTEF	FTEs	FTE F	FTEs FTEF
ARTA										14.2	2.0	7.1	20.7	2.4	8.7
ARTD	4.4	0.5	8.9	4.5	0.5	9.0	3.4	0.5	7.3	4.3	0.5	9.3	3.3	0.5	7.2
ARTE	121.0	5.4	22.5	122.4	6.3	19.6	115.4	5.8	20.1	129.5	6.5	19.9	132.8	6.8	19.7
ARTG	43.4	3.6	12.1	44.1	4.1	10.7	42.1	4.9	8.6	29.1	2.9	10.1	34.4	3.5	9.9
ARTH	15.7	1.2	13.4	11.0	0.9	12.5	15.0	1.3	12.0	13.1	1.3	10.1	10.5	1.2	9.0
ARTS	61.0	6.0	10.2	47.7	5.6	8.5	48.7	4.8	10.3	49.1	4.8	10.3	48.7	4.5	10.9
ARTT	5.1	0.8	6.8	6.5	0.9	7.4	5.7	0.8	7.6	6.3	0.8	8.4	5.9	0.8	7.5
TOTAL	250.7	17.4	14.4	236.3	18.3	12.9	230.4	17.9	12.9	245.5	18.6	13.2	256.0	19.5	13.2

ii.) Course credit hours and student credit hours by faculty type (i.e, tenured/tenure-track instructor, administrators/staff/coaches, lecturers)

The percentage of credit hours taught by tenured/tenure-track range from 39% (2016-17) to 48% (2012-13 and 2014-15) in the last five years. Likewise, the percentage of course credit hours taught by part time faculty range between 49% (2013-14) and 59% (2016-17) at the same time. These numbers indicate a continuous increase in the amount of content delivered by the part time faculty in the Art and Design program. This widening division is increasing each year with the largest percentage occurring in the 2016-17 academic year. Only 39% of the CCH delivered by the Art and Design Department in 2016-17 were by the full-time tenure-track faculty versus 59% delivered by part time faculty. This trend may indicate a need for more full-time tenure track faculty in the Foundation courses that are also Essential Learning courses.

(See Appendix A: Art and Design: Credit Hours by Faculty Type)

iii.) Faculty successes:

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 the vitae included in **Appendices B and C)**

- Joshua Butler had work in *Ink and Stick*, a national drawing exhibition (Invitational) at McNeese State University, Lake Charles, Louisiana, 2015

- Joshua Butler participated in Harnett Biennial of American Prints at the University of Richmond Museums, Richmond Virginia, 2014
- Eric Elliott had a solo show at the James Harris Gallery in Seattle, WA 2015
- Eric Elliott was in a group show the Hallie Ford Museum in Salem OR, 2015
- Suzie Garner began teaching in 2011 for the Yellowstone Forever Institute in Yellowstone National Park and in 2012 for The Rocky Mountain Conservancy in Rocky Mountain National Park. Both organizations promote stewardship of their respective parks through education and philanthropy.
- Suzie Garner was selected for a 2017 Artist-in-Residence program through the Yellowstone Forever organization. The residency was based out of the Old Faithful Haynes Photo Shop in the Upper Geyser Basin of Yellowstone National Park, Wyoming.
- Eli Hall was nominated for professor of the year 2016-17, Colorado Mesa University, Grand Junction, Colorado
- Eli Hall orchestrated the 2017 co2 Poster Biennial, Colorado Mesa University, Grand Junction, Colorado
- Alison Harris was awarded a solo drawing show/visiting guest artist at Chadron College in Chadron, Nebraska
- Alison Harris attended a painting workshop at the New York Studio School in summer, 2017
- Carolyn Quinn-Hensley's colored pencil and mixed media work was selected to be included in two publications: *Colored Pencil Hidden Treasures | Volume II | 2014*; and *Colored Pencil Magazine | November 2014*.
- Carolyn Quinn-Hensley's work was selected in May 2016, to be included in *Colored Pencil Treasures | Colored Pencil Masterworks From Around the Globe | Volume IV | 2016*. 827 artists from around the world submitted for the jurying and 120 were selected. Carolyn's entry was inspired from travels to Brasenose College, Oxford, England. The book is sold on Amazon.com.
- Kyoungwha Oh presented ceramic work at the National Council on the Education for Ceramics Arts conference in Portland, OR., March 2017.
- Kyoungwha Oh received the Director's Merit award from "*Nature: Surface, Form, Content*" (National Juried exhibition) 2017.
- Araan Schmidt created a sculpture which was showcased at the 7th International Conference on Contemporary Cast Iron Art 2014.
- Araan Schmidt was awarded an artist residency grant to create "Observatory A" at Franconia Sculpture park in Minnesota. The large-scale interactive sculpture for permanent display at the sculpture park. 2015

Ten full-time tenure track and tenured faculty teach in the BFA and BA programs. In addition, there are an average of 14 to 16 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 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 Appendix B: Full-Time Faculty and C: Part-Time Faculty Vitae.)***

Full-Time Faculty

Meghan Bissonnette (2017), Assistant Professor Ph.D (York University)
Joshua Butler (2006), Associate Professor, M.F.A. (Colorado State University)
Eric Elliott (2015), Assistant Professor, M.F.A. (University of Washington)
Teresa S. Garner (1995), Professor, Department Head, M.F.A. (West Texas A & M)
Eli Hall (2012), Assistant Professor, M.F.A. (Colorado State University)
Alison Harris (2012), Assistant Professor, M.F.A. (California State University, Long Beach)
Carolyn Quinn-Hensley (2000), Professor, M.F.A. (University of Hawaii)
Kyounghwa Oh (2014), Assistant Professor, M.F.A. (Southern Illinois University, Carbondale)
Araan Schmidt (2012), Assistant Professor, M.F.A. (University of Minnesota)
Forrest Zerbe (2014), Lecturer, M.F.A. (Savannah College of Art and Design)

Part-time Faculty

Ahna Adair (2017) Lecturer, M.F.A. (California College of the Arts)
Matthew Adams (2016), Lecturer, M.F.A. (Rhode Island School of Design)
Lily Cain, (2013), Lecturer, M.F.A. (Royal College of Art, UK)
Adam Cochran (2009), M.A. (University of Memphis)
Julia Crocetto (2016), Lecturer, M.F.A. (Oregon College of Art and Craft)
Robin Dearing (2001), M.A. Lecturer, (Pennsylvania State University)
Sam Humphrey (2015), Lecturer, M.S. Kansas State University
Matthew Jones (2012), Lecturer, B.F.A. (Colorado Mesa University)
Ramana Konantz (2013), Lecturer, M.T.S. (University of St. Michaels's College)
Safken Melody (2016), Lecturer, B.A. (Colorado Mesa University)
Leisha O'Quinn (2006), Lecturer, M.A. (University of Oklahoma)
Rebecca Woods (2015), Lecturer, M.F.A. (University of Newcastle)
Kari Wyman (2011), Lecturer, M.A. (Arizona State University)

b. Financial information

The base operating cost for the Art and Design Department has remained essentially flat since 2009. Slight reductions have occurred over the years as a cost savings measure for the institution and again this past year due to an equipment purchase that should save money. Unfortunately, as the numbers of full-time faculty increase, the needs/wants are greater. We have added new program areas including a CNC router, 3D printing, film, photography and

screenprinting. All of these require consumables and have spread the department resources very thin. These are all important areas that help the department as a whole stay current and competitive with sister institutions.

Some costs have been absorbed by increasing the student fees on courses and other costs with funding from special requests made during the annual budget process.

i.) Total budget revenues and program expenditures

These numbers include expenses for classified wages and benefits along with the wages and benefits for both full and part time faculty teaching within the Art and Design Department. The general operating budget for the Art and Design Department does not generate revenue.

	FY 13 2012-13	FY14 2013-14	FY15 2014-15	FY 16 2015-16	FY 17 2016-17
Totals	855,772	899,559	927,209	929,328	999,079

These numbers reflect the course specific fee budgets in different areas.

The 1231 budget is for ARTE, ARTS and ARTT course fees. (These course prefixes are general education and studio art.) The 1232 budget prior to FY 17 was for both ARTA and ARTG course fees. (Prior to FY 17 this line was shared between Animation, Film and Motion Design and the Graphic Design: Visual Design programs.) Now the 1234 budget line is for the Animation, Film, Photography and Motion Design course fees and 1232 is solely for Graphic Design. (Prior to FY 17, the revenue and expenses were not tracked between ARTA and ARTG.)

These amounts are based on actual enrollment and student fees collected. An increase in course fees occurred in FY 16. Prior to that year funding for the ARTG account was provided/funded by the budget office. The amount was not reflective of faculty/student needs and was changed to an actual fee levied on students enrolled in the individual courses. Any leftover funds are placed into a roll-forward account and help cover special expenses.

	FY 13 2012-13		FY14 2013-14		FY15 2014-15		FY 16 2015-16		FY 17 2016-17		
Fees	1231	1232	1231	1232	1231	1232	1231	1232	1231	1232	1234
Revenue	23,085		14,290		20,371		25,250		37,257	29,400	18,900
Expense	20,862	18,117	15,336	19,632	24,420	18,063	21,665	17,896	36,569	23,786	14,618

ii.) Ratio of total expenditures/student credit hours

The ratio of expenditures to student credit hours for the Art and Design Department ranges from \$114 to \$134. The department credit hours have fluctuated and this is consistent with the downturn experienced after FY 2012. These numbers are consistent with the successful

recovery efforts with credit hours generated in 2016-17 ending higher than in 2012-13. The cost per credit hour increased primarily due to the addition of new faculty. There were eight faculty members in 2012-13 versus nine in 2016-17. (The data for expenditures is for the fiscal year, while the data for the student credit hours is for the academic year.)

	FY 13 2012-13	FY14 2013-14	FY15 2014-15	FY 16 2015-16	FY 17 2016-17
Actual Expenditures	855,772	899,559	927,209	929,328	999,079
Student Credit Hours	7,520	7,088	6,911	7,364	7,691
Ratio of Expenditures to SCH	\$114	\$127	\$134	\$126	\$130

iii.) **External funding:** Any external funding the program or its faculty have submitted and received since the last review. What potential opportunities exist for obtaining external funds during the next six years.

External funding has been limited over the years. Fundraising efforts without the help of the Foundation have been minimally successful in terms of funding supplies. The faculty are hopeful that the new grants coordinator will help the department focus on external funding opportunities through grants. This has not been the case for our department since that office was established.

c. Library assessment

The library underwent new construction in 2015 and in doing so, retired many outdated books. They are always in the process of updating their holdings. The Art and Design faculty actively make suggestions for the library holdings in our areas throughout the year. These holdings are growing. The emphasis has been on updating art and design journals and we continue to suggest new books for checkout. *(See Appendix D)*

d. 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 or accommodate the Art History, Graphic Design or Animation, Film, Photography and Motion Design program areas. The Art Department is fortunate to operate in a newer facility that was designed specifically for all our unique instructional needs.

First Floor and Outside Studio Areas:

Sculpture Studio Classrooms:

Three-Dimensional Design and Sculpture – Fine Arts Room 106

This Sculpture Lab/room has 1445 square feet and serves multiple classes in three-dimensional design and sculpture (over all 140 students per semester). There are 4 large tables and several

large areas of available working space with a computer/a projector. The south wall is lined working table space with 10 direct ventilators for individual ventilation during activities such as stone carving and plaster carving. The north side of this room has a 100 square feet tool storage room and plaster working area. The plaster working area is equipped with a plaster dispenser, a small table, and two ventilation systems above industrial-sized sinks for working with plaster. There is another industrial-size sink on east area. Both sinks are set up with an individual sump for working with plaster / clay materials. The east area has working space with a 48" Metal Slip Roller, a 48" Bench Hand Brake, a 48" Jet Metal Shear, three band saws, and two tool cabinets. There are six drop-down external ceiling mounted electrical and Pneumatic hookups and shelving available (114 cabinets and nine of shelf units: 48" W x 8'H) within the room for storage of student art works.

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 in the outside sculpture area. The outside area also serves the Fine Art Building as a working space for big scale sculpture, iron casting, a loading zone, and contains an enclosed sculpture garden where student artworks are currently on display.

Wood Shop – Fine Arts Room 123

The Fine Art and Graphic Design Department has a 665 Sq. Ft. designated space for a wood shop. This is an open area with equipment related to woodworking and is available for all fine art and graphic design students and faculty. The wood shop is fully ventilated with 7 drop down ventilation ducts attached to a large external Dustkop and Mistkop dual 50-gallon barrel dust collector. The wood shop is equipped with 11 duplex 110-volt electrical outlets and 4 single 220-volt electrical outlets. The wood shop is equipped with a 8" Grizzly joiner, a Grizzly mortising machine, a Grizzly 3HP shaper, a 17" Grizzly band saw, a Craftsman 1/3 HP 5 speed drill press, 14" Delta band saw, a Delta disc/belt sander, a Grizzly 18" open-ended drum sander, a Grizzly D1495 heavy duty wood lathe, a powermatic 3520 wood lathe, a Delta 15" planer, a Porter Cable dovetail jig, two 60" x 20" wood working benches, a 10" Sawstop cabinet table saw, a Delta router/shaper, a Dewalt 10" compound miter saw, a 4ft x 8ft cabinet for hand tools, a 4ft x 6ft cabinet for wood clamps and 48 wood clamps of various sizes.

Sculpture:

Foundry Room- Fine Arts Room 114

The Fine Art and Graphic Design Department has a 1795 sq. ft. indoor classroom and studio shop designated for the foundry arts and sculpture practices. The room has six drop down ventilation snorkels, nine pneumatic drop-down hook ups, six 110-volt duplex drop down electrical outlets, seven wall mounted 110v electrical outlets, three industrial sinks (7.5 ft. x 2 ft., 9 ft. x 3 ft. and 6ft. x 28"), three 3.5 ft. x 6 ft. heavy duty wood work tables, a steel welding table 4ft x 5ft. and a large 5ft x 8 ft. worktable. The foundry room has a separated area devoted to wax working with its own ventilation hood and fire extinguishing system. The wax area of the foundry room has both a 7-gallon double boiler wax pot and a 3-gallon double boiler wax pot. The foundry room has a large flammable cabinet 18" x 48" x 65", an acid cabinet 18"x18" x 7 ft., large storage shelves 2ft x 4.5 ft. x 21 ft. and 2ft. x 7ft. s 12 ft., two hand/power tool

storage cabinets 18" x 6.5 ft. x 3ft. and a tool/ hardware cabinet 18" x 36"x 7 ft. The foundry room is also equipped with a Delta variable speed metal drill press, a Miller Syncrowave 250 TIG welder, a stationary oxy/ acetylene welding/cutting torch, a rolling cart oxy/ acetylene welding/cutting torch, a Propane "weed burner" torch, three 6" Dewalt bench grinders, a Grizzly metal Disc/ belt sander, 21" Centrifugal caster, a Lincoln power MIG welder, a 10 Ft. x 6 ft. welding screen, and a 6 ft. x 12ft. welding Screen.

Ceramic Shell Room: Fine Arts Room 114A

Inside the foundry room FA 114 is a separate 275 sq. ft. room for the ceramic shell process, room 114A. Room 114A houses a Pacific Kiln 90-gallon deluxe ceramic shell slurry mixer, two 24" ceramic shell fluidizing beds, and an Empire Pro Finish pressure blast sandblasting cabinet. The room is also equipped with a Torit 8 ft. x 7 ft. wall mounted cross ventilation room unit, a 13ft. x 3 ft. industrial ceramic shell hanging rack and a 2.5 ft. x 8 ft. industrial sink.

Outdoor covered work area/ Bronze foundry

Located adjacent to room 114 is the 1134 sq. ft. covered outdoor work area and bronze foundry. This area has five wall mounted duplex 110-volt electrical outlets, a pneumatic drop down hook up, and three wall mounted pneumatic hook ups. This area houses a bronze furnace #80 crucible (120 pounds of bronze and 40 pounds of Aluminum), a Miller 115amp arc welder, a Lincoln 115 amp arc welder, a Hypertherm Powermax 65 plasma cutter, a 10" Dewalt metal miter chop saw with a 10 ft. x 3 ft. chop saw cutting table, and a cement mixer and resin-bonded sand molding area. The outdoor area has two heavy duty 3 ½ ft. x 8 ft. metal worktables, a smaller 2 ft. x 2 ft. metal worktable, two 5 ½" metal vices with portable vice stands, a 6" table mounted metal vice and 10 ft. x 8 ft. heavy-duty pallet racks for storage.

Outdoor Foundry and Sculpture area (uncovered)

Adjacent to the outdoor covered work area is an 1120 sq. ft. uncovered out door work area with four duplex 110-volt electrical outlets, a wall mounted pneumatic hook up, and a 15-ft. tall 3-ton Jib crane. The uncovered work area houses a 35" x 35" ceramic shell burn out kiln, a 16" diameter cast iron cupola 100 pound – 400 pound capacity, 10" diameter cast iron cupola (continuous style), 18" diameter cast iron cupola (continuous style), and a 18" diameter cast iron cupola (continuous style). This area has two 7 ft. x 8 ft. welding screens, a 6 ft. x5 ft. heavy duty Steel storage rack, and a storage cage for welding gasses.

Photo Room – Fine Arts Room 105

Room 105 was formerly office space. It was converted to a photo room in fall, 2013. It is 160 square feet and this photo room is for three-dimensional students including 3D design, ceramics, and sculpture students.

The room is set up with a Cowboy Studio 2275 Watt Digital Softbox lighting kit with boom and carrying case, 2 light stands, 2 softboxes, 1 boom kit and a camera tripod. We replace two rolls of photo backdrop paper (Savage SV – 107x12x 27) per year, to allow students to take professional quality photographs of their work.

Ceramics – Fine Arts Room 111

This ceramics lab/room has 2021 square feet and serves multiple classes: Wheel throwing classes and ceramic sculpture classes (approximately 50-55 students per semester). On the north side of the room there is 128 square feet walk-in damp room with ten shelves (each 3'W x 8'H) for storage of student art works. The main ceramics lab is divided 3 sections: a wheel-throwing area, a ceramic sculpture area, and a glazing area. There are nine external drop-down ceiling mounted electrical and Pneumatic hookups and also plumbing routed to key points in the room from a commercial air compressor for operation of air tools. There are three large industrial sinks and an excellent safety ventilation system targeting key parts of the studio where excessive dust is created in the ceramics lab and three cabinets for storage of small materials and tools (ex: underglazes, cones, waxes, hot guns, and scales...etc.) for glazing and firing. In the north hallway (outside of ceramic lab), there is a 200-square foot room for storage all chemical raw materials for clay and glazes.

The east side of the room is the wheel-throwing area. There are 10 shelf units (eight of 3'W x 5'H and 2 of 4'W x 8'H) around the east sidewall space and 21 electric wheels (included an instructor's demo wheel) made by various companies for students to experience different makes and models. Two electric wheels were replaced in 2014, two new electric wheels were added in 2016.

In the middle in the room is a large working space with four big wooden tables for ceramic sculpture students. There is a 36-inch Brent slab roller, a Soldner clay mixer, a North Star hand extruder, and a Venco de-airing pug mill.

The west side of the room is the glazing area. There are two Baily's glaze formulating tables, which are constructed of heavy-duty steel with all welded joints, a stainless-steel table top and tilt-out aluminum bins for storage of raw chemical materials. There is one large table to organize twelve studio glazes, a commercial spray booth for glaze application and 4 service carts (two of 32" W x 5'H and 2 of 48" W x 5'H) for transferring student work to the kiln area.

The south side across from glaze area is connected to the outside kilns area via an oversized garage door.

Additional outside ceramics area physical facilities include three- gas kilns: a car kiln (60 cubic feet of loading space), a down draft kiln (16 cubic feet of loading space), an updraft kiln (12 cubic feet of loading space – need repair), and two Raku kilns available for student use. There are two small soda/slat kilns, which are broken and need to be rebuild in the future. We also had three large oval electric kilns for bisque firing. All the electric kilns were replaced to three new electric kilns in 2014-16: one Paragon Dragon Kiln (firing up to Cone 10-High temperature), one large oval Skutt electric Kiln (firing up to Cone 1- Low temperature), and one large oval Skutt electric kiln (firing up to cone 10 – High temperature).

CNC Studio/Shop – Fine Arts Room 103

This room has 295 square feet and serves as the Letterpress studio/shop utilized for Graphic Design and Studio Art classes. Equipment and furniture in the room includes one 4x8 foot CNC machine; one 45" wide Kobalt workbench that houses the two drills, one impact, chargers, router bits, and screws; one 63" wide CNC controller station with computer and monitor; one 6 gallon Porter cable air compressor with hose and nozzle; one 6 horse power shop vacuum with two-inch hose; one whiteboard; one large Rubbermaid trash bin; one blue T-square; two stools and various cleaning supplies including a push broom, dust broom and dust pan.

Second Floor:

Drawing, Painting, Printmaking, Art History, a General-Purpose Studio Classroom and 3-D printer

Drawing-Fine Arts Room 210

The drawing room has 1479 square feet and serves multiple classes in foundation drawing, life drawing, and drawing workshop classes along with the Drawing club and open life drawings sessions. (I took out ...for all Art Department degree concentrations.)

The room is a large lab room with a tiered area equipped with 16 metal and 9 wooden easels, 18 drawing horses, 16 wooden taborets and 18 metal stools. The room can accommodate approximately 20 students. A moveable stage, ceiling spotlight and stand spotlights for life drawing and still life set-ups are available. There is a PC computer hooked up to a class room sound system and ceiling mounted digital projector. There is a retractable screen for the digital projector. 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 is 1543 square feet, and serves all levels of painting classes. There are ceiling spotlights, 2 stand spotlights, and 3 extension cords for figure model and still life set-ups available. The room has 2 excess liquid waste disposal tanks, 2 oil rag disposal bins, and one flammable cabinet for flammable materials used for oil painting. Shelving and painting racks are available for storing paintings in progress. There are shelves that store all of the still life objects and drapery for the painting classes. A double-bowled stainless steel sink with hot and cold water for water for acrylic painting and clean up, which also has cabinets for storage under its counter. There are 3 large 'L' shaped moveable walls providing more wall space for student work. There is a PC computer hooked up to a class room sound system and ceiling mounted digital projector. There is a retractable screen for the digital projector. There are 16 regular easels, 15 French easels (2 are broken at this time), 25 taborets, 3 tables, 2 desks, 1 drawing horse, 13 stools, 13 chairs, and 1 six-foot dry erase/chalk board in the classroom. Still life material, easels, taborets, and stools are expendable and are replaces as needed.

Printmaking – Fine Arts Room 201 and 202 Two-Dimensional Design & Printmaking – Fine Arts Room 202

This room has 1028 square feet and is utilized heavily for printmaking and general education classes. There are two lithography presses, a lithography stone library (35 stones), lithography tools and equipment, a large wire drying rack, Flat-file storage, and student lockers. 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.

Printmaking and Two-Dimensional design– Fine Arts Room 201

This studio space has 1018 square feet and is equipped with two etching presses. Other materials and equipment in the room include: two hot plates for intaglio printing, glass tabletops for inking. A taping wall for the drying and display of proofs and editions covers the north wall. A pin-up wall on the north side is utilized for critiques and additional print dry space. 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. A separate acid room attached to the printmaking room is equipped with an aquatint box, nitric 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.

****In 2015, the wall dividing rooms 201 and 202 was taken out resulting in one large, flexible studio space that is currently utilized for both Two-Dimensional design and Printmaking courses. This has been beneficial because it allows for larger class sizes in printmaking and the students in those classes are free to work on larger more complex projects. It also allowed for the addition of a new larger etching press that is also utilized for printing large format woodcut prints. This will also allow for the development of screen-printing courses (scheduled for fall 2017) because they require more space as well.**

Screen Print/Exposure room – Fine Arts Room 203 & 204 combined

This room has 260 square feet and serves as the Screen Printing Studio Dark room and spray wash booth utilized for Graphic Design and Studio Art classes. Equipment and furniture in the room includes one power washer; one 31" wide spray out booth; one 66 x 31-inch wood work station; one 45" x 32" x 84" light proof box; one 26" x 37" template; 36" x 30" stainless emulsion table; one 48" x 30" stainless exposure table; one x-vector exposure unit; two mini fridges for emulsion storage; one nuarc exposure unit; one 31" x 36" exposure table and one 34" x 27" wash out tub. Miscellaneous supplies include air hoses, spray nozzles, a step stool, trash bin, chemical gloves and eye protection.

3D Printer Studio – Fine Arts Room 212

This room has 277 square feet and serves as the 3D studio utilized for Graphic Design and Studio Art classes. Furniture in the room includes one 60" desk, eight chairs, one white board, and one base storage unit. Equipment and technology in the room includes one UPrint SE Plus

3D printer, one HP computer for printing, one 26" x 46" roller cart for washout unit, one washout unit, one five-gallon bucket, one drain hose, one Engle cooler for spool storage and one toolbox for printer parts and tools.

Photography- Fine Arts Room 207

A portion of FA207 was converted into a photo finishing station in the Spring of 2017. This station occupies 90 square feet.

The University has received the following donations of equipment that are used in the effort to educate photography students: two Strobe kits, one hot light kit, six Film cameras, two studio tripods, a large dry mount press, and two tacking irons.

The University has purchased the following for the use of education photography students: a sheet of 17"x20" Polarizing film and an Epson Pro 4900 Printer.

The photography instructor provides the following personal equipment for educating photography students: a Nikon D300 camera body, a Sigma 28-70 f2.8 lens, a Nikon 50mm f1.8 lens, a tripod that is used as a loaner, three seamless backdrops (black, white, grey), six light meters including 1 Seconic L508, lens filters including polarized, a shutter release (IR), a Nikon FM2 Film camera and 50mm lens, and a collection of film cameras in order to demonstrate how cameras have evolved.

Art History – Fine Arts Room 214

The art history classroom 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 art history 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 (35Hx12W,34D) locker spaces that will accommodate large canvases and drawing pads and other supplies available to students.

The small storage closet mentioned in 2009 was converted to a screen-printing darkroom and spray booths.

Third Floor Animation

Animation, Film & Motion Design Facilities and Graphic Design

FA303 | Animation, Film & Motion Design Mac Lab Classroom

This is a single 1403 square foot room fitted with eight 2' x 6' work tables, one 3' x 12' conference table, one 4' x 6' comping table, 23 chairs, and a professor station. The lab is equipped with 24 Macintosh computers, 3 scanners, 1 HP Color Tabloid laser printer, binding equipment, media cart with 19' CRT television, Atari game station and assorted games, overhead projector, VCR/DVD player, two speakers and related audio equipment, and adjustable overhead lighting. There are two large built-in storage cabinets with locks (22D x

32W x 76H). The cabinets are labeled with Administrative and Student Resources signs. There is also one 48" x 24" x 42" locking metal storage cabinet. The computers, laser printer and scanners are in working order. However, the existing chairs came with the building in January 2002 and they are falling apart. Several chairs have been completely disabled, so the total number of chairs is below the required number for full seating. The overhead projector and audio equipment was replaced this past summer. (2017) The worktables are dirty and scarred, consequently they have lost their ability to be cleaned and need to be replaced.

FA310 | Animation Studio

This is a single 99 square foot room fitted with 20 feet of counter space and locking overhead storage for stop motion cameras and equipment. The room is equipped with one lighted rostrum stand on one 30" x 48" table, one tripod, two chairs, one Macintosh computer, one external hard drive, and adjustable overhead lighting. The Macintosh computer, Nikon camera, and all software is new and in working order.

FA311 | Animation Studio

This is a single 97 square foot room fitted with three 2' x 4' tables. The room is equipped with one lighted rostrum stand, two chairs, one Macintosh computer, one external hard drive, one tripod, two portable light stands, and adjustable overhead lighting. The Macintosh computer, Nikon camera, and all software is new and in working order.

FA312D | Mapping Studio

This is a single 182 square foot room fitted with one 3' x 5' movable cart. The room is equipped with one Macintosh computer, two Bose speakers, two short throw projectors and two chairs. There are two banks of overhead adjustable track lighting. The Macintosh computer, projectors, and all software is new and in working order.

FA312A | AF&MD Studio

This is a single 1370 square foot room fitted with 37' x 12.5' of chain link storage cages providing storage for animation, film, and photography equipment. The room is equipped with one 2' x 6' table, one 2' x 4' table, three chairs, a metal bench, and a whiteboard lecture stand. There are two built-in air conditioners and overhead lighting. New storage cages were installed January 2017. Everything is working.

FA313k | Audio Studio

This is a single 83 square foot sound room fitted with one two-drawer metal storage cabinet and one small computer stand. There are two Macintosh computers, two microphone stands, one USB microphone station, and two chairs. There is one built-in air conditioner and one bank of overhead track lighting. This room needs all new and advanced audio equipment to meet the expanding needs of the BFA in AF&MD.

Graphic Design – Fine Arts Room 302

This room has 1337 square feet and consists of a single large room and is utilized primarily for Graphic Design classes, two-dimensional design classes and occasionally by the Animation, Film

and Motion Design students. A large triple-bowled stainless-steel sink with hot and cold water for cleaning brushes, palettes, etc. is available for student usage. There are four 3x8 foot and six 3x6 foot tables with seating for 25 including the professor station. There are three light tables, two stools, a wall-mounted paper dispenser, two white boards and three cork boards. There is a professor lectern with an iMac, an Artisan 1430 printer. Other technology in the room include an overhead camera, and digital projector.

Storage includes two built-in cabinets with locks (22Dx32Wx76H) and one 36" locking cabinet.

Screen printing equipment and furniture in this room includes one 36" press, two aluminum rolling carts, one apron rack, one wire drying rack, one 6'x2'x7' screen print drying rack, one floor-to-ceiling screen rack, one sleeve press, one four-head press, four common screen printing presses, one portable flash dryer, three work stations, one 53" flat file, one 48" spray booth, two large trash bins, one fire resistant trash bin and one safety repository.

Graphic Design Letterpress Studio – Fine Arts Room 301

This room has 228 square feet and serves as the Letterpress studio utilized for Graphic Design classes. There are two letterpresses, a Chandler and Price 7x11 and one Vandercook #4. Other equipment includes one Lutz Proof Press, a Titan 200 BC paper cutter, five storage cabinets; one 36 inch wide fireproof cabinet, one fire resistant bin, one galley case, one 10x 36" type cabinet, four spacer cabinets, one table and three chairs. Technology in the room includes one Canon Pro 100 printer and one 27 inch iMac. Other furniture in the room includes two work tables, one white board and one cork board.

Graphic Design Classroom – Fine Arts Room 308

This room has 1387 square feet and consists on a single large room utilized primarily for Graphic Design classes, Graphic Design lab hours and Art Education courses. Furniture includes built in desk areas along the west, east and south walls; one 7.5x15 foot conference table; one 5x10 foot work table; four cork boards; one white board; one skate board rack; a professor lectern and thirty-seven broken chairs. There is one roll paper dispenser and one 6-foot ladder.

Technology in the room includes for 25 iMacs student stations and one iMac for the Professor lectern; five scanners including one Epson GT 2000 scanner, one Epson V600 scanner, and three Epson V550 scanners; three printers including one Epson 7900 Large-Format printer, one Epson P600 Ink-Jet and one HP M750 Laser printer. Other technology in the room includes an overhead camera and a digital projector.

Graphic Design Storage Closet – Fine Arts Room 313i

This closet has 96 square feet and is supply storage for the graphic design program. Furniture includes three 47" flat files, two rolling carts, two four drawer filing cabinets, one 36" four drawer filing cabinet, two 36x72" storage cabinets. Graphic Design Photography equipment stored here includes three tripods, seven lights, four light stands and one hair light.

DOWNTOWN GALLERY AND CLASSROOM SPACE

437 CO 437 Colorado Avenue Art Gallery and Classroom

Since 2014, Colorado Mesa University has leased a downtown Grand Junction building and converted it into an art gallery and classroom space. The gallery is 1400 square feet with a 12-foot ceiling. The gallery has 42 spotlights and 10 pedestals, two 5 x 2 foot wooden benches, a large front picture window and a front desk and chair. At the back of the gallery is an oversize double metal locking door that enables large artworks to be brought through and installed within the gallery space. Behind the gallery is an 1800 square foot room that is utilized as both a classroom and a reception area for gallery openings. There is a 16 square-foot storage area with ten four by four foot slots for storing artwork. This room has 10 high windows with black-out blinds which allow for art presentations. It contains a 3 by 5 foot Turbo air refrigerator for storing wine and beer and a 2 by 5 foot locked storage cabinet for items sold at art receptions. The room also has a single sink and 2 bathrooms. There is a 6 by 6 by 2 foot flammable storage cabinet, 16 metal easels, and eleven 3 by 6 foot plastic folding work tables for classroom use. The computer is an Apple Mac mini, Intel Core i5 Quad Core 2.6 GHz processor, 8 GB RAM, 1TB Hard Drive, 4 USB ports, 2 Thunderbolt ports, 1 HDMI port, 1 SD Card slot along with a 19" wide screen monitor with the computer.

e. Instructional technology and equipment

Classrooms for art and design classes contain smart classroom technology with an instructor station capable of projection, access to CMU network drives, the Internet, and specialty software as needed for the classes. The CMU Information Technology department ensures the network operating system and application software is up-to-date as requested by the art and design faculty on a semester to semester basis. CNC Router and 3D printer (please see above descriptions).

f. Efficiencies in the way the program is operated

An efficiency of the Art and Design Program in general is the usage of foundation courses across more than one degree program. For example, while ARTE 101 and ARTE 102 are requirements of the studio art degree, those same courses are used in the Animation, Film, Photography, Motion Design and Graphic Design. All art and design program faculty share a common copy machine as well as one administrative assistant. Other shared spaces and equipment include the printmaking room, the CNC room, the Photography Studio, the Wood Shop, the screenprinting washout booth and darkroom and the 3D printing studio.

5. Student Learning Outcomes and Assessments

- a. Student Learning Outcomes (SLOs) for the program and how they relate to the program's mission statement and courses.**

Art and Design Department Mission Statement:

The Art and Design Department at Colorado Mesa University 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 to 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 the production of art and design.

There are six student learning outcomes:

OUTCOME 1: Interpret and apply formal elements and principles of design. (Critical thinking)

OUTCOME 2: Demonstrate application of tools, materials, techniques and proper use and care of equipment through quality craftsmanship. (Applied Learning)

OUTCOME 3: Generate individual response through concept and theory beyond formal elements to create personal content. (Communication Fluency)

OUTCOME 4: Communicate clearly regarding the critical analysis of art and design, both historical and contemporary. (Critical Thinking; Communication Fluency)

Each program within Art and Design decided that outcomes 5 and 6 should be unique to their field and wrote outcomes appropriate to their discipline:

STUDIO ART:

OUTCOME 5: Create and sustain a body of work through self-directed research, experimentation, risk-taking and reflective analysis. (APPLIED LEARNING)

OUTCOME 6: Justify critical analysis of artwork based on material, conceptual and critical analysis. (CRITICAL THINKING)

GRAPHIC DESIGN:

OUTCOME 5: Design and publish a professional portfolio that meets current industry standards. (APPLIED LEARNING)

OUTCOME 6: Demonstrate technical, aesthetic and conceptual decisions based on the application of the design process. (SPECIALIZED KNOWLEDGE)

ANIMATION, FILM, PHOTOGRAPHY AND MOTION DESIGN:

OUTCOME 5: Design and publish a professional portfolio and demo reel that meet current industry standards (APPLIED LEARNING)

OUTCOME 6: Demonstrate technical, aesthetic, and conceptual decisions based on application of the creative design process for time-based media. (SPECIALIZED KNOWLEDGE)

K-12 ART EDUCATION:

OUTCOME 5: Demonstrate the various approaches to teaching art in a K-12 environment (APPLIED LEARNING)

OUTCOME 6: Justify critical analysis of artwork based on material, conceptual and critical analysis (CRITICAL THINKING)

ART HISTORY:

OUTCOME 5: Demonstrate an array of critical approaches to the study of historic art and visual culture in written and oral presentations (SPECIALIZED KNOWLEDGE)

OUTCOME 6: Execute research projects involving visual analysis, reading research, critical thinking, writing, and standard methods of documentation (CRITICAL THINKING)

INSTITUTIONAL STUDENT LEARNING OUTCOMES:

THE CMU BACCALAUREATE DEGREE GRADUATE WILL BE ABLE TO:

Construct a summative project, paper or practiced-based performance that draws on current research, scholarship and/or techniques, and specialized knowledge in the discipline (Applied Learning; Specialized Knowledge)

Analyze data critically, reason logically and apply quantitative analysis methods correctly to develop appropriate conclusions (Intellectual Skills: Quantitative Fluency)

Make and defend assertions about a specialized topic in an extended well-organized document and an oral presentation that is appropriate to the discipline (Intellectual Skills-Communication Fluency)

Identify assumptions, evaluate hypotheses or alternative views, articulate implications, and formulate conclusions (Intellectual Skills: Critical Thinking)

A curriculum map can be found in **APPENDIX E** to demonstrate how the SLOs relate to the courses within the Art and Design program. The curriculum map was developed in department and/or sub-discipline meetings with full-time faculty. All CMU programs have developed SLOs in the same four areas of Applied Learning/Specialized Knowledge, Quantitative Fluency, Communication Fluency, and Critical Thinking. The art and design programs work to assess these skills to support program and institutional assessment. The curriculum map helps faculty

to easily identify which courses and SLOs are assessed and when.

b. Direct and Indirect Assessments

Direct Assessments

The learning outcomes stated above have been created by the Art and Design faculty to reflect the mission statement. Assessment is important across the Colorado Mesa University Campus. We have a full-time Director of Student Learning who oversees all assessment on campus. Additionally, one faculty member from each department serves on the committee and acts as a liaison between the faculty (FAC) in that particular department. Currently the FAC is an Assistant Professor of Art within the Art and Design Department. The assessment Committee reports to the Faculty senate. The Director of Student Learning and each member of the Assessment Committee work to ensure continuous improvement through assessment at the institutional, program, and Essential Learning levels across campus. An Assessment Manual has been developed and is available at

<http://www.coloradomesa.edu/assessment/documents/Handbook.pdf>

The Art and Design Department have developed the above SLOs and work continuously to assess their students every semester. Our methods of assessment are almost entirely direct assessment. An important part of visual learning is the critique, which is a visual evaluation of the work presented. In all classes with the exception of Art History and Art Education, students create visual pieces. We work to evaluate, typically during a class with students and faculty participation, whether or not each student's project has been successful. We use each of the SLOs stated above to begin our critique discussion. When performing an assessment for a particular class, the faculty use a SLO directly related to the level of the class. For example, throughout the various programs within the Art and Design department, we use either SLO 1 and SLO 2 to evaluate 100 level classes.

The Art and Design department began work on improving assessment in 2012 by articulating a set of student learning outcomes for all programs in the department. The first four SLOs above are used across the programs. Each program within the department created two upper division SLOs that address their program requirements more specifically. In 2017, we decided to update our curriculum maps to ensure that we were assessing all SLOs across the curriculum. At present, we have updated curriculum maps for studio art, graphic design and animation, film photography and motion design. A brief summary of assessments and findings for each SLO is as follows: (See **APPENDIX E** for full three and six-year assessment summary report)

SLO #1 CRITICAL THINKING

Year	# Students	Discipline
2014	15	Drawing
2016	7	Drawing
2017	10	Drawing

Key Findings: These students were asked to use various elements and principles of design to create compositions, such as using asymmetry and repetition. Twenty-nine students created successful compositions using specific strategies and three students did not achieve successful compositions.

Actions taken: Students will be asked to work together in class to arrange still life setups using different compositional strategies.

SLO #2 APPLIED LEARNING

Year	# Students	Discipline
2014	17	Ceramics
2014	7	Sculpture
2014	19	Graphic Design
2015	11	Printmaking
2016	10	Printmaking
2016	16	Painting
2016	No number given	Graphic Design

Key Findings: Students were assessed to determine whether they could successfully use tools, techniques to create quality craftsmanship in various projects. Twenty-four students were highly successful. Eleven students showed improvement but were not at the level expected.

Actions taken: Please see **APPENDIX E** for full discussion of actions taken.

SLO #3 COMMUNICATION FLUENCY

Year	# Students	Discipline
2016	4	Ceramics
2016	3	Ceramics
2016	4	Sculpture

Key Findings: Students were assessed to determine whether they could communicate using an individual response through their medium (ceramics and sculpture). All eleven students were successful in developing personal content.

Actions taken: None listed

SLO #4 CRITICAL THINKING, COMMUNICATION FLUENCY

Year	# Students	Discipline
2014	Not recorded	Art History
2017	10	Painting
2017	3	Ceramics

Key Findings: Students were assessed to determine whether they could communicate about the formal analysis for their designs. This involved doing research in both historical and contemporary art history. Thirteen students were able to articulate clearly in both writing and discussion how they had been influenced by historical and contemporary artists.

Art History: Students took an in class compare/contrast exam writing about 2 artworks. 66% achieved 80% or higher on the midterm exam and 56% were successful on the final.

Actions taken: None listed

SLO #5 SPECIALIZED KNOWLEDGE

Year	# Students	Discipline
2014	Not listed	Art History
2014	12	AFMD (animation)

Key Findings: Art History: Student performance demonstrated that the vast majority are well prepared to apply a variety of critical approaches to analyzing historic art works and communicating their analyses.

AFMD: Ten of twelve students created above average or excellent final projects worthy of a professional portfolio or demo reel.

Actions taken: None listed

SLO #6 CRITICAL THINKING

Year	# Students	Discipline
2016	10	Art History
2017	14	BFA Studio Art

Key findings: Art History: Nine students completed a research paper. Seven of nine were successful in conducting research and writing an academic paper proving their thesis.

Studio Art: All 14 students demonstrated advanced-level appropriate knowledge of how to exhibit artwork professionally, present work verbally, and how to prepare for a career/graduate degree in their desired medium or field.

Actions taken: Art History Students will be given more detailed instructions on how to complete a research paper. Students will provide periodic proof of research and bibliography.

Studio Art: No substantial changes are recommended.

INDIRECT ASSESSMENT:

The Art and Design department does not use indirect assessment measures at this time.

c. Describe program improvements resulting from assessment of SLOs since last program review.

The assessment process for the program has been developed since the last program review. In 2012, a faculty member from Art and Design became a member of the Assessment Committee. Since that time, we have been working continuously to improve our data collection and refinement of our curriculum to reflect our findings. We developed the above SLOs in 2012. All of the disciplines within the Art and Design department worked together to develop SLOs 1-4. After much discussion, we decided that SLOs 5 and 6 should be tailored to each discipline. We developed a curriculum map followed by a master assessment document in order for the department to continuously assess student learning. We have been making progress with our assessment procedures. Each faculty member tries to assess one class once per semester. We have been focused on collecting data, however, we have just begun to identify where we can make overall program improvements based on our findings.

d. Indicate if SLOs being refined or if data collection being modified

We work continuously on assessment. We are learning with each assessment we perform. We consider the SLOs that we created to be very effective in assessing Art and Design students, so no refinement of SLOs is being considered. We are, however, trying to modify our data collection and reflections in order to make the data more meaningful in the classroom and across the department. In 2017 both Studio Art and Graphic Design faculty created new curriculum maps. Art History, Animation, Film, Photography, and Motion Design as well as Art Education will update their maps in 2018. We will use these maps to help us become more focused on following our students' progress throughout their program.

e. Other information/data related to learning outcomes assessment.

Within the Art and Design department, we currently do not have an Art Education specialist, so no data has been collected within that discipline. We also had our full-time Art Historian retire in 2015. That position was filled in 2017, so assessment will resume more fully in Fall, 2017. Animation, Film, Photography and Motion Design became an independent program in the Fall of 2016. There is only one full-time professor currently teaching in that area, along with part-time lecturers. There has been little opportunity with this new program for regular assessment, but we have hired a part-time lecturer who will be helping regularly. Assessment will resume in the Fall, 2017 semester.

6. Future Program Plans:

a. Vision for the program

The Art and Design faculty are interested in investigating NASAD accreditation. We have formed a committee consisting of four faculty members researching NASAD requirements. The first BFA degrees were created with NASAD accreditation in mind.

As the university continues to grow, we would like to increase our recruiting in both high school and community colleges. One of the ways that we recruit is with our Artoberfest day. We invite high schools from all of Colorado to come and spend the day exploring our various departments with specific activities. We have had some success there and our Art Education students have

been successful in getting full-time jobs locally right out of their degree program. We would like to see more growth in the Art Education program.

As digital media becomes a more common way of communicating, we would like to restructure our Foundations classes to incorporate digital media. We would like to have a full-time, tenure-track foundations person who can shape this program. We have a subcommittee looking into how to restructure the foundations program using embedded digital instruction.

All of the building is being used currently but would like to be able to expand the space we have, if this were possible, especially in foundations classrooms, we could then increase the number of students beyond our current limit of 20, possibly accommodating as many as 40 students per class.

Lastly, we would like to have a full-time, tenure-track web-design/application design person for the graphic design area. This would allow us to diversify the offerings in the digital design arena beyond web to app design for smart phones/tablets.

b. Strengths and challenges facing program

Colorado Mesa University has quality faculty. All of the new tenure-track faculty have redesigned their courses within their specific disciplines. They have rewritten the curriculum and offer new courses, such as Sophomore Seminar. Sophomore Seminar replaced a sophomore portfolio review. This is a semester-long class and prepares studio art students to focus their work toward their final two years. Studio art faculty have also restructured the Senior Seminar class. This class now focuses on preparing seniors for graduate school or as professional artists. Colorado Mesa University also has an enthusiastic student body. Students expressed an interest in discipline-specific clubs, which have been created with each faculty member. These clubs are active within their related discipline and include travel, fund-raising activities, and outside the classroom socialization.

Faculty have also restructured the BFA program in Studio Arts. Majors are now required to take five, 200-level, discipline specific classes so they have a better idea when choosing their discipline. We also created a new Bachelor of Arts program for studio art students. This gives students different options after graduation. In 2015, we began an annual recruiting activity (Artoberfest). Students within the Art and Design majors run a day-long series of activities for high school and middle schools who come for the day. This, along with discipline-specific clubs has helped build a strong student community within art and design departments.

Our biggest challenge is our location. Students, many of whom are from the western slope of Colorado have not been to museums/and or galleries and have not seen historical or contemporary artwork in person. Although PowerPoint presentations are a key part of every course taught in Studio art, it is difficult to translate the impact of standing in front of an artwork to students. Fifty percent of Graphic design and Animation, Film, Photography, and Motion Design students are from other states. Many faculty provide field trips for students and offer special travel classes during the summer or winter breaks. These trips have included Wales and London, Dublin, Ireland, and Germany, Switzerland, and Italy (scheduled January 2018) among others.

c. Trends in the discipline that could affect future planning

Digital technology is continually growing and changing. We would like to keep up with these trends in all areas of the Art and Design department. This would include continuing to incorporate new digital information into our classroom and continuing to staff the current disciplines in Graphic Design and Animation, Film, Photography, and Motion Design with current digital media and information. In the studio area, we blend both traditional and contemporary practices into our classes. Studio art faculty attend workshops, symposiums and conferences to keep up with the latest practices within their disciplines.

d. How program review process is being used to improve the program's teaching and learning

The program review process is an ongoing process. It generates new conversations about shaping our disciplines. As we try to stay current, the program review gives the faculty a chance to reflect on what is important and engage in conversations about shaping our disciplines.

e. Recommended program's challenges and potential resources needed to address them.

Space is an issue since the building is being heavily utilized. There is very little room to expand in order to accommodate a 5% growth. We had grown past 5% when we moved into our current building. We would like to modify the second-floor art history classroom to become a studio classroom space. We now have a new woodshop with CNC router, developed a 3D printer room, have HVAC heating and cooling relocated from in 3rd floor area to the roof. That space became a third computer classroom, conference room and more faculty offices. When the Mass Communication department moved out we acquired more space for the Art and Design department to expand into those classrooms. We need funding for qualified faculty to be able to increase our academic offerings within each department.

Appendix A

Departmental Data Report, 2012-13 through 2016-17



Department of Art and Design

Departmental Data Report, 2012-13 through 2016-17

Prepared August 2017
by the Office of Institutional Research, Planning, and Decision Support

Departmental Data 5-Year Report, 2017
Art and Design: Majors

Program	Degree	Code	Major	2012-13		2013-14		2014-15		2015-16		2016-17	
				1st Major	All	1st Major	All	1st Major	All	1st Major	All	1st Major	All
Animation, Film and Motion Design	PB	2932	Animation Prov Bacc							7	7	4	4
	BFA	3279	Animation, Film and Motion Design							45	48	74	78
Subtotal										52	55	78	82
Art	PB	2930	Art Provisional Bacc	9	9	8	8	4	4	1	1	6	6
	BFA	3272	Studio Art	70	87	68	79	76	83	87	95	76	84
		3275	Art History	10	19	11	16	12	17	9	9	5	6
		3276	Visual Art Administration	4	5	1	1						
	BA	3277	Studio Art									7	7
Subtotal				95	120	88	104	92	104	97	105	94	103
Art Education	BFA	3201	Art, Pre-Teacher Ed	18	18	19	19	23	23	21	21	16	18
		3270	Art-K-12 Education	12	16	10	13	8	9	6	7	7	7
Subtotal				30	34	29	32	31	32	27	28	23	25
Graphic Design	PB	2931	Graphic Design Prov Bacc	18	18	10	10	13	13	10	10	7	7
	BFA	3271	Graphic Design	4	12	2	4		2		1		
		3273	Graphic Design - Animation	55	77	44	55	47	54	17	20	3	3
		3274	Graphic Design-Visual Design	95	100	94	98	84	86	86	86	84	84
Subtotal				172	207	150	167	144	155	113	117	94	94
Grand Total				295	361	267	303	267	291	289	305	289	304

Departmental Data 5-Year Report, 2017
Art and Design: Degrees Awarded

Program	Degree	Code	Major	2012-13		2013-14		2014-15		2015-16		2016-17	
				1st Major	All	1st Major	All	1st Major	All	1st Major	All	1st Major	All
Animation, Film and MtBFA		3279	Animation, Film and Motion Design									6	6
Subtotal												6	6
Art	BFA	3272	Studio Art	17	17	4	4	8	9	12	12	11	12
		3275	Art History	2	6			1	3	3	3	3	3
		3276	Visual Art Administration	1	1	1	1						
	BA	3277	Studio Art									1	1
Subtotal				20	24	5	5	9	12	15	15	15	16
Art Education	BFA	3270	Art-K-12 Education	2	3	3	3	5	5	1	1	4	4
Subtotal				2	3	3	3	5	5	1	1	4	4
Graphic Design	BFA	3273	Graphic Design - Animation	3	7	11	12	9	11	4	4	1	2
		3274	Graphic Design-Visual Design	12	14	15	17	12	14	10	11	13	13
Subtotal				15	21	26	29	21	25	14	15	14	15
Grand Total				37	48	34	37	35	42	30	31	39	41

Departmental Data 5-Year Report, 2017
Art and Design: Minors

Minors Enrolled

Minor	Code	2012-13	2013-14	2014-15	2015-16	2016-17
Studio Art	M200	18	19	16	15	16
Graphic Design	M201	13	8	10	10	11
Grand Total		31	27	26	25	27

Minors Completed

Minor	Code	2012-13	2013-14	2014-15	2015-16	2016-17
Graphic Design	M201	1	1	1	2	3
Studio Art	M200	5	9	6		3
Grand Total		6	10	7	2	6

Departmental Data 5-Year Report, 2017
Art and Design: Student Credit Hours by Student Level

Subject	Student Level	2012-13		2013-14		2014-15		2015-16		2016-17	
		Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH
ARTA	FR							17	51	23	69
	SO							35	105	42	126
	JR							27	81	67	201
	SR							41	123	75	225
ARTA Total								120	360	207	621
ARTD	JR			1	3			2	6		
	SR	44	130	46	129	33	101	41	123	36	100
	Non-Deg	1	3	1	3						
	ARTD Total	45	133	48	135	33	101	43	129	36	100
ARTE	FR	428	1284	448	1344	398	1194	461	1383	470	1410
	SO	505	1515	501	1503	477	1431	515	1545	531	1593
	JR	150	450	131	393	152	456	175	525	149	447
	SR	122	366	138	414	128	384	140	420	166	498
	Grad					2	6			1	3
	Non-Deg	5	15	6	18	3	9	4	12	11	33
	ARTE Total	1210	3630	1224	3672	1160	3480	1295	3885	1328	3984
ARTG	FR	23	50	4	9	15	43	22	66	26	74
	SO	70	193	49	141	89	256	41	120	79	232
	JR	82	241	94	279	86	249	102	301	85	239
	SR	278	819	302	895	247	716	152	451	167	484
	Non-Deg									1	3
ARTG Total		453	1303	449	1324	437	1264	317	938	358	1032
ARTH	FR	3	7							1	3
	SO	10	30	11	33	19	57	12	36	8	24
	JR	33	96	22	66	30	90	26	78	30	90
	SR	123	338	73	219	93	279	87	263	64	193
	Non-Deg	1	1	4	12	8	24	5	15	2	6
ARTH Total		170	472	110	330	150	450	130	392	105	316

Art and Design: Student Credit Hours by Student Level

Subject	Student Level	2012-13		2013-14		2014-15		2015-16		2016-17	
		Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH
ARTS	FR	54	162	66	198	60	180	49	147	57	171
	SO	138	414	142	426	143	429	128	384	115	343
	JR	135	405	81	243	101	303	105	315	128	380
	SR	267	797	180	532	171	504	201	599	190	545
	Grad			1	3						
	Non-Deg	17	51	10	30	10	28	9	27	7	21
ARTS Total		611	1829	480	1432	485	1444	492	1472	497	1460
ARTT	FR	1	3	1	3			3	9		
	SO	10	30	19	57	5	15	9	27	4	12
	JR	8	24	6	18	13	39	12	36	11	33
	SR	24	72	31	93	32	94	34	100	40	118
	Non-Deg	8	24	8	24	8	24	6	16	5	15
ARTT Total		51	153	65	195	58	172	64	188	60	178
Grand Total		2540	7520	2376	7088	2323	6911	2461	7364	2591	7691

Departmental Data 5-Year Report, 2017
Art and Design: Student Credit Hours by Course Level

Subject	Course Level	2012-13		2013-14		2014-15		2015-16		2016-17	
		Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH	Enrolled	SCH
ARTA	100							36	108	40	120
	200							41	123	48	144
	300							35	105	77	231
	400							8	24	42	126
ARTA Total								120	360	207	621
ARTD	400	45	133	48	135	33	101	43	129	36	100
ARTD Total		45	133	48	135	33	101	43	129	36	100
ARTE	100	1197	3591	1205	3615	1136	3408	1261	3783	1295	3885
	200			16	48	14	42	14	42	17	51
	300	10	30								
	400	3	9	3	9	10	30	20	60	16	48
ARTE Total		1210	3630	1224	3672	1160	3480	1295	3885	1328	3984
ARTG	100					54	162	43	129	47	141
	200	152	400	112	314	117	320	80	240	124	351
	300	183	549	192	576	156	452	82	233	127	360
	400	118	354	145	434	110	330	112	336	60	180
ARTG Total		453	1303	449	1324	437	1264	317	938	358	1032
ARTH	200					28	84	10	30	25	75
	300	162	456	103	309	121	363	109	327	78	234
	400	8	16	7	21	1	3	11	35	2	7
ARTH Total		170	472	110	330	150	450	130	392	105	316
ARTS	100	128	384	163	489	202	606	198	594	193	561
	200	207	621	141	423	143	429	116	348	141	423
	300	192	576	118	354	96	288	123	367	114	342
	400	84	248	58	166	44	121	55	163	49	134
ARTS Total		611	1829	480	1432	485	1444	492	1472	497	1460
ARTT	200	12	36	24	72	12	36	26	78	14	42
	300	19	57	28	84	25	75	19	57	18	54
	400	20	60	13	39	21	61	19	53	28	82
ARTT Total		51	153	65	195	58	172	64	188	60	178
Grand Total		2546	7520	2376	7088	2323	6911	2461	7364	2591	7691

Departmental Data 5-Year Report, 2017
Art and Design: Student Credit Hours by Course

Course	Title	Cr Hr	2012-13			2013-14			2014-15			2015-16			2016-17		
			Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH
ARTA																	
123	Lights! Camera! Action	3										2	36	108	2	40	120
223	Image and Motion	3										2	17	51	2	25	75
224	Princ of Film/Motion Design	3										1	9	27	1	12	36
225	Principles of Animation	3										2	17	51	1	8	24
296	Topics	3													1	3	9
323	Char Design/Story Concepts	3													1	18	54
324	2D Animation & Motion Design	3										1	7	21	1	12	36
325	3D Digital Modeling	3										1	12	36	1	23	69
326	Digital Filmmaking	3										1	7	21	1	15	45
326/426	Digital Filmmaking	3										1	5	15			
327	Sound Principles and Productio	3										1	14	42	1	9	27
396	Topics	3													1	7	21
424	AF & MD Studio I	3										1	6	18	1	7	21
424/425	AF & MD Studio I/II	3										1	6	18			
425	AF & MD Studio II	3													1	6	18
426	Advanced Motion Studio	3													2	13	39
427	Portfolio and Demo Reel	3										1	5	15	1	8	24
499	Internship	3										1	1	3	1	1	3
ARTA Total												16	142	426	19	207	621
ARTD																	
410	Elem Art Education Methods	3	2	38	114	2	39	117	2	28	84	2	34	102	2	29	87
410L	Fld Exp Elem Art Ed Methods	1	2	3	3	2	6	6	1	1	1	1	3	3	1	5	5
412	Secondary Art Ed Methods	4	1	4	16	1	3	12	1	4	16	1	6	24	1	2	8
ARTD Total			5	45	133	5	48	135	4	33	101	4	43	129	4	36	100
ARTE																	
101	Two-Dimensional Design-GTAH1	3	17	367	1101	18	355	1065	15	282	846	16	330	990	14	273	819
102	Three-Dimensional Design-GTAH1	3	8	149	447	12	210	630	10	179	537	10	178	534	12	210	630
115	Art Appreciation-GTAH1	3	4	282	846	4	257	771	5	298	894	4	281	843	5	333	999
118	Art Hist Prehist-Renaiss-GTAH1	3	5	213	639	7	222	666	7	201	603	10	306	918	8	274	822
119	Art Hist Renaiss-Present-GTAH1	3	5	186	558	5	161	483	5	176	528	5	166	498	7	205	615
294	Sophomore Seminar	3				1	16	48	1	14	42	1	14	42	1	17	51
300	Professional Practices	3	1	10	30												
494	Studio Art Senior Seminar	3				1	1	3	1	9	27	1	14	42	1	10	30
498	Studio Assistant	3	3	3	9	2	2	6	3	4	12	5	6	18	6	6	18
ARTE Total			43	1210	3630	50	1224	3672	47	1163	3489	52	1295	3885	54	1328	3984
ARTG																	
122	Design it!	3										2	43	129	2	47	141
196	Topics:Digital Photography	3							4	54	162						
201	Adobe Illustrator	2	2	27	54	1	10	20	1	8	16				1	14	28
202	Adobe Photoshop	2	2	29	58	1	12	24	2	23	46				1	7	14

Art and Design: Student Credit Hours by Course

Course	Title	Cr Hr	2012-13			2013-14			2014-15			2015-16			2016-17		
			Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH
215	Graphic Design I	3	3	40	120	3	29	87	2	27	81	2	40	120	2	35	105
221	Graphic Design II	3	3	45	135	3	31	93	2	30	90	1	13	39	2	27	81
222	Illustration I	3										1	25	75	2	31	93
224	Intro to Motion Graphics	3				1	19	57	2	22	66						
225	Introduction to Animation	3	1	11	33	1	11	33	2	7	21						
296	Topics	3													1	10	30
301	Digital Illustration	3	2	31	93	2	31	93	2	29	87	1	5	15	2	24	72
320	Letterforms and Typography	3	2	36	108	2	27	81	2	25	75	2	20	60	1	12	36
321	Advanced Typography	3				2	21	63	2	17	51	1	11	33	1	13	39
324	Animation I	3	2	35	105	2	30	90	1	10	30						
325	Animation II	3	1	16	48	1	10	30	1	9	27						
326	Motion Graphics	3				1	14	42	2	11	33						
333	Illustration II	3													2	32	96
337/437	Illustration	3	1	28	84	1	26	78	2	37	111	1	14	42	1	16	48
338/339	Advertising Design	3	2	24	72	1	17	51	1	14	42	1	21	63	2	13	39
396	Topics	1-3	1	14	42	1	19	57	2	17	35	2	12	23	2	21	42
401	Digital Painting	3										1	15	45	1	10	30
405	Website Design	3	2	48	144	2	32	96	1	12	36	2	25	75	1	11	33
406	UX Design	3				2	22	66	2	15	45	1	10	30	1	11	33
424	Animation Studio I	3				1	12	36	1	12	36						
424/425	Animation Studio I/II	3	2	26	78												
425	Animation Studio II	3				1	13	39	1	10	30						
450	Identity Design	3	1	19	57	1	20	60	1	13	39	1	17	51	1	9	27
493	Portfolio Development	3	1	16	48	1	26	78	1	21	63	1	10	30	1	12	36
496	Topics	2-3				1	1	2				1	1	3	1	1	3
499	Internship	3	2	8	24	2	16	48	4	14	42	3	13	39	1	2	6
ARTG Total			30	453	1303	34	449	1324	41	437	1264	24	295	872	29	358	1032
ARTH																	
220	History of Modern Art	3							1	28	84	1	10	30	1	25	75
315	Nineteenth-Century Art	3	1	25	75	1	14	42	1	10	30	1	13	39	1	11	33
316	20th Century Art to 1950	3	1	20	60	1	26	78	1	10	30	1	29	87	1	25	75
317	American Art History	3				1	12	36				1	14	42	1	10	30
318	Development/Contemporary Art	3	1	20	60				1	23	69						
319	Art of the American West	3										1	17	51			
320	Symbolism to Surrealism	3				1	18	54				1	11	33			
321	Gothic/Northern Ren Art	3	1	9	27												
322	Expressionism in 20th Cent Art	3							1	21	63				1	9	27
323	History of Modern Architecture	3	1	8	24				1	18	54						
324	History of Graphic Design	3				1	21	63	1	25	75	1	15	45			
325	Italian Renaissance Art Histor	3				1	12	36	1	8	24	1	10	30			
326	Medieval Art	3							1	6	18				1	6	18
396	Topics	1-3	5	80	210										1	17	51

Art and Design: Student Credit Hours by Course

Course	Title	Cr Hr	2012-13			2013-14			2014-15			2015-16			2016-17		
			Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH
400	Criticism and Research	3				1	7	21				1	9	27			
496	Topics	2	1	8	16												
499	Internship	3-4							1	1	3	1	2	8	2	2	7
ARTH Total			11	170	472	7	110	330	10	150	450	10	130	392	9	105	316
ARTS																	
110	Digital Photography	3										3	45	135	4	63	189
151	Foundation Drawing I	3	8	128	384	8	128	384	7	116	348	6	101	303	6	90	270
152	Foundation Drawing II	3				2	35	105	5	86	258	5	52	156	3	31	93
196	Topics	1													1	9	9
231/331/431	Fibers Workshop	3	2	21	63	2	15	45	2	23	69						
241	Beginning Hand Building	3	2	37	111	3	30	90	2	30	90	2	23	69	2	31	93
242	Beginning Wheel Throwing	3	4	36	108	3	26	78	2	21	63	2	31	93	2	35	105
251	Life Drawing	3	4	55	165	2	20	60				1	14	42			
251/351/352/451/452	Drawing Workshop	3							3	24	72						
251/354	Life Drawing/Figure Drawing	3													1	11	33
270	Screen Printing I	1-3													1	9	25
273	Intro to Printmaking Arts	3	2	26	78												
274	Intaglio and Relief	3				2	22	66	2	28	84	2	28	84	2	24	72
284/342/344/384/388	Ceramic Workshop	3	1	5	15	1	3	9	2	31	93	2	32	96			
291	Painting I: Intro to Painting	3	2	23	69	2	18	54	1	14	42	1	7	21	2	30	90
292	Beginning Oil Painting	3	2	17	51	2	12	36	1	13	39	1	11	33			
342/344/443/444/474	Throwing Workshop	3	2	17	51	1	9	27							2	26	78
351	Drawing Workshop I	3	1	13	39												
351/352/451/452	Drawing Workshop	3	3	54	162	4	31	93				2	21	63	2	18	54
354	Figure Drawing & Modeling	3	1	11	33												
360/460	Sketchbook	3	2	43	129	2	39	117	1	17	51	1	23	69	1	25	75
364/464	Figure Painting	3	2	27	81	2	18	54	1	8	24	1	6	18			
365	Painting II	3													1	11	33
365/465	Mixed Media Painting	3							1	9	27	1	6	18			
370	Printmaking: Lithography	3				2	16	48				1	14	42	1	12	36
371/372/471/472/473	Printmaking Workshop	1-3	4	37	107	2	25	67	2	28	75	2	26	77	2	34	93
384/388/484/488/498	Ceramic Workshop	3													2	13	39
391/392/491/492	Painting Workshop	3	2	28	84	2	27	81	2	21	61	2	18	54	2	19	57
396	Topics	1-3	1	13	39				1	10	30	3	33	97	1	5	15
441	Glaze Calculation	3				1	2	6									
442	Kiln Construction	3	1	5	15												
496	Topics	1-3	1	4	12	1	1	3	1	3	9	1	1	2	1	1	1
497	Senior Exhibition	3	1	11	33	1	3	9									
ARTS Total			48	611	1829	45	480	1432	36	482	1435	39	492	1472	39	497	1460
ARTT																	
270	Sculpture I	3	2	12	36	2	24	72	2	12	36	2	26	78	2	14	42
371/372/471/472/475	Sculpture/Construction	3	2	39	117	2	16	48	2	20	60	2	18	54	3	18	54

Art and Design: Student Credit Hours by Course

Course	Title	Cr Hr	2012-13			2013-14			2014-15			2015-16			2016-17		
			Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH	Sections	Enrolled	SCH
380	Bronze/Casting I	3				1	4	12									
380/381/480/481/483	Bronze/Casting	1-3				2	21	63	2	26	76	2	20	56	2	28	82
ARTT Total			4	51	153	7	65	195	6	58	172	6	64	188	7	60	178
Grand Total			141	2540	7520	148	2376	7088	144	2323	6911	151	2461	7364	161	2591	7691

Departmental Data 5-Year Report, 2017
Art and Design: Credit Hours by Subject and Student Major

Subject	Major	2015-16			2016-17		
		Enrolled	SCH	SCH %	Enrolled	SCH	SCH %
ARTA	1. Art majors	102	306	85%	187	561	90%
	2. Non majors	18	54	15%	20	60	10%
ARTA Total		120	360		207	621	
ARTD	1. Art majors	14	42	33%	10	24	24%
	2. Non majors	29	87	67%	26	76	76%
ARTD Total		43	129		36	100	
ARTE	1. Art majors	328	984	25%	358	1074	27%
	2. Non majors	967	2901	75%	970	2910	73%
ARTE Total		1295	3885		1328	3984	
ARTG	1. Art majors	288	852	91%	327	949	92%
	2. Non majors	29	86	9%	31	83	8%
ARTG Total		317	938		358	1032	
ARTH	1. Art majors	109	329	84%	92	277	88%
	2. Non majors	21	63	16%	13	39	12%
ARTH Total		130	392		105	316	
ARTS	1. Art majors	364	1088	74%	365	1070	73%
	2. Non majors	128	384	26%	132	390	27%
ARTS Total		492	1472		497	1460	
ARTT	1. Art majors	50	148	79%	48	142	80%
	2. Non majors	14	40	21%	12	36	20%
ARTT Total		64	188		60	178	
Department Total	1. Art majors	1255	3749	51%	1387	4097	53%
	2. Non majors	1206	3615	49%	1204	3594	47%
Grand Total		2461	7364		2591	7691	

Departmental Data 5-Year Report, 2017
Art and Design: Credit Hours by Faculty Type

Subject	Faculty Type	2012-13				2013-14				2014-15				2015-16				2016-17			
		CCH	SCH	SCH %	Headcnt	CCH	SCH	SCH %	Headcnt	CCH	SCH	SCH %	Headcnt	CCH	SCH	SCH %	Headcnt	CCH	SCH	SCH %	Headcnt
ARTA	T/TT													27	189	44%	1	30	342	55%	1
	FT NonTT													21	237	56%	1	12	126	20%	1
	PT															0%		15	153	25%	2
ARTA Total														48	426		2	57	621		4
ARTD	PT	12	133	100%	1	12	135	100%	1	11	101	100%	1	11	129	100%	1	11	100	100%	1
ARTD Total		12	133		1	12	135		1	11	101		1	11	129		1	11	100		1
ARTE	T/TT	51	1146	32%	0	54	1092	30%	0	48	1035	30%	0	54	852	22%	0	60	837	21%	1
	FT NonTT			0%		12	207	6%	0			0%				0%				0%	
	PT	78	2484	68%	11	84	2373	65%	11	90	2427	70%	8	102	3033	78%	10	102	3147	79%	9
ARTE Total		129	3630		11	150	3672		11	138	3462		8	156	3885		10	162	3984		10
ARTG	T/TT	63	951	73%	3	62	839	63%	3	76	797	63%	3	54	743	85%	2	50	580	56%	2
	FT NonTT			0%				0%				0%		6	24	3%	0			0%	
	PT	23	352	27%	4	33	441	33%	3	33	369	29%	4	9	105	12%	2	30	419	41%	3
	Admin/Coach			0%		4	44	3%	1	9	104	8%	1			0%		3	33	3%	1
ARTG Total		86	1303		7	99	1324		7	118	1264		8	69	872		4	93	1032		6
ARTH	T/TT	16	250	53%	1	15	231	70%	1	21	333	74%	1	7	59	15%	0	7	7	2%	0
	PT	12	222	47%	2	6	99	30%	2	9	117	26%	2	24	333	85%	4	21	309	98%	4
ARTH Total		28	472		3	21	330		3	30	450		3	31	392		4	28	316		4
ARTS	T/TT	87	1109	61%	4	81	868	61%	4	81	958	66%	4	75	896	61%	4	76	1030	71%	3
	FT NonTT			0%		12	114	8%	1			0%				0%				0%	
	PT	57	720	39%	7	42	450	31%	4	33	504	34%	5	39	576	39%	5	31	430	29%	4
ARTS Total		144	1829		11	135	1432		9	114	1462		9	114	1472		9	107	1460		7
ARTT	T/TT	18	153	100%	1	21	195	100%	1	18	172	100%	1	18	188	100%	1	19	178	100%	1
ARTT Total		18	153		1	21	195		1	18	172		1	18	188		1	19	178		1
Total	T/TT	235	3609	48%	9	233	3225	45%	9	244	3295	48%	9	235	2927	40%	8	242	2974	39%	8
	FT NonTT			0%		24	321	5%	1			0%		27	261	4%	1	12	126	2%	1
	PT	182	3911	52%	21	177	3498	49%	19	176	3512	51%	14	185	4176	57%	13	210	4558	59%	14
	Admin/Coach			0%		4	44	1%	1	9	104	2%	1			0%		3	33	0%	1
Grand Total		417	7520		30	438	7088		30	429	6911		24	447	7364		22	467	7691		24

*Faculty headcount notes: T/TT and FT NonTT are counted once, in the primary subject in which they teach. When there are credit hours shown for a subject but the faculty headcount is 0, that means all faculty teaching in that subject also teach another subject(s) and have been recorded under the other subject. Part-time faculty are counted once in each subject in which they teach, but are only counted once in the department total.

Departmental Data 5-Year Report, 2017

Art and Design

Ratio of full-time equivalent students (FTES) to Full-time equivalent faculty (FTEF)

Subject	2012-13			2013-14			2014-15			2015-16			2016-17		
	FTES	FTEF	FTES:FTEF	FTES	FTEF	FTES:FTEF	FTES	FTEF	FTES:FTEF	FTES	FTEF	FTES:FTEF	FTES	FTEF	FTES:FTEF
ARTA										14.2	2.0	7.1	20.7	2.4	8.7
ARTD	4.4	0.5	8.9	4.5	0.5	9.0	3.4	0.5	7.3	4.3	0.5	9.3	3.3	0.5	7.2
ARTE	121.0	5.4	22.5	122.4	6.3	19.6	115.4	5.8	20.1	129.5	6.5	19.9	132.8	6.8	19.7
ARTG	43.4	3.6	12.1	44.1	4.1	10.7	42.1	4.9	8.6	29.1	2.9	10.1	34.4	3.5	9.9
ARTH	15.7	1.2	13.4	11.0	0.9	12.5	15.0	1.3	12.0	13.1	1.3	10.1	10.5	1.2	9.0
ARTS	61.0	6.0	10.2	47.7	5.6	8.5	48.7	4.8	10.3	49.1	4.8	10.3	48.7	4.5	10.9
ARTT	5.1	0.8	6.8	6.5	0.9	7.4	5.7	0.8	7.6	6.3	0.8	8.4	5.9	0.8	7.5
Total	250.7	17.4	14.4	236.3	18.3	12.9	230.4	17.9	12.9	245.5	18.6	13.2	256.4	19.5	13.2

Departmental Data 5-Year Report, 2017
Art and Design: Essential Learning Courses

Course	Title	Cr Hr	2015-16			2016-17		
			Sections	Enrolled	SCH	Sections	Enrolled	SCH
ARTE								
101	Two-Dimensional Design-GTAH1	3	16	330	990	14	273	819
102	Three-Dimensional Design-GTAH1	3	10	178	534	12	210	630
115	Art Appreciation-GTAH1	3	4	281	843	5	333	999
118	Art Hist Prehist-Renaiss-GTAH1	3	10	306	918	8	274	822
119	Art Hist Renaiss-Present-GTAH1	3	5	166	498	7	205	615
ARTE Total			45	1261	3783	46	1295	3885
Grand Total			45	1261	3783	46	1295	3885

Art and Design: Faculty List

Last Name	First Name	Category	Title (in Banner)
Butler	Joshua	T/TT	Assoc Professor of Art
Elliott	Eric	T/TT	Asst Professor of Art
Garner	Teresa	T/TT	Professor of Graphic Arts
Hall	Eli	T/TT	Asst Prof of Art-Graph Design
Harris-Ludlow	Alison	T/TT	Assistant Professor of Art
Oh	KyoungHwa	T/TT	Asst Professor of Art
Quinn-Hensley	Carolyn	T/TT	Professor of Graphic Arts
Schmidt	Araan	T/TT	Asst Prof Art Sculpture
Hadar	Katherine	FT NonTT	Instructor of Art
DeBellevue	Tracy	Admin/Coach	Proj Mgr-Assess/ePortfolio
Adams	Matthew	PT	Lecturer of Art
Cain	Lily	PT	Lecturer of Art
Crocetto	Julia	PT	Lecturer of Art
Dearing	Robin	PT	Lecturer of Art
Humphrey	Samuel	PT	Lecturer of Art
Jones	David	PT	Lecturer of Art
Konantz	Ramana	PT	Lecturer of Art
Massey	Jacob	PT	Lecturer of Art
O'Quinn	Leisha	PT	Lecturer of Art
Safken	Melody	PT	Lecturer of Art
Scofield	Matthew	PT	Lecturer of Art
Woods	Rebecca	PT	Lecturer of Art
Wyman	Karl	PT	Lecturer of Art
Zerbe	Forrest	PT	Lecturer of Art

Only includes faculty who are listed as primary instructor of record for a course taught in fall 2016 or spring 2017

Faculty who were on sabbatical or on leave for the entire year may therefore be omitted, even if they were still on the payroll

In some cases (such as clinical instructors or teachers of applied music lessons) an instructor might not be the instructor of record for any course and might therefore be omitted from this list.

Typically, this would only apply to part-time faculty.

Appendix B

Full-Time Faculty

THE EFFECT OF TEMPERATURE ON THE GROWTH OF *ESCHERICHIA COLI* IN AQUEOUS SOLUTIONS

By J. H. DE VRIES, J. H. DE VRIES, and J. H. DE VRIES, Department of Microbiology, University of Amsterdam, The Netherlands

Received 10 October 1966; accepted 15 November 1966

SUMMARY. The effect of temperature on the growth of *Escherichia coli* in aqueous solutions was studied.

The growth rate of *E. coli* was determined by measuring the optical density of the culture.

The growth rate of *E. coli* was found to be a function of temperature.

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Name: Meghan L Bissonnette **Start Year:** 2017

Program: Art **Department:** Art and Design

Faculty Rank

Professor

Associate Professor

Highest Degree

PhD York University

Assistant Professor Instructor

Full-time Faculty Vita

Art History and Visual Culture 2014

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

MA, York University, Art History, 2008 BA, NSCAD University, Art History, 2005 BFA, NSCAD University, Fine Arts, 2004

Teaching:

Courses Taught

ARTE119, History of Art, Renaissance to Present ARTH315, Nineteenth Century Art

Evidence of Continuous Improvement

Academic Research \$\$\$ - Supporting the Teacher-Scholar Model, CMU, 2017 What does it mean to live the teacher-scholar model and how do I prepare my Tenure & Promotion Portfolio?, CMU, 2017 Writing Across the Curriculum, seminar, Valdosta State University, 2015-2016

Innovative Materials/Activities

Supervision of Student Research/Project(s) N/A

Scholarship and Creative Work:

Scholarship Related to Discipline Books

Journal Articles

"Toxic Sublime and the Dilemma of the Documentary," *Seismopolite: Journal of Art and Politics* 14 (2016).

"From 'The New Sculpture' to Garden Statuary: the suppression of Abstract Expressionist sculpture," *Journal of Art Historiography* 13 (2015), 1-19.

"Exhibition Review: *Frida & Diego: Passion, Politics, and Painting*," Toronto, Art Gallery of Ontario, *Public* 47 (2013), 242-244.

Conference Presentation

"Ruin Lust in Post-Apocalyptic Visual Culture," Panel: "Moving Image Cultures," CAA Annual Conference, New York, NY, February 2017. "At Work: Labor and the Early Reception of David Smith," Panel: "Minimalism: Beyond Objecthood," SECAC

Annual Conference, Roanoke, VA, October 2016. "Examining Ruin Lust in the Visual Landscape of Recent Apocalyptic and Post-Apocalyptic Films," Panel: "At the World's End: Contemporary art, visual

- culture, and extinction studies," AAH Annual Conference, University of Edinburgh, Scotland, April 2016.
- "Using Creative Visual Exercises With Non-Art Majors," TIES Conference, Valdosta State University, Valdosta, GA, February 2016. "The Art of Aging in the Photography of John Coplans, Suzy Lake, and Cindy Sherman," *Facing the Challenges of Aging and Dying*, Queen's University, Kingston, Canada, October 2015.
- "Considering Terminal Iron Works: Labor and Industry in the Reception of David Smith's Sculpture," *New Directions in US Studies: Reimagining the 1950s and 1960s*, York University, Toronto, Canada, October 2013. "'The Art of Architecture for Art': Frederick Kiesler's Galaxy," Panel: "Us and It: Sculpture and the Critique of Display Culture," Universities Art Association of Canada (UAAC) Annual Conference, Concordia University, Montréal, Canada, November 2012. "David Smith and the Erasure of Abstract Expressionist Sculpture," Panel: "Corrosion, Erosion, Erasure," Universities Art Association of Canada (UAAC) Annual Conference, University of Alberta, Edmonton, Canada, October 2009. "Expression in Forged Steel: David Smith and His Critics," Panel: "Modernism in 3D," Universities Art Association of Canada (UAAC) Annual Conference, University of Waterloo, Waterloo, Canada, November 2007.

Book reviews

Technical Reports

- Zemans, J. "Policies and Programs of Support for Senior Artists," *D'Art Topics in Arts Policy* No. 28 (Dec. 2007). International Federation of Arts Councils and Culture Agencies, Sydney.
http://www.ifacca.org/files/Support_for_older_artists.pdf (compiled data and wrote program summaries)

Book Chapters

Other

- Co-authored with Anastasia Hare and Colleen O'Reilly, "Memory Through Fibre: The Presence of Absence," In *Heir/Looms* (Exhibition Catalogue) (Montréal: Studio Beluga, 2011). "Conceptual Art in Canada 1965-1980," *YU Free Press*, Issue 1 (Fall 2010), 23. "Ecology Culture," Review of *Human/Nature: Artists Respond to a Changing Planet*, Museum of Contemporary Art San Diego, *FUSE* (March 2009), 38-41.
- "The Dating Portfolio," In *Susan Bozic: The Dating Portfolio* (Exhibition Catalogue) (Halifax: Mount Saint Vincent University Art Gallery, 2009). "Chance Encounters: Following the Thread Through Art Green's Recent Works," In *Art Green* (Exhibition Catalogue) (New York: Cue Foundation, 2009).
- "Placing Ourselves," Review of *Consider Here* and *World Towns*, Anna Leonowens Gallery, *Visual Arts News* (Spring 2007), 24, 26. "Domestic Lives: Susan McEachern," Review of *Structures of Meaning*, Art Gallery of Nova Scotia, *Visual Arts News* (Winter 2007): 2-4.
- "Digital Transference," Review of *Back/Flash*, Dalhousie Art Gallery, *Visual Arts News* (Summer 2006), 26, 28. "Personal Intersections: Sarindar Dhaliwal," Review of *Record Keeping*, Mount Saint Vincent University Art Gallery, *Visual Arts News* (Spring 2006), 6-8. "An Investigation of Space: Ron Shuebrook and Bruce Taylor," Review of *Indefinite Space*, Saint Mary's University Art Gallery, *Visual Arts News* (Summer 2005), 8-9.
- "Men and Boys, and the Uses of Pleasure," In *Daniel Barrow: The Face of Everything and Shary Boyle: Songs of Childhood* (Exhibition Catalogue) (Halifax: Khyber Centre for the Arts, 2005). Co-authored with Ingrid Jenkner, *Moral Fibre* (Exhibition Catalogue) (Halifax: Mount Saint Vincent University Art Gallery, 2005).

Scholarship Related to Pedagogy in Discipline Books Journal Articles Conference Presentation

Scholarship and Creative Work, 2003-Present:

Creative Work Related to Discipline Exhibits WORKS IN NOTABLE PUBLIC COLLECTIONS

Southern Graphics Council International Kansas City Art Institute Mcneese State University Colorado State University

Solo Exhibitions 2008-2009 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. Group Exhibitions 2016 Printed Image 6 Alice C. Sabatini Gallery, Topeka, KS Juror: Stephan Goddard, Senior Curator of Works on Paper, Spencer Museum of Art

2016 Bliss Fishing Western Colorado Center for the Arts, Grand Junction, Colorado

2016 Managed Chaos-Faculty Exhibition (C.M.U.) Art Gallery at 437 Colorado, Grand Junction, Colorado

2016 City Hall Art Exhibit Grand Junction City Hall, Grand Junction, Colorado

2015 Pressing Matters 2016 Whiteaker Printmakers, Eugene, OR <http://www.whitprint.com> Juror: Karen Kunc, Director Constellation Studios, Professor of Printmaking at University Nebraska Lincoln

2015 Ink and Stick, National Drawing Exhibition (Invitational) McNeese State University, Lake Charles, Louisiana

2014 Harnett Biennial of American Prints University of Richmond Museums, Richmond Virginia Juror: Mary Fisher

2014 Homage to Steve (invitational) Mad Deer Press, Fort Collins, Colorado

2014 Stand Out Prints 2014 High Point Center for Printmaking, Minneapolis, Minnesota Juror: Susan Tallman, Editor-in-chief of Art in Print

2014 Los Angeles Printmaking Society: Push and Pull City of Brea Art Gallery, Brea, California Juror: Frank Ellsworth

2014 Shy Rabbit Print International 5 Shy Rabbit Contemporary Arts, Pagosa Springs, Colorado Juror: Karen Kunk

2014 Fresh Colorado Mesa University Art Gallery, Grand Junction, Colorado

2014 Colorado Mesa University Faculty Exhibition Western Colorado Center for the Arts, Grand Junction, Colorado

2012 Taking Denver Studio 12 Gallery, Denver, Colorado

2012 Dia De Los Muertos, Studio 12 Gallery, Denver Colorado Juror: Carlos Fresquez, 1st place juror selection

2012 National Drawing Invitational Exhibition Grand Gallery, Mcneese State University, Lake Charles, LA

2012 Colorado Mesa University Faculty Exhibition Studio 12 Gallery, Denver, Colorado

2011 Ex Voto Colorado Mesa University Art Gallery, Grand Junction, Colorado

2011 What's It All About? Works by Joshua Butler, Charles Hardy, and Roger McCoy Western Colorado Center for the Arts, Grand Junction, Colorado

2011 An Exploration in Printmaking Mesa County Public Library (In conjunction with the Western Colorado Center for the Arts), Grand Junction Colorado

2010 Demo Night 2010, A Working Exhibition. November 5, 2010. I gave a public demonstration of the woodcut technique along with the exhibition of artwork.

2010 What?What? Western Colorado Center for the Arts, Grand Junction, Colorado

2010 Friends of McInness Canyon, September 2010 Various exhibition locations, Grand Junction, Colorado

2008 Garden Party Western Colorado Center for the Arts, Grand Junction, Colorado

2008 Mesa State College Art Faculty Exhibition Western Colorado Center for the Arts, Grand Junction, Colorado

2007-2008 Master Printmakers: Four Generations of Printmakers Western Colorado Center for the Arts, Grand Junction, Colorado

2007-2008 Engraving 2007, An invitational print portfolio of engravings by 35 artists. The portfolio was available online until 2009 and was exhibited in the following venues:

o Emporia State University o 2007 Southern Graphics Conference, Kansas City, Missouri o Artisan's Gallery, Lake Charles, Louisiana. o University of Wisconsin at Parkside o Boulder, Colorado o Johnson Art Gallery, Grand Junction, Colorado.

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

Publications 2010 Pinyon 19, Spring 2010

National Journal of Poetry, Prose, and Literature Six images were included in this edition

2005 Pinyon 14, Spring 2005 National Journal of Poetry, Prose, and Literature Six images were included with a woodcut titled Wildflowers for the cover

Other: Curatorial And Other Professional Experience

2011-2016 Art editor Pinyon. The Pinyon is a national journal of poetry, prose, and fine art University. It is my job to contact qualified artists and solicit suitable fine art for the publication.

2011 Curator for Jack Orman: A Retrospective of Fine Art Printmaking, Colorado Mesa University Fine Art Gallery. This exhibition featured 27 intaglio prints created by Jack Orman of Loveland, Colorado. Mr. Orman is Professor Emiratis of Colorado State University and is considered one of America's Best fine art engravers. Professor Orman generously spent his time having individual discussions with my junior and senior students and gave a great artist's talk for the show's opening.

2011 Curator for Onrment/Armanent: An exhibition of Fine Art Printmaking, Colorado Mesa University Fine Art Gallery. This exhibition featured the experimental prints created by Laura Grossett and Stott Lenaway of Fort Collins published by Colorado Mesa

Colorado. Mrs. Grossett and Mr. Lenaway are MFA candidates at Colorado State University. In addition to the show, they each gave a public demonstration of their printmaking techniques. They also discussed

the graduate school experience with my junior and senior studio art majors.

2010 Juror: Carbondale High School Art Exhibition

2010 Juror: Altrusa District 51 Middle and High school art exhibition, Western Colorado Center for the Arts, Grand Junction Colorado

2007-2008 Co-Curator for Master Printmakers: Four Generations of Printmakers, Colorado Center for the Arts, Grand Junction, Colorado. I worked alongside Camille Silverman of the Art Center and Charlie Hardy of Colorado Mesa University to put this show together. This was an exhibition of artists who can trace their printmaking lineage to Mauricio Lasansky through his student, Jack Orman. All of Jack's students in the exhibition have been a part of Mesa State College either as students or professors and 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, Colorado State University), Orman's students: Charles Hardy (retired, Mesa State College), Doug Davinni (Wisconsin Parkside), Jerry Wubben (McNeese State University), and myself (Mesa State College), as well as several of our students.

2007 Curator for Stephen Simons: In Two Dimensions, Mesa State College Johnson Art Gallery. This exhibition featured the oils, encaustics, and etchings of Colorado State University Art Professor Stephen Simons. Professor Simons has a prominent national exhibition record. His work is featured in the book *The Best of Printmaking: and International Collection*, 1997.

2007 Curator for Engraving 2007: An Invitational Print Portfolio, Mesa State College Johnson Art Gallery. This exhibition featured 35 engravings from a highly selected group of fine art printmakers including Jack Orman, Rudy Pozzatti, Gerry Wubben, Charlie Hardy, and myself.

2005 Awards Juror: Meeker High School Annual Art Exhibition

Service 2003-Present:

University

2015-2018 -- Art Department Representative for Faculty Senate -- 2016-17 President Elect Faculty Senate- Will Be President 2017-2018 2015 -- Committee to Create Evaluation for Department Head 2013-2017 -- Tenure and Promotion Committee 2014-2017 -- Art Department Representative for Faculty Senate, Elected Vice President for the 2015-2016 term 2012-2014 -- Art Department representative for Graduate Curriculum Committee -- Chair: Art Department Faculty Search Drawing 2010 -- Chair: Art Department Faculty Search Drawing 2009 -- Fine and Performing Arts representative on Faculty Senate 2006-2009 2008 -- Fine and Performing Arts representative on Faculty Senate 2006-2009 -- Art Department Faculty Search Sculpture 2007 -- Fine and Performing Arts representative on Faculty Senate 2006-2009 -- Art Department Faculty Search Sculpture 2006 -- Fine and Performing Arts representative on Faculty Senate 2006-2009

Department Invitations of Public Guest Lectures and Demonstrations

- o Anthony Holmquist Gallery show, guest lecture, public printmaking demonstrations

Mary Morrison-Golden Paint representative Fall 2010; Painting Demonstration o Dale Leys Drawing
professor from Murray State-Fall 2010: Drawing Demonstration o Laura Grossett and Scott Leneway Fall 2011
Printmaking Demonstrations
Maintenance of Painting, Drawing, and Printmaking Studios and Associated Equipment Community
Foster Parent for Mesa County Department of Human Services 2009-2011

Advising 2003-Present:

University level

Participant in Soar Programs every year 2006- present Art department representative to Mav Scholars
events 2010, 2011

Department level

Advisor of Record to 27 Studio Art Majors Faculty participant (demonstrator), Annual art department High
School Open House 2005-present Developed and implement the Studio Art Sophomore Review, Annually (or
twice/year as needed) 2007-Present

Honors and Awards 2003-Present:

National 2004, 2006 Nominated for "Who's Who Among Teachers in America."

Local 2008-2010 Teaching/performance evaluation of "excellent."

Professional Experience:

Please record the number "items/events" you have listed above in the following categories. If you specify
items/events under "other," please provide an explanation/definition.

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

20

Book Reviews Performances Exhibitions Fullbright

Creative Publications Patents Grants-funded and non-funded

Book Chapter

10

Curated 6 Professional Art Shows for CMU and Western Colorado Center for the Arts, and Jur



Name: Eric A Elliott **Start Year:** 2015

Program: Art **Department:** Art

Faculty Rank

Professor Associate Professor

Highest Degree

Assistant Professor Instructor

Full-time Faculty Vita

Painting and Drawing 2007

MFA University of Washington-- Seattle

Education: (List all degrees beginning with most recent-include post docs and external certificates)

MFA, Painting and Drawing, University of Washington-- Seattle, 2007 BA, Art Practice, University of California-- Berkeley, 2003 AA, General Education, Mesa Community College--Mesa,AZ, 2000 BA, Graphic Design, Collins College-- Tempe, AZ, 1997

Teaching 2003-Present:

Teaching Experience: 2015- Present Assistant Professor, Colorado Mesa University, Grand Junction, CO
2007- 2015 2008- 2013 2007- 2008 2006- 2007

Instructor, Gage Academy of Art, Seattle Adjunct Faculty, Highline Community College, Des Moines WA,
Instructor, North Seattle Community College, Cont. Education Visiting Lecturer, University of Washington, Seattle

Courses Taught CMU: ARTE 101 Two Dimensional Design, ARTS 291 Beginning Acrylic Painting, ARTS 292 Beginning Oil Painting, ARTS 365

Mixed Media Painting, ARTS 391 Painting Workshop I, ARTS 392 Painting Workshop II, ARTS 491 Painting Workshop III, ARTS 492 Painting Workshop IV, ARTS 496 Topics: Advanced Painting

Courses Taught Prior to CMU: Beginning Drawing: University of Washington, Gage Academy of Art, North Seattle

Community College & Highline Community College Figure Drawing: University of Washington, Gage Academy of Art, North Seattle

Community College & Highline Community College Figure Painting: Gage Academy of Art Portrait Drawing: Gage Academy of Art Portrait Painting: Gage Academy of Art

Color Theory: Gage Academy of Art & Highline Community College 2D Design: Gage Academy of Art & Colorado Mesa University Ink Drawing: Gage Academy of Art Beginning Painting: Colorado Mesa, Gage Academy & Highline Community College Intro to Art History: Highline Community College Advanced Painting: Colorado Mesa University

Evidence of Continuous Improvement

8/19/16- Professional Development: Critical Thinking Unmasked w/ Linda Nilson PhD 4/11/16: Completed "Keeping Our Campus Secure" information security training 4/8/16: Designing Effective Rubrics

3/22/16: Student Orientation Training

2/18/16- Degree Works Training session

1/15/16 CMU Faculty Professional Development Seminar 11/12/15 D2L webinar called "Courses in the Halfshell" 8/28/15 Advising training with the head of the Art Department 8/14/15 New faculty orientation training

Scholarship and Creative Work, 2003-Present:

Creative Work Related to Discipline

Exhibits Solo Shows 2015 Overgrown, James Harris Gallery, Seattle, WA 2013 Pairings, James Harris Gallery, Seattle, WA 2011 Residual Forms, James Harris Gallery, Seattle, WA 2009 New Paintings, James Harris Gallery, Seattle, WA 2008 Transitions, James Harris Gallery, Seattle, WA Group Shows 2016 Drawn, Manifest Gallery, Cincinnati, OH

Painting and Seeing, UNCW Art Gallery, Wilmington, NC

2015 Stilleven: Contemporary Still Life, Hallie Ford Museum, Salem, OR Canopies, Prographica, Seattle, WA The Diana Project, The Alice Gallery, Seattle, WA

2014 Focus on Paper, Prographica, Seattle, WA The Still Life Show, Prographica, Seattle, WA

2013 The Pruzan Collection, Tacoma Art Museum, Tacoma, WA Zwischerliecht, LxWxH, Seattle, WA Art-A-Phone, 826 Seattle, Seattle, WA The Seattle Sketchbook Show, Steele Gallery, Seattle, WA Artists of Prographica, Bellevue College Gallery, Bellevue, WA

2012 Mum's the Word, Mills Pond Gallery, St. James, NY Still, Archer Gallery, Vancouver, WA The Space Between, Prographica, Seattle, WA Decoy, Francine Seders Gallery, Seattle, WA

40+ Years of Richard Shaw's Students, Worth Ryder Gallery, Berkeley, CA

Mirage, James Harris Gallery, Seattle, WA 2011 The Architectural View, Prographica, Seattle, WA

Inventing an Illusive Space, Kirkland Art Center, Seattle, WA Hearing the Backbeat, Prographica, Seattle, WA Seattle Artists, Gallery (206), Seattle, WA

2010 A Preview of Things to Come, Prographica, Seattle, WA Ripe, Seattle Pacific Art Center, Seattle, WA Honoring 15 Years of Neddy Fellows, Tacoma Art Museum, Tacoma, WA You're So Cool, OHGE Ltd., Seattle, WA Meet Greet Rinse and Repeat, Monarch Contemporary, Seattle, WA Parallel Universes, Grey Gallery, Seattle, WA

2009 On Paper, Jenkins Johnson Gallery, New York, NY Gather Image, Fugitive Form, Kittredge Gallery, Tacoma, WA Refracting Space, Steele Gallery, Gage Academy of Art, Seattle, WA West Coast Drawings VIII, Koplin Del Rio Gallery, Los Angeles, CA

Neddy Artist Fellowship, Tacoma Art Museum, Tacoma, WA

9th Northwest Biennial, Tacoma Art Museum, Tacoma, WA 2008 Deep Space Punctuated by Planets, Soil Gallery, Seattle, WA

Message in a Bottle, James Harris Gallery, Seattle, WA Black & White Show, Catherine Person Gallery, Seattle, WA Seven Propositions, Ouch My Eye, Seattle, WA Bifocal, Ouch My Eye, Seattle, WA

2007 MFA Thesis Show, Henry Art Gallery, Seattle, WA 2006 Works on Paper, Jacob Lawrence Gallery, Seattle, WA

SP1, Sand Point First Year MFA Painting Exhibition, Seattle WA 2005 Works in Progress, Jacob Lawrence Gallery, Seattle WA 2003 Fall Honor Studio Show, Worth Ryder Gallery, Berkeley CA

New Works, Worth Ryder Gallery, Berkeley CA Spring Honor Studio Show, Worth Ryder Gallery, Berkeley CA

Show Reviews The Stranger Slog, "Real(ism)" by Jen Graves, October 9 2015 "Impossible Plants" by City Arts Staff, City Arts Magazine, August 2015 Drawing Magazine, *New and Notable: Eric Elliott*, by Austin R. Williams, vol. 9, Issue 35, Fall 2012, pages 18 & 19 Seattle Times, *Artists build a skillful 'Architectural View' at Prographica*, by Gale Clemans, November 11, 2011, Section E Artdish, *Inventing an Illusive Space*, by Andrew Bartels, August 2011 Visual Arts Source, *Eric Elliott at James Harris Gallery*, by Adriana Grant, April 2011 Artdish, *Hearing the Backbeat at Prographica*, by Gary Faigin, March 2011 Art in America, *Seattle Exhibition: Eric Elliott*, by Matthew Kangas, Nov. 2009, pg. 203 Tacoma Weekly, *A quartet of evocatively murky painters muddy the walls of Kittredge Gallery*, by Dave R. Davison, Nov. 4th, 2009, Section C, pg. 4 Art Ltd., *Artist Profile*, by Suzanne Beal, Sept/Oct 2009, pg. 48 Seattle Weekly, *Tone Poet*, by David Stoesz, September 16-22, 2009, pg. 55 City Arts -Tacoma, *Shades of Gray*, by Greg Bell, March 2009, pg. 30 The Stranger, *The Men Who Knew Too Much*, by Jen Graves, July 15, 2008, pg. 31 Seattle Post Intelligencer, *Paintings by Carlos Vega and Eric Elliott Are a Must-See at Harris Gallery*, by Regina Hackett, July 10, 2007, pg. 25 The Stranger, *Hold Still*, by Jen Graves, Washington, February 19, 2008, pg. 23 Seattle Post Intelligencer, *Henry and the Masters*, by Regina Hackett, May 25, 2007

Service 2003-Present:

University 2016 -- Undergraduate Curriculum Committee -- Worked at the Mesa Experience 4/2/16 2015 -- Teacher to Teacher Committee Department 2016 -- Website upkeep/revision subcommittee -- CMU Art Gallery Assistance -- Worked at the Student Orientation 5/20/16 -- Worked at the Student Orientation 6/10/16 2015 -- Art Department Studio Art Curriculum Development Sub Committee -- Alcohol Server

Training -- CMU Art Gallery Assistance

Advising 2003-Present:

University level 4/2/16 Worked at the Mesa Experience

Department level Advisor for 10 Students 5/20/16 Worked at the Student Orientation 6/10/16 Worked at the Student Orientation 8/28/15 Advising training with the head of the Art Department

Honors and Awards 2003-Present:

National 2014 Jerusalem Studio School Master Class Residency 2013 Kickstarter Artist Project Grant 2011 Jentel Foundation Artist Residency 2011 Vermont Studio Center Residency and Artist Grant

Regional 2011 4Culture Project Grant 2009 Neddy Artist Fellowship 2009 4Culture Artist Project Award 2008 Kayla Skinner Special Recognition Award, Seattle Art Museum 2008 Artist Trust GAP Grant Local 2003 James Phalen Art Scholarship, University of California, Berkeley

Professional Experience: Gallery Exhibition Designer and Assistant to the Director: 2014- 2015 Prographica Gallery, Seattle Studio Assistant: 2005- 2009 Norman Lundin, Seattle, WA 2004- 2005 Adelie Landis-Bischoff, Berkely, CA Painting Studio Technician: 2002- 2003 University of California, Berkeley Art Department Public Lectures: 2014 Digipen Institute of Technology, Redmond, WA 2012 Jordan Wolfson Workshop, Olympia, WA

Francine Seders Gallery, Seattle, WA 2011 Gage Academy of Art, Seattle, WA

Highline Community College, Seattle, WA 2009 University of Puget Sound, Seattle, WA

Gage Academy of Art, Seattle, WA Tacoma Art Museum, Tacoma, WA

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

0 0 0 0 16

Books 0 Journal Articles 0 Conference Presentations 50 Sabbaticals 0

Other (related to discipline)

Book Reviews Performances Exhibitions Fullbright

5 Creative Publications 0 Patents 4 Grants-funded and non-funded 0 Book Chapter
show reviews



Name: Teresa S Garner **Start Year:** 1994

Program: Art **Department:** Art

Faculty Rank

Professor Associate Professor

Highest Degree

MFA West Texas A&M

Assistant Professor Instructor

Full-time Faculty Vita

Studio Art 1994

Education: (List all degrees beginning with most recent-include post docs and external certificates) August 1994 **Master of Fine Arts** — West Texas A&M University, Canyon, Texas May 1993 **Master of Arts** — Stephen F. Austin State University, Nacogdoches, Texas May 1990 **Bachelor of Fine Arts** — Art, Stephen F. Austin State University, Nacogdoches, Texas

Teaching 2003-Present:

General Art Courses

ARTE 101 Two-Dimensional Design ARTE 497 Senior Exhibition

Graphic Design Courses

ARTG 122 Design It! ARTG 215 Graphic Design I ARTG 221 Graphic Design II ARTG 301 Computer Illustration ARTG 320 Letterforms and Typography ARTG 333 Illustration 2 ARTG 337 Illustration and Storyboarding ARTG 338 Advertising Design ARTG 339 Advertising Design II ARTG 401 Digital Painting ARTG 437 Illustration and Storyboarding II ARTG 450 Corporate Design ARTG 493 Portfolio Construction ARTG 499 Internship

Studio Art Courses

ARTS 151 Foundation Drawing ARTS 292/392/492 Watercolor Painting ARTS 360/460 Sketchbook ARTS 396 Topics: Sketchbooks in Paris, Rome

Art History

ARTH 319 Art of the American West ARTH 499 Art History Internship

Evidence of Continuous Improvement

October 2016 - AIGA Design Conference, Las Vegas, Nevada August 2016 - CMU Critical Thinking Workshop, Linda Nelson 2015 - Present - Skillshare Subscription Course Work 2015 - Present - Craftsy Subscription Course Work
2015 - Green Zone Training, CMU Workshop
January 2014 - Designing with Color and Light with Nathan Fowkes October 2013 - Understanding Teaching & Serving Today's Students - CMU Workshop January 2013 - The Difference A Year Makes with Paul Gaston, CMU Workshop March 2012 - Storyboarding with Kris Pearn August 2012 - Ken Bain "What the Best Teachers Do" CMU Workshop April 2011 - Accurate Freehand Perspective Sketching in 12 Steps, Burbank, California, Richard Scott June 2010 - How Design Conference Spring 2010 - Fundamentals of Character Design with Stephen Silver May 2009 - Sketching on Location Workshop, San Francisco, CA October 2007 - AIGA Design Conference, Denver, Colorado June 2007 - Color Mastery Workshop, Seattle Washington, Richard Scott August 2006 - Sketching Workshop, Ken O'Connell, Italy
Innovative Materials/Activities Fall 2016 - CNC Router Illustrations Fall 2011 - Online Video Instruction, Graphic Design

Scholarship and Creative Work, 2003-Present:

Scholarship Related to Discipline

Books

2013 - Featured Artist in Four by Six/Six by Four. The Four by Six Postcard Exhibit, CMU Art Dept. Publication 2011 - Featured Artist in Monumental Majesty, edited by the Daily Sentinel
2010 - Featured Artist in Mail Me Art, edited by Darren Di Lieto
2008 - Featured Artist in 1000 Artist Journal Pages, edited by Dawn DeVries Sokol
2005 - Published Illustrations in Eclipse. by Dalton Trumbo

Book reviews

Artist Reviewer for The Color of Nothing, by Jim Brock, 2008

Other

2015 - Presenter- Visually Engaging Online Teaching. CMU Faculty Colloquium October 2014 - Presenter- Visually Engaging Online Teaching. ADEIL Conference, Texas Tech University 2012, 2013 - Presenter - Sketchbooks in the K-12 Classroom. CMU Education Department Summer Workshop 2012 - Presenter - Field Sketching & Fine Art, The Western Colorado Center for the Arts. 2009 - Presenter - Crash Course in Visual Design. Meru, Kenya. May 2007 - Presenter on the Art, Jazz & Wine Train (Onboard Amtrak California Zephyr) with Rocky Mountain PBS November 2007 - Present - Featured Artist on About.com — Featured

Travel Sketchbook Artist on www.about.com November 2007 - Present: Featured Artist on Moleskinerie.com
— www.moleskinerie.com November 2007 - Presenter - 2006 Sabbatical Research — CMU Faculty Colloquium

Creative Work Related to Discipline Exhibits

Colorado Mesa University Art Department Faculty Exhibit. 437CO, CMU Downtown Art Gallery, Grand Junction, Colorado. September – October 2016 *Sketchbook Project 2016.* Art House, LLC, Brooklyn, New York. 2016 *Sketchbook Project 2015.* Art House, LLC, Brooklyn, New York. 2015 *A Community in Miniature.* Artisan Framing, Fort Collins, Colorado. October 2014
Sketchbook Project 2014. Art House, LLC, Brooklyn, New York. 2014 *Fresh, Art Created during the 2013-2014 Academic Year.* Art Department Faculty Exhibit, CMU University Center Gallery, Grand Junction, Colorado.
April - May 2014 *Colorado Mesa University Art Department Faculty Exhibit.* The Art Center, Grand Junction, Colorado. March - April 2014 *Sketchbook Project 2013.* Art House, LLC, Brooklyn, New York. 2013 *Art Heritage Speakers Fund Postcard Show.* Group Invitational, Kurtzman/Lintott Gallery, Grand Junction, Colorado. September 2013 *4x6 / 6x4 Postcard Show.* CMU University Center Gallery, Grand Junction, Colorado. February 2013 *Taking Denver: The Art Department Faculty of Colorado Mesa University.* Studio 12 Gallery, Denver, Colorado. September 2012 *Sketchbook Project 2012.* Art House, LLC, Brooklyn, New York. 2012
Colorado Mesa University Art Department Faculty Exhibit. Western Colorado Center for the Arts, Grand Junction, Colorado. March 2012 *4x6 / 6x4 Postcard Show.* CMU University Center Gallery, Grand Junction, Colorado. February 2012
Art is the Best Teacher, Works by Colorado's Higher Education Faculty. Juried Exhibition, Lieutenant Governor's Office, Colorado State Capital Building, Denver, Colorado. December 2011 - May 2012
Ex-Voto Group Invitational. CMU University Center Gallery, Grand Junction, Colorado. September - November 2011 *Attached Group Invitational.* Western Colorado Center for the Arts, Grand Junction, Colorado. August 2011 *Sketchbook Project 2011.* Art House, LLC, Brooklyn, New York. 2011 *Mail Me Art Exhibition.* Red Gate Gallery, London, UK. 2010
Sketchbook Project 2010. Art House, LLC, Brooklyn, New York. 2010
10,000 People Interpret One Word, Collaborative Artist Community Project and Exhibition. Art House, LLC, Atlanta, Georgia. October 2009
6x6x2009, Original Contemporary Artwork 6x6 Inches Square. Rochester Contemporary Art Center, Rochester, New York. June - July 2009
Sketch It Out Exhibition, 200+ Contemporary Artists Works on Paper. APW Gallery, Long Island City, New York. April 2009
CMU Art Department Faculty Group Invitational. Western Colorado Center for the Arts, Grand Junction, Colorado. April 2008
Moleskine Sketches. Solo Show, Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. November 2007
Mesa State College Art Department Faculty. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. May 2005
Meanwhile, Back At The Ranch . . . Solo Show, Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. November 2004
Mesa State College Art Department Faculty. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. August 2004

Mad Hatter's Tea Party. Gunnison Arts Center. Gunnison, Colorado. May 2004

Roaring Fork Open. Aspen Art Museum, Aspen, Colorado. October - November 2003

SWG: Past Summer Art Award Winners Invitational. Steamboat Springs Art Council, Eleanor Bliss Center for the Arts at the Depot, Steamboat Springs, Colorado. August — September 2003

National Collage Society, Inc. 6th Annual Member's Exhibition. Cork Gallery of Lincoln Center, New York City, New York. June — July 2003 *Mesa State College Art Department Faculty.* Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. September 2002

National Collage Society, Inc. 18th Annual Juried Exhibition. Montserrat College of Art, Cabot Studio Building Gallery, Beverly, Massachusetts. September 2002

2nd Annual Chair-ity Hospice Exhibition and Auction. Grand Junction, Colorado. August - September 2002

National Collage Society, Inc. 5th Annual Member's Exhibition. Cork Gallery of Lincoln Center, New York City, New York. June - July 2002

To Your Credit Invitational Exhibit. Administration Building, Eastern New Mexico University, Roswell, New Mexico. March - April 2002

Members Juried Show. Western Colorado Center for the Arts, Grand Junction, Colorado. June 2001

National Collage Society, Inc. 4th Annual Post Card Exhibition. Stocker Center Gallery, Lorain County Community College, Elyria, Ohio. May - June 2001

National Collage Society, Inc. 16th Annual Juried Exhibition. Center for the Fine and Performing Arts Gallery, Lakeland Community College, Kirtland, Ohio. October - December 2000

Summer Art 2000 National Juried Exhibit. (Awarded First Place: Mixed Media). Steamboat Springs Art Council, Eleanor Bliss Center for the Arts at the Depot, Steamboat Springs, Colorado. July - August 2000

Art Resource Southern Colorado Tour Exhibit. Art Faculty from Adams State College, Alamosa, University of Southern Colorado, Pueblo, Western State College, Gunnison and Mesa State College, Grand Junction, Colorado. October - April 2000

Mesa State College Foundation 22nd Annual Gala Art Exhibit and Auction. Johnson Art Gallery, Grand Junction, Colorado. October 1999 *National Small Oil Painting Exhibition 1998.* The Wichita Center for the Arts, Wichita, Kansas. September - October 1998 *Colorado Art Against AIDS Auction and Exhibit.* Colorado AIDS Project, Denver, Colorado. March 1998 *Mesa State College Art Department Faculty.* Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. February 1998

Living in the West: Paintings & Drawings Solo Exhibit. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. October 1997 *28th Annual National Art Competition.* (Awarded Honorable Mention). Cheyenne, Wyoming. September 1997 *Coffee Talk: Juried Art Exhibition.* SoHo Gallery, Pensacola, Florida. September 1997 *Tao Yi Boss Group Offices Solo Exhibit.* Taipei, Taiwan R.O.C. August 1997

Summertime: Images and Objects of Summer Juried Art Show. Tempe Arts Center, Tempe, Arizona. August 1996

"Animania" All About Animals Juried Exhibition. SoHo Gallery, Pensacola, Florida. June 1996

The 13th Annual National Juried Art Exhibition. Warehouse Living Arts Center, Corsicana, Texas. April 1996

Mesa State College Foundation 19th Annual Gala Art Auction and Exhibit. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. March 1996

Mesa State College Art Department Faculty. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. January 1996 *Art Resource Southern Colorado Tour Exhibit.* Art Faculty from Adams State College, Alamosa, University of Southern Colorado, Pueblo, Western State College, Gunnison and Mesa State College, Grand Junction, Colorado. October 1995 - April 1996

Art Resource Southern Colorado Tour Exhibit. Art Faculty from Adams State College, Alamosa, University of Southern Colorado, Pueblo, Western State College, Gunnison and Mesa State College, Grand

Junction, Colorado. October 1994 - April 1995
Mesa State College Art Department Faculty. Johnson Art Gallery, Mesa State College, Grand Junction, Colorado. November 1994 *Teresa S. Garner, Master of Fine Arts Solo Thesis Exhibit*. West Texas A&M University, Canyon, Texas. June 1994 *National Computer Art Competition and Juried Exhibit*. West Texas A&M University, Canyon, Texas. May 1994 *West Texas A&M University and Amarillo College Graduate Students & Faculty Exhibit*. The Amarillo Museum of Art, Amarillo, Texas. April 1994 *50th Annual Competition Exhibit*. Museum of Abilene, Abilene, Texas. February 1994
Plainview Cultural Council Juried Art Show. (Awarded Best of Show. Juror: Patrick McCracken, Director, The Amarillo Museum of Art). Ollie Liner Center, Plainview, Texas. October 1993
Annual Spring Art Department Student Show. West Texas A&M University, Canyon, Texas. April 1993 *West Texas A&M University and Amarillo College Graduate Students & Faculty Exhibit*. The Amarillo Museum of Art, Amarillo, Texas. March 1993
Teresa S. Garner Master of Arts Solo Exhibit. The SFA Art Department Gallery in the Art Building, Stephen F. Austin State University, Nacogdoches, Texas. March 1992
Art Department Graduate Student Show. The Griffith Gallery, Griffith Fine Arts Building, Stephen F. Austin State University, Nacogdoches, Texas. August 1991
Art Department Annual Juried Spring Show. The SFA Art Department Gallery in the Art Building, Stephen F. Austin State University, Nacogdoches, Texas. April 1991
Art Department Annual Juried Spring Show. (Awarded Third Place, Adv. Design/Illustration. Juror: Clint Willour, Director, Watson Gallery, Houston, Texas). The SFA Art Department Gallery in the Art Building, Stephen F. Austin State University, Nacogdoches, Texas. May 1989

Public Art

Growth. Wubben Hall & Science Center Sculpture.
 Colorado Mesa University, Wubben Hall & Science Center, 1100 North Avenue, Grand Junction, Colorado. 2012

Art Direction

Surls Locke Catalog. (Ryann Gibbens, Designer). 437CO, CMU Downtown Art Gallery in conjunction with the Western Colorado Center for the Arts, Grand Junction, Colorado. 2016
Four by Six/Six by Four. The Four by Six Postcard Exhibit Catalog, CMU Art Dept. Publication. Grand Junction, Colorado. 2016

Publications

Sketchblog - Self Published Artwork Online, August 2007 to Present

Professional Memberships

AI GA, American Institute for Graphic Arts CAA, College Art Association

Service 2003-Present:

University Travel Abroad - Student Field Trips 2011 - Italy and France 2009 - Italy and France
 Department 2010 - New York, New York

Advising 2003-Present:

Department level I have advisees (the official report says 86) primarily in graphic design and as Department Head advise all majors in the department from time to time, review and sign baccalaureate petitions and minor petitions. I lead a mass-advising session every fall and help with the break out sessions for each concentration after the main session. These meetings are attended primarily by freshman and senior students and have been effective in helping disseminate information regarding graduation requirements.

Honors and Awards 2003-Present:

2006 — Sabbatical Award to develop ARTS 360 Sketchbook course for the Art & Design Department

Professional Experience:

I design for the Art Department and local pro-bono clients to keep my graphic design skills current for the classroom.

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

5

3 1

Books 1 Journal Articles Conference Presentations 69 Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fullbright

5 Creative Publications Patents

2 Grants-funded and non-funded Book Chapter

Name: Eli M Hall **Start Year:** 2012

Program: Graphic Design **Department:** Art and Design

Faculty Rank

Professor Associate Professor

Highest Degree

Assistant Professor Instructor

Full-time Faculty Vita

Graphic Design & Illustration 2011



MFA Colorado State University

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

Master of Fine Arts, Colorado State University, Fort Collins, Colorado, 2011 Master of Arts, Lindenwood University, St. Louis, Missouri, 2006 Bachelor of Fine Arts, Missouri State University, Springfield, Missouri, 2002 Associate of Arts, Ozark Technical College, Springfield, Missouri, 1998 **Teaching:**

ARTE 101 Two-Dimensional Design ARTG 122 Design It!

ARTG 215 Graphic Design I ARTG 221 Graphic Design II ARTG 222 Illustration I

ARTG 320 Letterforms and Typography ARTG 321 Advanced Typography ARTG 338 Advertising Design I ARTG 339 Advertising Design

ARTG 405 Web Site Design ARTG 406 Advanced Web Site Design ARTG 450-001 Identity Design ARTG 396 Topics: Screen Printing ARTG 496 Topics: Type Development

ARTG 496 Topics: Typography Systems ARTG 496 Topics: Typography Studies ARTT 270 Sculpture I ARTT 371 Sculpture/Construction I ARTT 371 Sculpture/Construction II ARTT 471 Sculpture/Construction III

Evidence of Continuous Improvement

In March of 2014, 14 Graphic Design students and myself met in Dublin Ireland to participate in the OFFSET International Design Conference. Being the first international design trip involving CMU students, I consider it an incredible success. Everyone had a different takeaway, and 100% of the students brought the excitement and energy back to the classroom. They delivered their new knowledge through an organized designer talk called the OFFSET debrief. We had a packed room of currently enrolled design majors, which sparked interest for the next OFFSET conference. More can be seen at iloveoffset.com.

Hosted guest sculptor Doug Sink in February 2014. His show was held at the University Centers Art Gallery and ran for six weeks. He participated in individual critiques for the sculpture class and provided an

artist talk at the opening.

To bolster the ARTG496 Type Development class, CMU press was created as an outlet for their work. To facilitate CMU Press, an identity was created that we can use to market the collateral produced during the class. In a venture to produce capital to fund the materials used, we were able to sell product to the CMU bookstore. From calendars to coasters everything is hand made by CMU visual design students. These are the same students that printed the two-color Christmas cards for President Foster this past year.

I made myself available throughout the 2014 design lab evening and weekend hours to assist students with problems from technical to fundamental.

Being the first time teaching ARTG405 Identity Design, I brought in the business owner of Wireless Trendz, Jason Mohler. The upper division design class worked with Jason to create a new identity for his outdated logo and visual system. The students were then responsible for creating a graphic standard, which was provided to the ARTG 338 Advertising Design, to create an ad campaign. The collaboration between classes resulted in strong graphic design by the Visual Design majors.

In ARTG321 Advanced Typography, I brought in a widely known street artist from the West Coast, "Jared." He demonstrated multiple techniques used in the street art industry. Utilizing these techniques, two of my students have been able to secure freelance street art project.

In a constant effort to build community within Grand Junction I am working with business owners to provide legal and safe spaces to create street art. At first we used the legal space at the skate parks but have now been extended the opportunity to work on the Get Air building, otherwise known as the Silo.

In an impromptu presentation and a highlight of the Fall semester, we were able to secure a lecture from Design Resource Center. This is a very well respected package design firm from Chicago that happened to be in Grand Junction working with Enstrom Candies, and agreed to speak to the MED student group. They gave an insightful talk and Q&A that shed light on the package industry, which is a huge employer of graphic design students.

As the Visual design program here at CMU expands its reputation, more and more people are reaching out to establish relationships. One marquee moment would be when ICMAD (Independent Cosmetic Manufacturers and Distributors) reached out to invite the CMU design students to a competition. We competed against schools like Miami School of Art & Design, American Academy of Art, and Louisiana State University. The competition had high standards and I am proud to say that Ajalique Chapman made it into the top three. We still don't know if she got first, second or third but the ICMAD is flying her to Los Angeles later this month for an award ceremony to which they will announce the winners. This victory on a national level spread excitement among the majors.

Being that visual designers are held accountable to understanding photography, I invited our very own lecturer, Forest Zerbe, to do a product shot demonstration in all of my upper division classes.

With the talent pool of the visual designers at CMU growing, Suzie Garner and I are always looking for post-graduation opportunities for our majors. One very exciting relationship building experience that we had was a field trip to Denver and Fort Collins. We met designers and principals from OtterBox,

WigWam creative, CBRE and MATTER. Just those four design entities represented a huge gamut or the graphic design industry. Every one of the students that participated found places that they wanted to work, or could never work. Overall the experience helped solidify the design community here at Colorado Mesa University.

Throughout every semester I provide opportunities through field trips for students to further their design education. Colorado Printing Company, is one that I routinely schedule. Outside of CPC I attempt to bring something new to the experience every semester.

Produced with Conrad Laga and Screen Image, a 31minute how-to screen printing video. The video is on the CMU YouTube channel so that it can be used every semester and the students can refer to it any time that they wish. This video freed-up an entire class period for other potential learning experiences.

Helped organize and facilitate the second annual Road Roller event. With the new open space “the Ellipses” the event was able to engage more passers-by as well as the public. All levels of Typography classes participated. The prints were then hung at the new CMU Gallery space, Downtown Grand Junction.

With Animation and Motion Graphics developing their own BFA, I worked with Suzie Garner to develop the new opportunities that will be provided by the Graphic Design degree. One result of this evolution has been the introduction of screen printing. Currently offered as a topics, the class filled up in one day, showing the desire from the majors. Suzie and I have concepted two new illustration classes that are sure to provide our graduates with robust portfolio.

With the support of the local design community and some of the professors at Colorado Mesa University, I collaborated with MED (Mesa Emerging Designers) to facilitate a speed critique. Basically it’s like a speed dating portfolio review. Both semesters there was a strong turnout.

The 2014 student evaluations gave me some solid data to help better approach my classes. The classes that I had a 4.0 return, were the classes that are lower division and in most cases were not in the program yet. From that data, I see that my approach to these transitional students needs to be modified so that their experience stays challenging but we don’t have any unnecessary attrition. Another observation is that I received a 4.0 in ARTG320. This is one of my marque classes and feel that students should be challenged but be having a fun experience while achieving their individual goals. I am going to asses the assignments and timing to which the are giving to see where modifications can be made. By changing the order of the assignments, it is possible to increase their success.

In Fall of 2014 ICMAAD (Independent Cosmetic Manufacturers and Distributors) invited CMU’s student Graphic Designers to participate in a national product design competition. It was an honor to be invited and our students responded with vigor. After pushing the students in my *ARTG 450* and *ARTG 321* classes to develop and produce winning packages the hard work paid off. Ajalique Chapman took second place nationally as well as bringing home \$1500 and a full paid weekend to the awards ceremony in LA. Not to be forgotten, Brittany Bosshardt’s work received an honorable mention. CMU was the only University to have two finalists. Due to the success in 2015 we were invited back to compete again for the 2016 show. *ARTG 320* and *ARTG 321* have been hard at work preparing their packages

for the competition. You can read about Ajalique's experience at <http://icmad.org/events/young-designers-award-competition>

Design it! Has proven to be an effective response to retaining freshmen. The class was developed to capture and keep potential Graphic Designers from drifting off during their freshman year. By offering *Design it!* and changing the prerequisites for ARTG 215, students are able to take design classes consecutively through their four-year program. *Design it!* was one crucial component to the overall expansion of the Visual Design program. Suzie Garner and I updated present curriculum, developed new curriculum, and created a course load that we feel is the most robust in the state. This is my first participation in the development of a program and I'm proud to see our ideas come to fruition. The addition of ARTG 122, ARTG 222, ARTG333, and ARTG 401, as well as the modification of ARTG 215 and ARTG 406, in conjunction with our already ardent curriculum facilitates an exciting Visual Design track.

Attended Teacher2Teacher workshops, including *Speed-Dating*, where I met Shanell Sanchez with whom I'm building a Milestone course. We are hoping to make this course available Fall of 2016 or Spring 2017. VAC (Veteran's Art Center) and I have continued to build an incredibly important relationship, providing our students the ability to use the Chandler & Price presses, in return for educating Veterans in the traditional art of Letterpress. Many of our projects are produced on these presses including President Foster's annual Christmas cards.

The CMU Bookstore has purchased multiple products from CMU Press, all of which are handmade by the students in my ARTG 496 class. I'm excited to report that one of our projects has recently sold out. With street art growing in popularity not only within the Visual Design program, but in American culture, I was able to secure a safe space for CMU Visual Design students to practice graffiti. Joe White, owner of Get Air at the Silo, has donated three sides of his buildings for students to practice graffiti as well as hold annual graffiti competitions. In building a relationship with Joe, one of our students was able to facilitate and design the identity for the first annual *Get Art at the Silo* graffiti competition. The event was a success and has been green lighted to be an annual event where an appointed CMU design student will design and produce the collateral.

Though I was unable to attend myself, I'm proud to report that six of our finest Graphic Design students were able to attend the *AIGA National Conference* held in New Orleans, Louisiana.

The annual Denver field trip, held in the Fall semester, puts CMU Graphic Design students in direct contact with many potential employers, from marketing firms to boutique agencies. This year's trip started with *5280 Magazine* and ended with a street art competition in RiNo.

In collaboration with Lilly Cain, a Fine Art Lecturer, we delivered a 3 credit Graphic Screen Printing class, which was a huge success. This class specifically helped bridge the gap between Visual Design and Studio Art. With screen printing's popularity growing within the department, I see it becoming more of a permanent fixture.

Collaborated with Andrea Keck by having several of my Design classes participate in user tests for the recently launched CMU website.

In a constant effort to remain relevant, I recently edited and updated the Visual Design entrance exam. The test used to be delivered on paper but is now delivered through D2L.

As requested, all of my classes were graded through D2L in Fall of 2015.

In 2015, I successfully attempted my first flipped classroom within the framework of ARTG 215 Graphic Design I. Instead of having the students buy multiple Adobe help books, I chose to flip the classroom using lynda.com's professional Adobe tutorials, which allowed me to expedite the students comfort with design software.

January 2013 was the beginning of my second year at Colorado Mesa University. It turned out to be an incredibly successful year, from my perspective, in that I witnessed actual change and growth within the Graphic Design student body. As to be expected with any major change there were challenges to overcome, one of which was earning the respect of the students as a new Graphic Design faculty member. This took longer than expected, but the rewards were worth the patience. I now have working relationships with many outstanding students, and am encouraged daily regarding the great potential of the Visual Design program at CMU. Another challenge that was overcome in my second year was the lack of confidence in advising students. I accept that the advisor role is one of legitimate responsibility and through lots of practice I feel that I can confidently advise incoming freshman as well as students who have already declared their major. In direct relationship to the majors, the positive advising relationships that I have fostered, have led to better attendance and higher retention. The final notable challenge I encountered was finding balance between personal goals and conflicting agendas of faculty members. Suzie Garner was a solid advisor throughout these obstacles. Her patience not only allowed me to grow as a professor, but literally taught me the importance of self-restraint in this job.

I consider 2013 my first true year of teaching Graphic Design. Definitely one of the most successful Graphic Design years of my life. The MED student group grew consistently for three semesters since its inception. In the Spring semester, the president of

MED secured a respectable Graphic Design position in Boston, Massachusetts. The inaugural CO2 exhibition was a success from many perspectives. I was awarded a grant from the Grand Junction Commission on Arts & Culture. These were just a few of the highlights of the year. It became clear that the decision to make Grand Junction my home, and Colorado Mesa University my career, was a good choice.

One of the most exciting moments of my teaching career was to teach ARTG321 Advanced Typography for the first time. The class was a success among the students and opened up exciting new possibilities to create conceptual work with type. One example is the City of Grand Junction offers a few safe places for the public to create street art without fear of repercussion. The students were able to work at Eagle Rim skate park producing large-scale works of typography. Another example is each student was able to produce and generate a working font. Only a few schools in the United States offer such in-depth experience with typography. The support from Suzie Graner in creating curriculum makes me excited to be part of the evolution of the Visual Design program.

Inverting my classroom became a goal to which I began the process of creating videos. I am finding that serving on the ATAC committee allows me interesting insight to the future of Lecture Capture in the learning environment. Producing videos on my own has provided insight to share with the committee.

Working with the Art Department faculty, I have had success in many areas of my performance in the classroom, from something as simple as using an iPad to record attendance, to evolving the student dialogue on criticism. With the growth of typography within the Visual Design degree, we have been able to implement new software (e.g. Fontographer). The incorporation of a spray booth, more scanners, and additional lab space has made for a more conducive design environment.

Doug Cox, Professor of English, Joshua Butler, Professor of Art, and I created a collaborative assignment among our three classes. The result was a gallery exhibition at the University Center Gallery.

The Spring semester of 2012, my first semester here at CMU, I covered Sculpture and two foundation classes while a search was being conducted to fill the Sculpture Professor position. The duration of the Spring semester was used to not only teach the Sculpture classes but to reorganize and update the basic materials and tools needed to conduct the lessons. For example, the woodshop housed in 103, not only is the space inadequate for a woodshop, but many of the tools had been abused and needed maintenance. I removed all tools that were not 100% in working order until they could be repaired. In the Sculpture/Construction I & III, the time spent welding produced work that is still in and around the Art building. Some of the students that I had in the Spring of 2012, including some from the Foundation classes, have changed their major to Graphic Design.

The Fall semester of 2012 was exciting because I was able to begin teaching what I had spent two decades of my life practicing. In the Graphic Design II classes I rolled out curriculum that included ten assignments as well as preparation specific for the entrance into the program. The students found the course incredibly challenging and were excited about the reward for all the hard work. To promote a positive learning environment, I brought guest speakers Elysia Syriac, president of AIGA Colorado and Randy Fox, Education Director to speak to the Graphic Design students. Both ARTG221 classes went off campus to see first hand the results of what they had been learning in class. First was to Screen Image, a screen printing shop that the class had one of their assignments printed. The second was to Colorado Printing Company, the largest offset printer on the Western Slope.

Carolyn Quinn-Hensley and I re-wrote the entrance exam to better reflect the changes that are being implemented in the Graphic Design program. With the change of the test, the collateral that accompanies the entrance process also had to be redesigned. A major change to the program is the name of the "Print" side of the Graphic Design major. It will now be called "Visual Design".

Typography, the art of working with type, is probably my strongest asset as a designer. ARTG320, Typography and Letterforms, is one of the most important classes for the students to deeply learn the topic. With the Art Departments growth, I was afforded the opportunity to, for the first time, write the curriculum for a new class, ARTG321. ARTG321 is advanced typography and will build upon the skills learned in ARTG 320. (Attached is the official write-up.)

Building upon the relationships that were already in place between the CMU Art Department and the local community, I fostered new internship positions. Through AIGA, I also have been guiding students to expand their opportunities by applying to internships globally.

In the ARTG338, Advertising design, I had guest speakers come in to discuss the design process from their perspective. For example, Eric Ross Co-Owner of Kannah Creek, came to discuss their recent rebranding experience. I believe in bringing new and relevant speakers into the classroom. When logistics or budgets are a hurdle, Skype works great.

Innovative Materials/Activities

Supervision of Student Research/Project(s)

Scholarship and Creative Work:

Scholarship Related to Discipline Books Journal Articles Conference Presentation

Book reviews Technical Reports Book Chapters

Other

Stephanie Hall and I officially opened 2of2 Design Studio. With multiple clients already being taken care of, we thought it would be a good idea to formalize our efforts while at the same time providing unique opportunities to qualified CMU design majors. We are currently on our third intern. Each intern has had at least 50% of their graduating portfolio be related to their time at 2of2. Currently 2of2 is doing client work for Coastworks, Handcraft Press, Foundation Music School, Reishio, Outwest Books and Namastay.

With the development of digital photography within the art department, I have been able to do quality product shots for Enstrom Candies seasonal campaign. This opportunity is being used to teach other students, but to get familiar with the equipment that I currently have access to.

For exhibitions of 2014 I participated at the Faculty Exhibition at the University Art Center with a piece titled "Mirda, Mirda," a large format digitally printed conceptual piece. Alongside my typography students I participated in the Road Roller event in a collaborative effort. The third show that I participated in was called "Small Works." Participants were invited to the exhibition and were provided a 3"x5" canvas to create the work.

In a collaboration with Mass Communications, I Art Directed upper division Visual Design student to professionally produce multiple publications. Specifically with the Criterion I helped students design ads, illustrations and color correct photos for newsprint. HM magazine was a much greater endeavor. It began with the undertaking of the logo itself, which was created by a recent graduate, Brad Bullard. For the last three issues, from cover to cover, a visual design student created the complete layout. We worked vigorously with Mass Comm. with deadlines and content editing.

My activity with AIGA Colorado, the professional graphic design organization has shifted from Director of the Western Slope to Educational Consultant. My strengths as an educator that can motivate students, can thus be utilized by my fellow design educators. I attended the 2014 AIGA Gala, where I was able to reconnect with the who's who of the design industry of Colorado. With the anticipation of the

AIGA Head, Heart, Hand Conference, held in New Orleans, Louisiana, I have put together a small committee of Visual Design students to organize and promote student participation.

The relationship with the VAC (Veterans Art Center) has evolved into the ability to take small classes, such as the ARTG496 Type Development class, down to the facilities for practical application on the presses. The VAC currently has three operational Chandler & Price presses to which I have been able to not only produce product for the center, but provide workshops for the public and veterans. The workshops have ranged from pure demo to hands on letterpress techniques.

The first co2 Global Poster Biennial in 2013 is still to this day the largest first Friday opening at the Art Center. As a response to all of the support, and a grant provided by the Grand Junction Commission on Arts and Culture, we created and distributed a “thank you” poster set. The process was documented by CMU’s very own Conrad Laga and produced an amazing video, which is currently being used to promote the 2015 exhibition. The second installment of the co2 Global Poster Biennial will be in the Spring of 2015. In order to make it a successful show, I have organized 20 students to help coordinate and design the event itself. We have organized the participation of Carlos Zamora, the Cuban Poster Designer. He will be visiting Grand Junction to give an artists’ talk as well as close down the exhibition at the Art Center.

Attended the 2014 OFFSET conference in Dublin, Ireland. Met multiple Visual Design students at the conference and supported their engagement. Every year this conference becomes a more integral part of my design education and is essential to my ability to stay current within the industry.

In order to invite the public to both the VAC and the CMU third floor design area, a few students and myself put on a Christmas Card letterpress workshop. The two-hour event had a constant stream of not only students, but the public as well. The event seemed to really engage some of the alumni.

co2’s second exhibition was a huge success in the Grand Junction community. To show our gratitude to the international Designers who participated I, in collaboration with the CMU Visual Design students, created a beautiful foil stamped, letterpress, hand lettered certificate, which was mailed out to every participant.

Attended training for both the CNC router and the 3D printer as well as practiced to produce Visual Design’s first commissioned piece for *the Point*.

In 2015 my design studio, 2of2, took on student interns, Candace Marolf, John Kohl, and Nick Hill. The interns worked with different business owners throughout the Grand Junction community.

This past year at the Veteran’s Art Center not only was I able to teach more in depth instructional community classes, but I was honored to create memorial collateral for a local hero.

One of the most important resources in my career for continued education is attending the *OFFSET* conference in Dublin Ireland. No other stage on the planet houses as many relevant decision makers as this conference.

With the CMU Art Gallery moving downtown, President Foster gave us the opportunity to brand the gallery in an effort to better market the space. I developed the 437CO mark, which is still in the refinement stage. It is the Art Department’s hope that this mark, with enthusiastic branding, will attract great

artists from around the world.

I was hired by the CAEA vice president to teach a screen printing workshop to paying participants.

SmallMatters, a juried exhibition that will hang in the 437CO gallery every even numbered year, is the most recent visual undertaking I've accepted.

For the second year in a row with the help of my Visual Design students, it was an honor to design and create President Foster's Christmas cards.

The CMU Visual Design students were in dire need of a single portal to communicate their experience within the program to the world. In response I created cmudesign.com, a fully responsive website with the primary function of connecting prospective and current students to an engaging visual space.

Jillian & Philip Wilson commissioned me to design and letterpress their custom wedding suite.

Dave miller, founder of the Letterpress started a sister company, Handcraft Press. He requested the services of 2of2 to create a branding system, fully functional responsive website, as well as promotional material. The website is currently in the development stage and many pieces of collateral have been produced. The new site is expected to launce early 2016.

I served on the 2013 Board of Directors of AIGA Colorado and held the Director of Grand Junction position. My responsibilities were to connect local professionals with the larger design community of Colorado, as well as connect local professionals with the graphic design student body.

Worked independently and collaboratively for clients such as: Testicular Cancer Awareness Foundation, Greggo Building Concepts, Veterans Project Management Systems, Inc., Noble Media, Veterans Art Center and Reishio.

Designed and developed the CO2 Global Poster Biennial identity and collateral. Curated the inaugural CO2 exhibition at the Art Center of Western Colorado. Secured a \$2,000 grant from the Grand Junction Commission on Arts & Culture, to produce a poster set in recognition of the participants. I also designed, hand printed and shipped 175 poster sets, as well as produced a video documenting the process.

Attended the Offset Design conference in Dublin, Ireland, April 2013. This international conference is the crème de la crème of Graphic Design conferences. The knowledge that is gleaned from interacting with the most notable designers living today is invaluable. This particular conference recharges my love for Graphic Design and opens up many new doors, year after year.

Following the Offset conference, Stephanie Gibson and I delivered a lecture with the findings and discoveries from the 2013 Offset Conference.

Art Faculty exhibition at the University Center Art Gallery. The concept of the show was to give insight into the influences of each faculty member.

Attended the 100 year AIGA Head, Heart, Hand, conference in Minneapolis, Minnesota in October 2013. This may have been one of the most special AIGA conferences of my life being that it was the centennial. What truly made the experience memorable was that it was the first conferences that I was able to accompany eight Graphic Design students to the conference. Not only did they attend, but they volunteered to have their entry fee waived. This was the deciding factor whether or not a few of

these students could come. I was proud of the work ethic and unity that they showed as a group. They set the precedence for future CMU designers.

2013AIGA Fellows Gala, Denver, Colorado. This event included a silent auction to raise money for the Robert Taylor student and professional scholarships, and an awards ceremony to honor the 2013 AIGA Fellows.

Stephanie Gibson and I created and maintain a bi-monthly meeting of a group of local professional designers. Every other week, we meet to discuss a predetermined topic.

The Veterans Art Center and I have worked out an arrangement that if I would build and organize the print shop, than my students will be able to use it for production and educational purposes. I have spent the last year as well as my own funds to create an outstanding space that now houses three Chandler and Price printing presses. This opportunity is a big move forward for the students to create unique pieces that will stand out amongst their peers.

Horizon Magazine contacted me in the Fall of 2013 because they were wanting to rethink their approach to their publication, HM Magazine. We ended up deciding on a student to design the magazine while under my Art Direction. In an exciting twist of events, they offered the student to redesign the identity of the magazine including the logo. Overall, the entire experience was a success and the student came out with an amazing portfolio.

I was appointed to the AIGA Colorado Co-Field Director position (2012-2014) By AIGA Colorado. This position is responsible for creating a creative design community on the Western Slope. Since being appointed, I have organized and facilitated three community-building events that bring the local designers together, one being held here on campus at the University Center, RM 222.

Shortly after accepting the position here at CMU, Suzie Garner invited me to participate in the annual Faculty Show at Grand Junction Art Center (March 2012). I had recently produced a series of screen prints relating to my study of Mexican Graphic Design (2000- Current).

Center for Integrated Arts Education invited me to speak at their annual conference Held at UNC, Greeley Colorado. This was my first speaking engagement that I was compensated for. My speech focused on the importance of teaching children to have fun with typography in order to promote a healthy relationship with reading as they mature.

I organized and directed a We Need More Speaking event at RMCAD in the Fall 2012. This event was a one year retrospective of the epic trip that I and 9 other students journey across the United States engaging with the design community.

I organized a group of design students to drive to Denver to participate Charles S. Anderson Lecture last September 2012. CSA design is on the forefront of where Graphic Design is heading. The students heard for the first time, under my guidance, what is expected of them as emerging designers.

Bordo Bello Denver is a unique event, held in October, where designers from around the country design a skateboard deck and submit it to be auctioned off. The proceeds go to support Downtown Aura Visual Arts. This was my third year participating.

Attended Ken Bain (August 2012) Workshop with Paul Gaston (December 2012)

Started CO2 Biennial Poster Exhibition. CO2 is a global poster biennial held in the Spring of every odd year, the first of which would open March 1st, 2013 in Grand Junction, Colorado. MED is organizing and facilitating the event with the support of Colorado Mesa University and the Grand Junction Art Center. CO2's 2013 exhibition is an open call for submissions. The goal of the premiere exhibition is to educate through the visual communication of designers worldwide. Though the shape of communication is continually changing, the power of the printed poster has remained a constant. We encourage the entire design community to participate as well as encourage the audience to be open to learning.

Currently I have three fulltime clients that I exclusively design for; Testicular Cancer Awareness Foundation, Foundation Music School Kelly McCallum, and ART342 Amy Reckley. In January of 2012, Stephanie Gibson and I have been responsible for the entire identity for TCAF. The scope of work has been enormous. A few examples are a 6 second GIF the played 320 times a day for a week in Times Square New York, a full-page ad in the Wall Street Journal Magazine "Horizon" and TCAF branding geared specifically for the "Warped Tour 2012." Foundation Music School is a not-for-profit that helps supplement that lack of music programming in Colorado's public school system. ART342 is an artist residency an in 2012 we collaborated and produced a specialty poster that was screen-printed on French Paper.

Scholarship Related to Pedagogy in Discipline Books Journal Articles Conference Presentation

Book reviews Technical Reports Book Chapters Other

Creative Work Related to Discipline Performances Exhibits Publications

Other: Grants

Patents

Unpublished research Sabbaticals Fullbright

Professional Memberships AIGA

Service:

University

Maintain advising Mesa Emerging Designers (MED), the largest Graphic Design student group in Colorado.

They organized and promoted multiple design activities, from Design Jam's to weekend hikes. There is hardly a week in the semester that doesn't involve a fun activity for Visual Design students.

Collaborate with Suzie Garner to create and produce collateral to promote the Art Department, from exhibition postcards to concepting future design campaigns.

Collaborated with Suzie Garner and Carolyn Quinn-Hensley to teach the experimental ARTG196 Design It! class. With a huge array of hands on experiences, we were able to determine what exercises would most likely retain students.

Mentored the CMU lecturers Daniel Osborn, Conrad Laga, Stephanie Hall and Forest Zerbe. In an effort to foster community, I shared information about teaching methods and grading practices.

Participated in any and all events that the Art Department promoted.

Continued to develop outreach to two-year colleges as well as High Schools within Colorado. It is my goal to develop relationships with educators to ensure that the Graphic Design Department at Colorado Mesa University is a top recommendation, when they advise their students.

I currently hold two committee positions, ATAC (Academic Technology Advisory Council), and the Salary and Benefits Committee. Both of which I put forth a concerted effort to help achieve the tasks at hand. I also served on the search committee for the Bookstore Department Manager, and I am proud to say it was a success. I now work with Doug Frasier on a daily basis.

Participated in the distribution of scholarships.

With Visual Design becoming its own entity separate from Animation and Motion Graphics, I have secured the domain name cmudesign.com as a space for Visual Design professors to promote their curriculum and student work.

Redesigned the forms used for the Sophomore Visual Design Portfolio Review. Got rid of the antiquated CD submission and introduced a cloud based submission.

Worked with IT to install software used to update the CMU Art Department webpage. This will allow me to collaborate with Suzie Garner in order to keep the site updated and relevant.

As the Art Department evolves, safety is always a priority. With the support of Suzie Garner, I was able to secure multiple fixtures, such as a spray booth, chemical cabinet and a non-flammable trash bin, in order to create a safer workspace.

When Mass Comm moved out of the third floor of the Fine Arts Building, it provided an amazing opportunity not only for the professors, but ultimately all of the Graphic Design students. With the Fall semester looming, it was unclear if the third floor would be ready for classes. With just a couple days before the beginning of class, Mass Comm had completed their move and myself and a select group of Visual Design students, rearranged and organized almost every square inch of the third floor. We set up a professional photo booth providing the student body a high quality space to photograph their work. We also set up multiple production areas in order to maximize the production capabilities of design students. Finally, our 1953 Vandercook letterpress finally got its own room and a space that is incredibly conducive to learning typography. Attend and volunteer at every commencement.

With screen printing becoming a permanent part of the Visual Design program, it was imperative to secure a space for production. The fact that the studio majors are also needing to use the screen printing facilities, I was tasked with finding a solution to satisfy everybody. In truth this never would have happened without the positive effort made by Tom Rambler and his staff. He was willing to give up a custodial closet on the second floor and relocate to a room without a drain. Though this was inconvenient for the custodial staff, they worked with us to achieve our goals. Currently the second floor houses a small but functional screen printing production lab. In this lab the entire screen printing process, with the exception of printing, can be done. For this project, I built a custom cabinet that would house over 60 screens and fit perfectly adjacent to the stainless steel worktables that were secured by Tom Rambler. With screen printing lab up and running the next obstacle was where and how to print. Josh Butler and Lilly Cain took on the responsibility of setting up printing in

the printmaking studio for the studio majors. Suzie Garner allocated space in the back of 302 to set up print stations for the Visual Designers. I build two custom screen printing tables in 301 and set up four screen printing presses. Even though it is still developing we are consistently making successful prints.

2014 was the first time I had Visual Designers in the Student Showcase. I asked the officers of the MED student group if they would be interested and they enthusiastically participated.

Last but not least - the Escalante Hall hand lettering project. Suzie Garner and I couldn't turn down to opportunity to create participate in the interior visuals of the newest building on campus. I was approached by Suzie to oversee the design and installation of large hand painted quotes covering the walls of Escalante Hall. It was an honor to be asked, and I took the responsibility very seriously. Once again, without the help of Tom Rambler and his staff, the Visual Designers and I would not have been able to complete the task. Through working with President Fosters office, we were able to agree upon a design and a timeline. I am proud to say that not only did we finish ahead of schedule, but under budget.

The ADCD (Art Directors Club of Denver) and AIGA join forces once a year to give Graphic Design students the opportunity to have their work reviewed by professionals. This is the first year that a large group of Graphic Design students have made the trek to Denver to participate in *the Review*. The response to the work reinforced that the Visual Design program here at CMU is on the right track. I'm excited to report that the participation in *the Review* will most likely be an annual event for our students.

AIGA Colorado had not invested much time or money into the Western Slope design community until MED (Mesa Emerging Designers) student group was established. Through guiding the students through the application process, they have secured funds for design related activities. The developing relationship has lead to an increase of events and speakers coming to this side of the state.

Continued my committees work with ATAC (Academic Technology Advisory Council), Salary and Benefits Committee, as well as HLC Group 3.

Worked with the city of Grand Junction to keep facilitating the legal creation of Street Art.

Many of the Visual Design students have retained client work and they have requested my services as Creative Director overseeing these projects. The new head designer for Horizon Magazine, Lauren Jefferson, has requested such guidance and we are currently working on the 2016 edition.

Worked with the AIGA Professional organization promoting student participation on a state and national stage. In 2015 I was appointed by AIGA to mentor other Graphic Design professors throughout Colorado on how to motivate and facilitate their Graphic Design programs.

Facilitated requests from the public for murals on personal property by connecting Visual Design students with the citizens.

Disassembled and repurposed movable walls in the CMU Art Gallery classroom to facilitate the needs of the entire Art Department faculty.

Headed up my first search committee to find a new painting professor for the Art Department. I'm proud to say the first round was a success with Eric Elliott accepting the position.

Maintained, repaired and updated the Epson 7900, Visual Design's large format printer.

Worked with Marketing Department to participate in the filming of the CMU regional/national campaign. I had the opportunity to involve some of my own students.

Through repurposing and up-cycling, was able to build a 200+ slot holding rack for screen printing in FA302. I have also expanded the drying rack to twice its capacity as well as added another t-shirt print station to the screen printing facility.

Through the connection of a CMU alumnus, two amazing letterpresses were donated to me personally, with the agreement that I would bring them back to life. Multiple students showed interest in participating in resurrecting these presses. Currently, a documentary is being filmed in order to participate in *the Student Showcase* in 2016.

I provided the Art Center with two students for their *Art Demo* night. AJ Urbina demonstrated digital painting and Devan Penniman demonstrated letterpress.

I continue to manage and facilitate the CMU Visual Design lab. Sunday 3-11pm Monday through Thursday 7-11pm and Friday 9am-1pm. All of the MED officers are available during individual shifts to help students. All four-hour shifts are covered by at least two design students. The lab has become a vital tool for retention in the Visual Design program.

To group together Art Department events such as *the Road Roller* and *the Iron Pour*, the CMU faculty created a yearly art festival. Under my instruction the CMU Visual Design Students provided several naming options, the result being *Artober Fest*. From there, multiple logo options were produced with the Art Department faculty deciding on the final, designed by Ryann Gibbons. The chosen logo was developed into a fully functional branding system launched in 2015.

Mesa Emerging Designers (MED) had a banner year in 2013. The student participation was outstanding and helped promote an exciting environment to counter the sometimes overwhelming workload. In the spring, the MED president, Caleb Fenski and I arranged a private tour of the Graphic Design archives, housed at the Denver Art Museum. In the same semester we also held a Drink and Draw downtown, and had the Principal of Cranium 360 come to CMU for a guest lecture. In the fall of 2013 for the first time, CMU was represented in the Denver Design Jam among RMCAD, Art Institute of Denver and Metro. One of our Junior students took the Grand Prize and put CMU's Graphic Design program into the mix. The student group also promoted and volunteered at the AIGA Head, Heart, Hand conference in Minneapolis, Minnesota. The students that attended the lecture held a panel discussion at CMU to share their experiences with their peers. Throughout the semester, the group hosted fun events to keep student motivation up.

Served on a search committee for the Book Store Department Manager. The search was successful and we were able to fulfill the position.

Serve indefinitely on the Academic Technology Advisory Council committee, headed up by Jeremy Brown. We are currently discussing the use of Lecture Capture across campus, as well as wireless presenting.

Redesigned and rewrote the Sophomore entrance exam for graphic design and the official collateral related to (e.g. application, acceptance letter, review and portfolio criteria).

I make myself available for prospective students accompanied by their parents to give individual tours and individual consultations.

Designed a poster for and helped promote Araan Schmidt's first public Iron pour. I assisted in pouring the iron during the event.

Arranged for what was originally a storage closet (FA208) to be converted into a photo booth for all Art Students to use to photograph work. I personally cleaned out the contents of the room, ordered the equipment and configured the space to be conducive to student use.

Built a temporary wall to be used by students to practice typography in a non-destructive street art setting. I monitor the use and materials of this space to make sure the ARTG321 class has adequate access.

Part of the success of the Graphic Design program is the opportunity our majors have to have access to the tools they need to be successful. I trained and supervised the lab monitors who handle all of the printing for the 7900, make sure the labs are suitable for work and monitor supplies. We provide as many evening and weekend lab hours as possible, ranging between 30-35 hours a week. A secondary result of the lab is that the design students work together and help sustain a design community within the Graphic Design program.

Started Mesa Emerging Designers (MED). MED is the newly formed AIGA student chapter at Colorado Mesa University. This group's purpose is to facilitate professional relationships between students and the design community. Through these relationships, the students' education will be expanded upon through professional dialogue. The activities of MED promote valuable exposure to the many facets of the graphic design industry.

Academic Technology Advisory Council (ATAC) In 2012, most of the conversation was directed towards lecture capture.

In April of 2012, I represented CMU at the Faculty to Faculty Conference. The goal was to create an articulation agreement for the Pathways program. We succeeded.

Security Workshop for Faculty (Spring 2012) New Faculty Orientation (Spring 2012)

Professor Regis Tucci, from Mass Communication, hired me to create letterforms out of the doors from the old radio station. They currently hang in the hall at KMSA in the University Center.

Organized the purchase of and began set up the Art Department's letterpress. We were fortunate enough to have the funds the same time a 1954 Vandercook #4 proof press became available. There are only around 30 left in the United States that are in as good of shape as ours. It is an exciting way to teach and learn type. The student's work will reflect this addition to the resources we offer in our program. In addition to the letterpress, we purchased an Epson 7900 professional printer. The monitors run the printer in the evening and the work that the student's produce is of a professional quality. The existence of these two technologically opposite printers is a powerful draw to prospective students.

In September, I organized an Art Faculty Lunch at Hot Tomato in Fruita Colorado. With our busy schedules, I thought it would be advantageous for all of us to get together and share ideas. It went well with three new Professors and the rest of the faculty that have been at CMU a while getting to know one another.

I was on my first search committee for Sculpture Professor throughout the Fall semester. Araan Schmidt was chosen to fill the open position.

At the very beginning of the Fall semester I invited hosted the visiting artist Cyane Tornatzky. She is an Electronic Artist and was the first of her kind to exhibit in the CMU Art Gallery. Her show ran for three weeks and was well received.

In the fall of 2012, I designed and implemented lab monitors and their responsibilities. With the growth of the Visual Design program, a growing need for more lab hours with access to the resources was apparent. We now have a set schedule every semester averaging 30 hours a week of lab time. The monitors help out the newer students as well as take care of the equipment. This is helpful to the students who are not yet accepted into the program and do not want to spend the money on the hardware and software.

The committee Teacher 2 Teacher came to me and asked for a logo. This seemed like a good opportunity to help out one of the deserving seniors to further their portfolio. I art directed Caleb Fenske, a senior and President of MED. The logo is in its first stage of development.

To combat inconsistencies between fulltime faculty and part-time faculty, a mentoring program has been implemented. Our duty as fulltime faculty is to provide the adjuncts with proper examples of syllabi, discuss what will be taught, and to be clear on expectations. In 2012, I mentored Daniel Osborn who taught ARTG405 Web Design and Stephanie Gibson who taught ARTG301 Computer Illustration.

One of my bigger challenges of my first year was to get FA312c slated to be remodeled. It has taken many emails and convincing outside the department that this project is a necessity to not only what we teach in Graphic Design but Mass Communication, who shares the classroom, also unanimously agree that the room is not conducive to teaching in comparison to FA303 and FA308.

With the reputation of our program expanding, there are more people visiting the Art Department. I have given multiple tours to young prospective students and their parents. It is a fun part of the job because you get to experience the excitement of a family's next step together.

Department

Community

National

Regional

Local

Advising:

University level

In 2014 Suzie Garner and I shared anywhere between 90-100 advisees. Even though my advisee list floats around 45-50, the students have become accustom to having either one of use help them with their programing. With all of the changes to the curriculum in the last few years, I do feel confident in my understanding of the advising responsibilities.

Participated in multiple SOAR sessions. All freshman potential graphic design majors were contacted via

email to promote open communication. As the visual design program develops, I work hard to communicate any changes to any major that might be affected. Attended workshops when the information was applicable.

I made myself available for students outside my office hours via appointment to increase the potential for retaining and providing good college experiences the Visual Design students.

Encouraged current upper division Design majors to apply to the AIGA Robert Taylor scholarship.

I have furthered my ability to properly advise students through continued education provided by the CMU faculty and staff. I currently have around 50 advisees but find that Suzie Garner and I share all hundred majors. As of recently, if students have needs above and beyond my capabilities I connect them with the proper resources, most frequently John Marshall's office.

In 2013 with the support of MED (Mesa Emerging Designers), CMU's Graphic Design student group, I was able to establish the first biennial *co2 International Poster Exhibition*. In 2015 it was time for *co2* to return to Grand Junction. Not only was the poster show exceptional, this year had the esteemed addition of a visiting artist. Cuban Designer, Carlos Zamora spent time giving student workshops, a portfolio review, and a poster workshop offered by the Western Colorado Center for the Arts. He also gave an artist talk at the closing ceremony of the *co2 exhibition*. Due to the success of the 2015 show, in 2017 the show will be held in the *Studio Colorado Gallery* in the Western Colorado Center for the Arts.

I have made myself available for the SOAR sessions to help promote and retain Art Department majors. I find the group advising session to be a great resource in getting potential students excited about the Art Department programs.

In an effort to increase retention, I'm available during my office hours and by appointment. On top of that, I come to the open lab hours multiple times throughout the week to assist Visual Design students.

I encourage all of my advisees to register for scholarships through their MavZone. I also provide them with external scholarship opportunities such as the *AIGA Robert Taylor Scholarship*.

I've made myself available to prospective students to help promote the Visual Design program. I have given countless tours and presentations exhibiting the exciting new technology CMU has to offer, such as the CNC router, 3D printer, letterpress studio and screen printing facilities.

In 2013 my advisees went from 40 to 58.

There were many changes to the Graphic Design major to which I tracked down my advisees and made sure they were aware of their options.

All freshman potential Graphic Design majors were contacted via email to promote open communication. Attended advising workshops when the information was applicable.

Participated in multiple SOAR sessions although one was cancelled due to no prospective majors.

I signed up for three SOAR sessions but advising canceled one due to overbooking the time slots. The dates for the sessions were, April 21st, 2012 and July 13th 2012.

My first semester teaching graphic design I carry an advisee load of 46. I have attended all of the open training workshops to help become a reliable advisor to the students.

Department level

Honors and Awards:

National Regional Local Professional Experience:

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

5

Book Reviews Performances Exhibitions Fullbright

Creative Publications Patents Grants-funded and non-funded

Book Chapter

2



Name: Alison Harris **Start Year:** 2012

Program: Art **Department:** Art

Faculty Rank

Professor Associate Professor

Highest Degree

Assistant Professor Instructor

Full-time Faculty Vita

Studio Art-Painting and Drawing 2004

MFA California State University-Long Beach

Education: (List all degrees beginning with most recent-include post docs and external certificates)

MFA, Studio Art, California State University, Long Beach, 2004 BFA, Studio Art, Sonoma State University, Rohnert Park, CA 1998 M.Ed, Curriculum Design, National University, Sacramento, 1990 BA, Exercise Physiology, University of California, Davis, 1989

Teaching 2003-Present:

Courses Taught ARTE 101, 2D Design

ARTS 151, Foundation Drawing 1 ARTS 152, Foundation Drawing 2 ARTS 251, Life Drawing ARTS 351, Drawing Workshop 1 ARTS 352, Drawing Workshop 2 ARTS 451, Drawing Workshop 3 ARTS 452, Drawing Workshop 4 ARTS 364, Figure Painting 1 ARTS 464, Figure Painting 2 Evidence of Continuous Improvement Ken Bain Workshop, August 2012 Teacher-to Teacher Training, 2013 Critical Thinking Workshop with Linda B. Nilson Innovative Materials/Activities

Supervision of Student Research/Project(s) May 2013: Supervision of 2 students completing BFA exhibitions May 2014: Supervision of 1 student completing BFA exhibition May 2016: Supervision of 4 students completing BFA exhibitions

Scholarship and Creative Work, 2003-Present:

Scholarship Related to Discipline

Pinyon Magazine, Spring 2014: Created all artwork for the issue. Colorado Mesa University

Other

Scholarship Related to Pedagogy in Discipline

2016: Figure Drawing Workshop: Chadron College, Chadron NE

Creative Work Related to Discipline EXHIBITONS:

2016: SOLO EXHIBITION: Memorial Hall Gallery, Chadron State College, NE 2015: AUTOGRAPHIC: Western Colorado Center For the Arts, Grand Junction, CO

CONTEMPORARY PAINTING 2015: ARRANGED REALITIES: Honorable Mention. Western Colorado Center For the Arts, Grand Junction, CO

PAINTING PURCHASED FOR ST. MARY'S CANCER CENTER, Grand Junction, CO 2014: AU NATUREL: Clatsop Community College, Astoria, OR

FACULTY EXHIBITION: Western Colorado Center For the Arts, Grand Junction, CO FRESH: Colorado Mesa University, Grand Junction, CO

2013: ALL FIGURED OUT: Village Theatre Art Gallery, Danville, CA 2012: TAKING DENVER: Denver, CO

MUSEUM STUDIES: Nevada Museum of Art, Reno, NV

Other: Grants

Faculty Development Grant: 2016: Colorado Mesa University

Professional Memberships

Service 2003-Present:

University

2013 Member of Search Committee: Theatre Arts

2014 Affirmative Action Representative for Psychology Department Search Committee. Assessment of Value Rubrics.

2015 Graduate Curriculum Committee Member. Assessment Committee Member representing Art and Design Department. Assessment of Value Rubrics

2016 Assessment Committee Member representing Art and Design Department Department

2014 Search Committee - Assistant Professor, Ceramics. Community Local

2012 Art on The Corner, Grand Junction CO

Advising 2003-Present:

University level

2012: Orientation Sessions: 2 Mav Scholars: 2 Club Advisor: Art

2013: Orientation Sessions: 2 Mav Scholars: 2 Club Advisor: Art

2014: Orientation Sessions: 2 Mav Scholars: 2

2015: Orientation Sessions: 2 Mav Scholars: 1

Department level

Honors and Awards 2003-Present:

National Regional Local

2015: Honorable Mention: Contemporary Painting

2015: Arranged Realities

Professional Experience:

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

1

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

10

Book Reviews Performances Exhibitions Fullbright

1 Creative Publications Patents

Grants-funded and non-funded Book Chapter

Conduct a Figure Drawing Workshop/Visiting Artist, Chadron College, Chadron, NE



Name: KyoungHwa Oh **Start Year:** 2014

Program: Art

Department: Art Faculty Rank

Professor Associate Professor Instructor

Highest Degree

Assistant Professor

Full-time Faculty Vita

MFA Southern Illinois University Carbondale Ceramics 2008

Education: (List all degrees beginning with most recent-include post docs and external certificates)

Master of Fine Art - Ceramics, Southern Illinois University Carbondale, Illinois, 2008

Bachelor of Fine Art Washburn University Topeka, Kansas - Art Department Honor, 2004 **Teaching 2003-**

Present:

Courses Taught • ARTE 102, 3D Design • ARTS 241, Hand Building • ARTS 242, Beginning Throwing • ARTS 284, Ceramic Sculpture I • ARTS 342, Throwing Workshop I – Intermediate Throwing • ARTS 344, Throwing Workshop II – Clay Alteration • ARTS 384, Ceramics Sculpture Workshop I • ARTS 388, Ceramics Sculpture Workshop II • ARTS 442, Throwing Workshop III • ARTS 444, Throwing Workshop IV • ARTS 474, Throwing Workshop V • ARTS 484, Ceramics Sculpture Workshop III • ARTS 488, Ceramics Sculpture Workshop IV • ARTS 498, Ceramics Sculpture Workshop V

Evidence of Continuous Improvement

Artist in Residency (Short term) at Tethon 3D: Ceramics 3D Printing, Omaha, NE, June 2016 Artist in

Residency (Short term) at Medalta international Artist in Residency in Canada, June 2014

Innovative Materials/Activities Supervision of Student Research/Project(s)

Scholarship and Creative Work, 2003-Present:

Scholarship Related to Discipline Books

Journal Articles Conference Presentation Book reviews Technical Reports Book

Chapters Other Scholarship Related to Pedagogy in Discipline Books Journal Articles Conference
Presentation Book reviews Technical Reports Book Chapters Other Creative Work Related to Discipline
Performances
Exhibits

International / National Juried Exhibition & Invitation Exhibition:

Tropes of Nature, Exhibition for NCECA 2017, Portland OR The Minthorne Art Gallery at George Fox
University, Newberg, OR 2017

Biomorphic, Invitation, National Juried Exhibition, Juror: Cj Jilek American Museum of Ceramic Art (AMOCA),
Pomona, CA, 2016

The Feast of Pottery, Invitational Exhibition Alexis Templeton Studio/Gallery, St. John's, NL Canada

Celadon Candy, Invitational Exhibition Red Lodge Clay Center, Red Lodge, MT

5th Contemporary Clay Biennial, Invitation Juried Exhibition, Juror: Steve Hilton Western Colorado Center for
Arts, Grand Junction, CO, 2016

Drink Me, National Juried Exhibition, Juror: Sebastian Moh University of Northern Colorado, Greeley, CO,
2016

Empty Bowls, National Juried Exhibition, Juror: Dan Hammett Wichita Fall Museum of Art, Wichita Fall, TX,
2015

All about Porcelain, National Juried Exhibition, Juror: Beth Lo The Clay Studio, Missoula, MT, 2015

"CRAFTED", Invitation / Juried Exhibition Society for Contemporary Craft, Pittsburgh, PA, 2014

The Biennial Cup Show, National Juried Exhibition, Juror: Matt Schiemann, The Morean Center for Clay, St.
Petersburg, FL, 2014

Empty Bowls Invitational Exhibition, Juror: Patsy Cox Wichita Fall Museum of Art, Wichita Fall, TX, 2014

Cup *"The Intimate Object X"*, National Juried Exhibition Charlie Cummings Gallery, Gainesville, FL, 2014

Spoon Me, Medalta International juried spoon show, Juror: Musing about Mud blogger Carole Epp. Medalta,
Medicine Hat, Alberta, Canada, 2014

Workhouse Clay National 2014, National Juried Exhibition, Juror: Richard Notkin Workhouse Arts Center,
Lorton, VA, 2014

6th Annual National Juried Cup Exhibition, Juror: Ted Adler LUX Center for the Arts, Lincoln, NE, 2014

5th Contemporary Clay Biennial, National Juried Exhibition, Juror: Jim Romberg Western Colorado Center for
Arts, Grand Junction, CO, 2014

14th Annual National Juried Cup Show, Juror: Jake Allee The Art School Gallery, Kent State University, Kent,
OH, 2014

"Poking the Lilies Pad", Invitational Exhibition AiCH (Asia Institute – Crane House), Louisville, KY, 2014

The Feast of Pottery, Invitational exhibition Alexis Templeton Studio, St. John's, NL, Canada, 2014

International Cup 2014 Competition. Juror: Tara Wilson The Clay Studio, Missoula, MT, 2014

"Drink This", Workhouse International Ceramics Cup Show, Juror: Sam Chung Workhouse Arts Center, Lorton, VA, 2014

"On The Surface" Clay Decoration, National Juried Exhibition, Juror: Ben Carter Morean Arts Center, St. Petersburg, FL, 2014

Group Exhibitions:

Colorado MESA University Art Faculty Exhibition CMU 437 Art Gallery, Grand Junction, CO, 2016

Fresh, Colorado MESA University Art Faculty Exhibition University Gallery at CMU, Grand Junction, CO, 2014

Washburn University Art Department Alumni Exhibition Mulvane Art Museum, Topeka, KS, 2014

Colorado MESA University Art Faculty Exhibition Western Colorado Center for the Arts, Grand Junction, CO, 2014

Publications

Other: Grants *"Faculty Professional Development Fund"*, 2015. To attend at Tethon Ceramic 3D Print in school year 2015-2016, \$2000. Patents

Unpublished research

Tropes of Nature, Exhibition for NCECA (National Council on Education for Ceramic Art), Portland, Oregon, 2017

Sabbaticals

Fullbright

Professional Memberships

A member of Artaxis (Juried database of Contemporary Ceramics Artist organization), 2010 – Present

A member of the NCECA (National Council on Education for Ceramics Art), 2003 – Present

Service 2003-Present:

University

2016 Safety Committee Escorting Student Showcase, April 2016

Department

2015-2016 CMU gallery Reception: Wine & Beer serving Art & Design Website Committee, 2016 "Small Matter" National juried exhibition committee, 2016

2015 Coordinating CMU gallery – "Nostalgic", Artists: Cortney Boyd and Nate Steinbrink, Oct.-Nov. 2015

Coordinating CMU gallery – "Austerity", Artist: Steve Hilton, Aug.-Sept. 2015 Hiring Search

Committee Member – Tenure Track, Assistant Professor in Painting,

2014 Hiring Search Committee Member – Digital Filmmaking, Animation & Motion Graphics

Community

National

2015-2016 *"Empty Bowls"*, Donate my art works to support a local community food bank, Wichita Fall, TX

2014-2015

"Empty Bowls", Donate my art works to support a local community food bank, Wichita Fall, TX

Regional

Local

2016 "Western Center for the Arts", Donate my art works for Fine Art Auction to support the art center's art education and exhibition programming

2015 "Harvesting Apples for Community", Volunteer the event to a community food bank, Grand Junction, CO

2014 "Western Center for the Arts", Donate my art works for Fine Art Auction to support the art center's art education and exhibition programming

Advising 2003-Present:

University level

2016 Write recommendations to support alumni student's job applications or graduate school applications
Student Orientation - Jan. 8th, 2016 Summer Student Orientation - June 20th, 2016 Summer
Student Orientation - June 24th, 2016

2015 Mesa Experience – Nov. 2015 Student Orientation – Aug. 2015 Mesa Experience – April 4

2014 Mesa Experience – Oct. 2014

Department level

Student Advisor – 20-30 students

CMU Clay Club Advisor 2015 - Present

Honors and Awards 2003-Present:

National

2016 Drink Me, National Juried Exhibition, Juror: Sebastian Moh - Third Place prize

2015 *Empty Bowls*, National Juried Exhibition, Juror: Dan Hammett Wichita Fall Museum of Art, Wichita Fall, TX

- Third Place prize

2014 *6th Annual National Juried Cup Exhibition*, Juror: Ted Adler LUX Center for the Arts, Lincoln, NE - Best of Show Award Regional

Local

Professional Experience:

2015 Visiting Artist Lecture "Influenced" at the Western Colorado Center for the Arts, Grand Junction, CO,

Nov. 2015: Discussing the basis for my work.

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

0 0 1 0 1

Books 0 Journal Articles 0 Conference Presentations 26 Sabbaticals 0

Other (related to discipline)

Book Reviews Performances Exhibitions Fullbright

0 Creative Publications 0 Patents 1 Grants-funded and non-funded 0 Book Chapter

Presentation/ Lecture at the Western Colorado Center for the Art



Name: Carolyn Irene Quinn-Hensley **Start Year:** 2000

Program: Graphic Design **Department:** Art

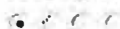
Faculty Rank

Professor Associate Professor

Highest Degree

Full-time Faculty Vita

Assistant Professor Instructor



MFA Institution: University of Hawaii-Manoa

Discipline: Art/Visual Design

Year: 1979

Education: (List all degrees beginning with most recent-include post docs and external certificates)

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

Teaching 2003-Present:

ARTE 101 Two Dimensional Design ARTE 101 Two Dimensional Design (online) ARTE 102 Three-Dimensional Design ARTG 122 Design It! ARTG 215 Graphic Design I ARTG 221 Graphic Design II ARTG 224 Introduction to Motion Graphics (online) ARTA 224 Principles of Film & Motion Design ARTA 225 Principles of Animation ARTG 225 Introduction to Animation ARTG 301 Computer Illustration Techniques ARTG 320 Letterforms and Typography ARTA 323 Character Design & Story Editing ARTG 320 Letterforms and Typography (online) ARTA 324 2D Animation and Motion Design ARTG 324 Animation I ARTA 325 3D Digital Modeling ARTG 325 Animation II ARTA 325 3D Digital Modeling ARTG 338 Advertising Design I ARTG 339 Advertising Design II ARTG 396 Topics: After Effects ARTG 405 Website Design ARTG 406 Advanced Website Design ARTG 450 Corporate Design ARTA 424 AF&MD Studio I

ARTG 424 Animation Studio I
 ARTA 425 AF&MD Studio II
 ARTG 425 Animation Studio II
 ARTA 427 Portfolio and Demo Reel
 ARTG 493 Portfolio Construction
 ARTG 495 Independent Study
 ARTG 496: Topics: Animation and Video
 ARTE 496/596: Topics: Art Education Symposium *Storytelling Traditions* (formal name: 2nd Biennial Western Slope Art Education Symposium)
 ARTE 498 Video Mapping ARTG 498 Video Mapping ARTG 499 Internship

Evidence of Continuous Improvement

Critical Thinking Unmasked workshop with Dr. Linda Nilson, Friday, August 19, 2016 EF Tours, Animation, Film & Motion Design in the British Isles, May 17-30, 2016 EF Tours Orientation, January 14-18, 2016, Paris, France Gloria Rogers, Art Assessment, January 14, 2015
 Campus In-Service Training, March 3 & 4, 2015 Terry Rhodes Workshop, January 16-17, 2014 Faculty Professional Development Workshop, Leslie Myers, Chestnut Hill College, Wednesday, August 13, 2014
 Paul Gaston Workshop, January 10 and 11, 2013 Panel Member | Online Education Pros vs Cons Alpha Chi Honor Society, March 13, 2013 Everspring, Thursday, May 3, 2012. Attended presentation. *Ken Bain: What the Best College Teachers Do*, Thursday, August 9 and Friday, August 10, 2012 D2L Learning Management System Training Sessions, Friday, September 9, 2011
 LASSI Overview Meeting, Tuesday, October 18, 2011 Learning Management System Review Committee, Fall 2010 Professional Development Seminars, Dr. Keith Bailey, Thursday, April 30-May 1, 2009 April 30 - May 1, 2009: Keith Bailey, Pennsylvania State University Thinking about Online Learning Rethinking Your Current Design and Delivery Approach Quality Assessment of Online Courses Strategizing Your ROI for Online Learning Distance Learning, Higher Learning Commission, Monday, November 16, 2009.
 January 18, 2008: Diane Nyhammer, McHenry County Community College Designing Student Learning Outcomes Tools and Techniques for Outcomes Assessment
 January 15 - 16, 2009: Barbara Millis, University of Nevada - Las Vegas Linking Classroom Assessment Techniques to the Research on How People Learn Using Groups and Academic Games for Learning and Assessment Course Redesign Revitalization Writing for Publication
 Professional Development Seminars, Dr. Ed Neal, April 1-2, 2008
 May 1 - 2, 2008: Ed Neal, University of North Carolina Designing Courses that Promote Critical Thinking Teaching Critical Thinking: Active Learning Evaluating Critical Thinking
 Classroom Management: Dealing with Difficulties
 May 3 - 4, 2007: Linda Nilson, Clemson University Reaching the 75% of the Students Who Don't Do the

Readings My Top 10: The Worst Teaching Practices I've Ever Seen Fast but Fair Methods to Grade Writing A Self-Directed Guide to Designing Courses for Significant Learning

Innovative Materials/Activities

Awarded funding for purchase and installation of new render farm for AF&MD major.

Awarded funding for purchase and installation of new computers, software and cameras for animation studios.

Organized student travel opportunity for May 2017: Animation, Film, Photography and Motion Design in England & Wales.

Organized student travel opportunity for May 2016: Animation & Film and Motion Design in the British Isles.

Faculty advisor for 2 AF&MD students who participated in Student Showcase, April 2016

Developed New BFA in Animation, Film & Motion Design beginning Fall 2015. The new BFA grew out of the concentration developed in 2007.

Developed Video Projection Mapping for the AF&MD major in 2014. VPM is the latest form of digital performance and interaction. The equipment and software was purchased with funds awarded from a proposal submitted in January 2014

Created blog for the Art Department, Spring 2014

Animation students participated in Student Showcase, won first place, Wednesday, April 25, 2012

Developed New Animation Concentration. The plan for a new animation concentration, which I developed during most of 2007, was approved by Curriculum Committee in November 2007.

Annual Animation Festival. Animations created by all levels of animation students are presented to the public at the end of each academic year. Animation students invite friends and family and a press release is issued inviting the larger community.

During spring semester 2003, ARTG 338 students participated in the Print Magazine annual student cover design contest and submitted five individual cover designs.

Scholarship and Creative Work, 2003-Present: Scholarship Related to Discipline Workshops

3D Printing Orientation, Friday, October 16, 2015

NW Animation Festival, Portland and Eugene, Oregon, May, 2014

Large Petal Floral Watercolor Workshop offered by Linda Aman at the Emerald Art Center in Springfield, Oregon, May 2014

Colored Pencil Stew Workshop with Eileen Sorg, June 25 – 27, 2012, Sitka Center for Art and Science, Otis, Oregon.

Colored pencil workshop, June 19-25, 2009, Sitka Center for Art and Ecology, Sitka, Oregon, Eileen Sorg, colored pencil artist from Seattle, Washington.

How Design Conference, Denver, Colorado, June 4-9, 2010 April 29-30, 2010: Kathryn Ley, University of Houston - Clear Lake

Improving Online Communications Quality Helping Online Students Learn and You Teach

January 14 - 15, 2010: Patricia Phelps, University of Central Arkansas The Janus Job: Meeting the Challenge Restoring the Joy in Teaching Ways to Promote Learning
Surface Design Seminar, Saccomanno Hall, Saturday, September 22, 2007 AIGA Design Conference (NEXT),
Denver, Colorado, October 11-14, 2007
February 1, 2006: Neil Pagano, Columbia College Student Assessment: History, Ties to Accreditation,
Approaches, Use of Results, and Benefits
College Art Association 92nd Annual Conference, Seattle, Washington, February 18-21, 2004
September 25 and 26, 2004, workshop, Ridgeway, Colorado, Janie Gildow, colored pencil artist from Tucson,
Arizona.

Other

Ongoing Art Department videographer and photographer. Documentation of visiting artists, gallery talks,
student exhibits, studio classes, and student creative work for the Art Department (ongoing). Media
is used for the Art Department Website, Art Department Blog, promotional publications, and DVD.

2010

Beau Vine Productions | During Spring 2010, animation students created a 5+ minute special Beau Vine
Productions episode for the Admissions Office. And, during the summer of 2010, four animation
students created new episodes and updated past episodes of Beau Vine Productions that were then
viewed for the third season during Fall 2010.

2008

Completed Art Department promotional DVD and sleeve. 1000 copies replicated by Princeton Discs, New
Jersey.

Beau Vine Productions | May through December 2008. Working with the VPAA office and members of MSC
faculty and staff, the animation project called Beau Vine Productions began production. The
animations starred fictional characters designed by animation students, and the stories focused on
topics aimed at entering freshmen. Two animation students worked in the Campus Design Studio in
creating SWF files were uploaded onto MavZone for viewing.

2007

Designer | Logo, Business Card, and Signage, Home Investors Property Management Grand Junction,
Colorado

Presenter | Women's Arts Week, Wednesday, April 4, 2007

2006

Completed Art Department DVD and sleeve; 1000 copies replicated by Princeton Discs, New Jersey. DVDs,
along with a corresponding 6x8 card and letter, were sent to all high schools in the CMU region. They
were also handed out to visiting high school students during the October Open House and made
available to any prospective student.

2005

Created self-promotion card for art department.

Studied lithography with Joshua Butler.

Stories of Our Ancestors: On July 1, 2005, Deborah Snider and I began working on a very large project we call Stories of Our Ancestors. The project combines my designs in the form of life-size folding screens and interaction with storytellers, dancers and poets from diverse ethnic and cultural backgrounds.

Curated the Graphic Design in Western Colorado Exhibit, Johnson Gallery, October 3 -21, 2005. I organized, advertised and installed the exhibit.

2004

Organization of a professional Graphic Art Advisory Committee for the Graphic Design major.

Juror, 2004 Congressional Art Competition, Wednesday, May 19, 2004.

Scholarship Related to Pedagogy in Discipline

Book reviews

2012 Textbook Reviewer: Foundations of Art and Design, Cengage Learning/Wadsworth Publishers, July 2012.

2006

Art Fundamentals 10th edition textbook review for McGraw Hill Publishers, July 2006.

2003

Art Fundamentals 9th edition textbook review for McGraw Hill Publishers, November 2003.

Creative Work Related to Discipline 2016

Travel to France, January 2016

Travel to British Isles, May 2016

2011

Travel to France and Italy, January, 2011

2010

Travel to England and Scotland, Saturday, July 10 through Saturday, July 17, 2010.

2009

Travel to France and Italy, J-Term 2009, Photography, video, sketchbook studies.

Faculty Colloquium, with Suzie Garner, topic: The Art of Paris, Rome and Florence—J-Term Experience, April 15, 2009

Presentations

2008 Guest Speaker, Rocky Mountain Collage Society, Tuesday, September 9, 2008, Art Center. Subject: Archival Processes and Conservation Practices for Collage Artists.

2005

Guest Speaker, Thursday, September 8, 2005, Mass Communications Web design course, Bill Haggerty, instructor. Topic: designing for the Web

Publications

2016 My colored pencil and mixed media work was included in the following publications: Colored Pencil Treasures | Colored Pencil Masterworks From Around the Globe, June 2016

2014

My colored pencil and mixed media work was included in the following publications: 1. *Colored Pencil Hidden Treasures* Volume II | 2014

2. *Colored Pencil Magazine* | November 2014

3. *CP Treasures Volume II Colored Pencil Masterworks From Around The Globe* published December 2013. My work (*Elephant House, Edinburgh, Scotland*) was chosen to be included in this book which is sold on Amazon.com

4. *Colored Pencil Magazine*. My work (*Bath, England*) was chosen in December 2013 to be included in the February 2014 issue of this monthly magazine.

Exhibits

CMU Art Faculty Exhibit, Western Colorado Center for the Arts, Grand Junction, Colorado, March 2014 Fresh, Art Faculty Exhibit, CMU UC Gallery, April 14 through May 9, 2014 *Sketchbook On Tour* | 2014 The Sketchbook Project. My 2014 Sketchbook was on tour during 2014. **2013**

Sketchbook 2013 Project, Brooklyn, New York | My sketchbook from 2012 traveled the United States and was checked out while on the road.

2012

Sketchbook, The Sketchbook Project, The Art House Co-op, Brooklyn, New York.

Colorado Mesa University Faculty Exhibit, The Art Center, March 2 – April 13, 2012.

4x6/6x4 Postcard Exhibit, February 20 – March 23, 2012, Art Gallery, University Center, CMU.

Taking Denver: The Art Department Faculty of Colorado Mesa University, September 1 – 29, 2012, Studio 12 Gallery, Denver, Colorado

What's Your Inspiration? September 15 – October 3, 2012, Art Gallery, University Center, CMU

Sketchbook Project Mobile Library Tour, November 2 – 4, 2012.

2011

My sketchbook included in *The Sketchbook Project 2012 World Tour*, to travel in the United States, Canada, Australia and England during 2012.

Pink Day, Colored Pencil, chosen for Colored Pencil Magazine 2012 calendar produced by Colored Pencil Magazine Colored Pencil Member Show, September 2011.

Member Show, 12 Annual Colored Pencil Magazine Member Show, September 2011.

ex voto Everyday Miracles: Medical Imagery in Ex-Votos September 26 – November 4, 2011 An Invitational Exhibition in conjunction with the United States National Library of Medicine CMU Art Gallery

2010

Art House Exhibit, Traveling Sketchbook Exhibit.

2009

Art House Exhibit, Traveling Sketchbook Exhibit. 40-page sketchbook entitled *Elephant In The Room* completed on December 20, 2009.

2007

Carolyn Quinn-Hensley and Deborah Snider, Two Person Exhibit | May-July 2007, Thunder River Theatre Company 67 Promenade, Carbondale, Colorado

MSC Art Department Faculty Exhibit, Grand Junction City Hall, January through March 2007

2006

One-person exhibit at Adams State College, February 23–March 23 Art Faculty Exhibit, Johnson Gallery, May 1-12

Deborah Snider and Carolyn Quinn-Hensley, Johnson Gallery, October 23—November 10 During our exhibit, Deborah and I gave several gallery talks: •October 27, Gallery Talk and Artist Reception •November 4, Delta Kappa Gamma

•November 8, Faculty Colloquium

2004

Western Colorado Center for the Arts exhibited my last series entitled *Symbols and Icons* exhibit in April 2004.

My work was included in the 2004 MSC Art Faculty Exhibit in Johnson Gallery.

2003

In October 2003, I put together an exhibit of my artwork for LHH222 as part of the design for the room designed for the North Central Association visiting team.

Professional Memberships

Member, Rocky Mountain Collage Society Member, AIGA, The Professional Association for Design Member, CPSA, Colored Pencil Society of America

Service 2003-Present: University 2015 Undergraduate Curriculum Committee

Working Group on Faculty Effort Allocation Committee Promotion and Tenure Committee HLC Group 4 Committee

2014

Undergraduate Curriculum Committee

Reception, Carol Love Donation, Recital Hall, CMU, November 11, 2014

Contribute Update Meeting, Andrea Keck, February 5, 2014

2013

Undergraduate Curriculum Committee Overload Committee MAV Scholars event, September 27, 2013 HLC Committee subcommittee follow up meeting, October 8, 2013 Course Observation | Mass 140 Media Theory Introduction for Instructor: Regis Tucci, Assistant Professor Mesa Experience, November 9, 2013 Interviewed for Mav online magazine, November 20, 2013

2012

Advisor Campus Design Studio

Member, HLC, Criterion Three Committee

Search Committee Member, Two Positions, Mass Communication, Spring Semester 2012

Undergraduate Curriculum Committee

Promotion and Tenure Committee

2011

Member, Promotion and Tenure Committee Member, HLC Section 3 Committee Member, Academic

Technology Advisory Council CMU Major's Fair, October, 2011

Admissions Advising, Friday, August 5, 2011 MavScholars Preview Event

2010

Advisor, Campus Design Studio Member, Search Committee, Digital Media Specialist Advisor, Beau Vine

Productions Member, Search Committee, Instructional Media Specialist Member, Academic Technology

Advisory Council Learning Management System Review Committee, Fall 2010 Student Showcase 2010,

Wednesday, April 28, 2010 Campus-Wide Tenure & Promotion Committee, November 2010

2009

Advisor, Campus Design Studio Advisor, Beau Vine Productions. Animations targeting entering freshmen viewed on Mavzone.

Campus-Wide Tenure & Promotion Committee, October/November 2009 Member, Search Committee,

Digital Media Specialist Member, Search Committee, Instructional Media Specialist Member, Academic

Technology Advisory Council

2008

MAV Scholars Preview Day, Tuesday, April 1, 2008. Animation/Graphic Design presentation, High School

Open House, Tuesday, October 7, 2008 Faculty Representative, July 19th, new student orientation.

Faculty Representative, August 2nd, new student orientation. User Group Meetings with MHTN/College

Center Project, representing Campus Design Studio. Mesa Madness - Friday, February 29th. Campus-Wide

Tenure & Promotion Committee Fall 2008. Advisor, Campus Design Studio

Graphic Design Advisor, MSCtv Presentation: 16 Grand Junction High School students visiting the Graphic

Design Exhibit, Johnson Gallery. Daniel Hughes Norman, teacher.

2007

Advisor, Campus Design Studio

Student Orientation, Monday, August 13, Friday, August 17

Member, Tenure and Promotion Committee

Member, Year Of The Classroom Committee

Graphic Design Advisor, MSCtv

2006

Advisor, Campus Design Studio

High School Counselor Luncheon, Feb 9. Presented the work from the Spring 2005 animation class.

Faculty supervisor for student Katie Hadar, STAAR Grant Recipient, April/May

Member, Promotion & Tenure Committee

Member, Year Of The Classroom Committee

Member, Search Committee, Art Department, Painting/Printmaking Faculty

Member, MSC Web Committee

Graphic Design Advisor, MSCtv

Panel Member, *Preparing for Class: Course Syllabus Discussion*, New Faculty Orientation, August 15

2005

Advisor, Campus Design Studio Served on the MSC Website Committee Served on the MSC Assessment Committee Served on IT Director Search Committee, Summer 2005

2004

Member, MSC Assessment Committee

Member, MSC Web Committee

Advisor, Campus Design Studio

November 18, 2004, visited Colorado Mountain College to make a presentation on the Graphic Art major at MSC.

Scholars' Day Competition. Saturday, November 13, 2004.

New Faculty Manual and New Faculty Orientation. Designed the New Faculty Manual for new MSC faculty.

2003

Advisor, Campus Design Studio Graphic art advisor for MSCTV television Member, Assessment Committee Member, MSC Web Committee Member, Art History Search Committee, 2002–2003 and 2003–2004 Member, Webmaster Search Committee, Summer 2003

Thursday, March 6, 2003. Met with Nancy Stranger, Colorado Mountain College to present a gallery talk on the current senior Graphic Art exhibit followed by a tour of the Fine Art Building. Several students from the CMC graphic art program have chosen to complete a B.A. at Mesa State.

March 31, 2003. The color scheme in the new performance hall in the Moss Performing Arts center was not working. I volunteered to create alternative color combinations by altering a photo of the hall using Adobe Photoshop. The color schemes were submitted to Janine Rider and members of the music faculty for consideration.

Friday, June 20, 2003. Gave tour of Fine Art Building to SOAR parents for the Admissions progressive dinner recruiting event.

Panel Member, *If I Only Knew Then What I Know Now*, New Faculty Orientation, Tuesday, August 12, 2003.

Thursday, September 4, 2003, 5th Annual Academic Update Luncheon.

Department

2015 Developed new Art and Design Department major: BFA Animation, Film & Motion Design

Chair, Animation, Film & Motion Design New Instructor Search Committee

Presented lecture on Site-Specific Commission Work, Senior Studio Majors, Friday, October 16, 2015

2014

Created Art Department Blog, Spring 2014 CMU Art Department Website Wrote curriculum for new BFA in Animation, Film & Motion Design Chair, New Digital Filmmaking Instructor Search Course Observation,

Lecturer Katie Hadar-Meade, December 2014

2012

Art Department Open House, Steamroller Event, October 2012

Mentor, new faculty member, Katie Hadar

2011

Art Department Open House/Portfolio Review for High School Art Students, Wednesday, November 30, 2011.

Chair, Assistant Professor of Graphic Design, Art Department Webmaster, Art Department Website 2010

Chair, Search Committee, Assistant Professor Studio, Drawing and Digital Media Chair, Search Committee,

Assistant Professor Graphic Design | Digital Media Art Department Open House, Wednesday, October 20,

2010 Webmaster, Art Department Web Site

I use Contribute to keep the Art Department Website updated, as needed. Art faculty contributes content and images.

Design and maintain Art Department Blog.

2009

Art Department Open House, Animation/Graphic Design presentation, Visiting High School Students and Faculty, Tuesday, October 6, 2009

Chair, Search Committee, Assistant Professor Studio, Drawing and Digital Media Webmaster, Art Department

Web Site Chair, Art Department Assessment Committee Art Department videographer and photographer

2008

Committee Member, Liberal Arts Degree Candidate, Elizabeth Martln. Webmaster, Art Department Web

Site Chair, Art Department Assessment Committee Represented Art Department, Course Fee Requests

meeting, ASG, February 25, 2008 Web Development Film Crew visited my ARTE 101 class, Friday, November 21, 2008 2007

Webmaster, Art Department Web Site Chair, Art Department Assessment Committee Search Committee Member, Art Education, Assistant Professor Position.

2006

Chair, Art Dept. Assessment Committee

Chair, Art Dept. Assessment Committee

Member, Search Committee, Art Department, Art Education Faculty

Art Department Open House, Animation & Graphic Design Presentations to high school students, October 12.

Webmaster, Art Department Website

2005

Chair, Art Department Assessment Committee

Served on Painting Faculty Search Committee, 2005-2006 academic year

2004

Chair, Department of Art Assessment Committee Member, Search Committee, Painting and Printmaking Instructor

Advising 2003-Present: University level

2015

CMU Student Orientation, Friday, June 5, 2015

CMU Student Orientation, Friday, June 12, 2015

2014

CMU Student Orientation, Friday, June 20, 2014

CMU Student Orientation, Friday, June 27, 2014

2013

MAV Scholars event, September 27, 2013

Mesa Experience, November 9, 2013

2012

Student Orientation, Thursday, June 11, 2012

Student Orientation, Friday, June 22, 2012

Academic Information Fair, Saturday, November 17, 2012

2011

Major Fair, Tuesday, October 11, 2011

Orientation Advising, Friday, August 3, 2011, Saturday, November 19, 2011

2010

Mesa Experience, Saturday, April 17, 2010 New Student Orientation, June 19, 2010 and August 13, 2010

Exploring a Major Fair, Tuesday, October 5, 2010

2009

MavScholars Preview Event, Friday, September 25, 2009

I represented the department, set up an animation video, and responded to questions from prospective students and their parents.

New Student Orientation, Friday, July 24, 2009 New Student Orientation, Friday, August 7, 2009

2008

MAV Scholars Preview Day, Tuesday, April 1, 2008.

Mesa Madness - Friday, February 29, 2008

Department level Ongoing

Annual Event: All Majors Art Department Meeting, I lead the Graphic Design | Animation breakout session giving majors an opportunity to receive updates and ask questions regarding the Graphic Design and Animation majors. Students have an opportunity to meet each other and meet the faculty.

Semester Advising I encourage all of my advisees to meet with me individually each semester before registration. At that time I look at their completed courses (and grades), ask them how they are doing in their courses, and help them put together a schedule for the following semester(s). I also take the opportunity to do group advising during scheduled classes. Many students have similar questions and it helps me cover relevant information plus learn about concerns students have that I am not aware of.

2015

Spring 2015, 51 advisees

Fall 2015, 60 advisees

2014

Spring 2014 | 57 advisees

Fall 2014 | 55 advisees

2013

Fall 2013, 62 advisees

Spring 2013, 70 advisees

2012

Spring 2012, 90 advisees

Fall 2012 – 78 advisees

2011

Spring 2011, 85 advisees

Fall 2011, 94 advisees

2010

71 + advisees

Palisade High School, Thursday, April 22, 2010 Visited Palisade High School to talk about the Art Department and show examples of the work being done by our students.

2009

60 +/- Advisees New Student Orientation, Friday, July 24, 2009 New Student Orientation, Friday, August 7, 2009

MavScholars Preview Event, Friday, September 25, 2009 I represented the department, set up an animation video, and responded to questions from prospective students and their parents.

All Majors Art Department Meeting,

Thursday, August 27, 2009 While attending the annual Art Department Meeting, I took the opportunity to take photos of the event for the department photo archives. I also participated in the Graphic Design | Animation breakout session arranged to bring updates and field questions for Graphic Design and Animation majors. It is at this time students have an opportunity to meet each other, meet the faculty, and spend time as a group.

2008

50 + advisees

2007

50 + advisees

2006

50 + advisees Mesa Madness & SOAR: January 20, August 14 and 18

2005

50 + advisees Participated in two SOAR sessions: Thursday, July 7, 2005 and Friday, August 5, 2005

2004

48 + advisees

2003

50 + advisees

Honors and Awards 2003-Present: Local

NW Animation Festival and Watercolor Workshop | 2013–2014 Faculty Professional Development Grant

2014 Received \$6,500 to create Video Projection Mapping for the Animation, Film & Motion Design major.

Nomination, Awards Committee, Association for Distance Education and Independent Learning (ADEIL) for the Helen Williams Award, 2012

Colored Pencil Stew Workshop with Eileen Sorg, June 25 – 27, 2012, Sitka Center for Art and Science, Otis,

Oregon Received *Exemplary* performance rating in May 2012. 2011 Faculty Scholarship

Grant Received *Excellent Rating* in all categories for 2011

Received Performance Rating of Exemplary, May 27, 2010 Strategic Planning Grant, Summer 2007,

"Storytelling Traditions"

2008 Faculty Scholarship Grant

Awarded Exemplary Status for 2006

Associated Student Government (ASG) Outstanding Faculty Award, April 2004

Professional Experience:

Redesigned MAVSuccess booklet for Academic Affairs, Summer 2013

Coterie Playing Cards, December 2012. I was hired to design the faces for a new card game called Coterie released on Christmas 2012.

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

0 0 0 0 14

Books 3 **Journal Articles** 0 **Conference Presentations** 24 **Sabbaticals** 0

Other (related to discipline)

Book Reviews **Performances** **Exhibitions** **Fullbright**

4 Creative Publications 0 **Patents** 5 **Grants-funded and non-funded** 0 **Book Chapter**

Workshops, conferences, travel.



Name: Araan J Schmidt **Start Year:** 2012

Program: Art **Department:** Art

Faculty Rank

Professor Associate Professor

Highest Degree

Assistant Professor Instructor

Full-time Faculty Vita

Studio Art, Sculpture 2008

MFA University of Minnesota

Education: (List all degrees beginning with most recent-include post docs and external certificates)

M.F.A. Studio Art, Sculpture, University of Minnesota, Minneapolis, MN 2008

B.F.A. Studio Art, Sculpture, Kansas City Art Institute, Kansas City, MO 2004

Teaching 2003-Present:

Courses Taught

ARTE 102 Three Dimensional Design ARTT 270 Sculpture 1 ARTT 371 Sculpture/ Construction 1 ARTT 372 Sculpture/ Construction 2 ARTT 471 Sculpture/ Construction 3 ARTT 472 Sculpture/ Construction 4 ARTT 475 Sculpture Workshop 1 ARTT 476 Sculpture Workshop 2 ARTT 380 Bronze/ Castings 1 ARTT 381 Bronze/ Castings 2 ARTT 480 Bronze/ Castings 3 ARTT 481 Bronze/ Castings 4 ARTT 483 Bronze Workshop 1 ARTT 484 Bronze Workshop 2 ARTT 496 Topics: Bronze Explorations ARTE 498 Studio Assistant and teaching Aid

Evidence of Continuous Improvement

2016 Attended Faculty Development Workshop: "Critical Thinking" guest speaker: Dr. Linda Nilson

2016 Artist Residency, MARBLE/ Marble, Stone carving symposium, Marble, CO

2015 Lead "Artist in Residence", community collaborative cast iron event, Crested Butte Art Center, Crested Butte, CO

2015: National Conference on Cast Iron Art, Sloss Historic Landmark Furnaces, Birmingham, AL, steering committee member and participant in panel discussion: "Extreme Mold Making"

2014: Artist lecture, "Faculty Colloquium" Colorado Mesa University

2014: Iron.Stone Symposium, Pedvale Open Air Museum, Pedvale, Latvia

2015: 7th International Conference on Cast Iron Art, Chair of the Iron/Stone Symposium and Co-Chair of the Demonstration Pour, Pedvale Open Air Museum, Pedvale, Latvia

2014: Visiting Artist for Large Mold Making Workshop, University of Colorado Denver, Denver, CO 2014: 4th Biennial Western Cast Iron Art Conference, Laramie, WY 2013: "Iron Tribe" Western Alliance of Cast Iron Sculptors Conference, New Mexico Highlands University Art Department, NM 2013: Visiting Artist for Large Mold Making Workshop, Arizona State University, AZ 2012: Attended Ken Bain professional development workshop, Colorado Mesa University, Grand Junction, CO

Innovative Materials/Activities

2012 Built a Cast Iron Furnace for the Sculpture Program and incorporated cast iron as a new medium in the

art department

Supervision of Student Research/Project(s)

October 17th, 2015 Supervised 11 students for a performance iron casting event at the Arvada Art Center, Arvada, CO

Scholarship and Creative Work, 2003-Present:

Scholarship Related to Discipline Conference Presentation

2015 panel discussion: "Extreme Mold Making" National Conference on Cast Iron Art, Sloss Historic Landmark Furnaces, Birmingham, AL, 2014 panel discussion: "Iron.Stone Symposium" , Pedvale Open Air Museum, Pedvale, Latvia

Creative Work Related to Discipline Performances

2015 "Ore Line," a cast iron performance event at the Crested Butte Art Center, Crested Butte, CO

Exhibits

2015: "Ore Line" Cast iron performance Crested Butte Art Center, Crested Butte, CO 2015: "Fired: Iron, Ceramics and Glass," The Arvada Art Center, Arvada, CO 2015: "18th Art and Artist Celebration," Franconia Sculpture Park, Franconia, MN 2015: "Breaking the Mold", Group Exhibition, National Conference on Cast Iron Art, Sloss Historic Furnaces, Birmingham, AL 2014: "Return of the Metal Workers," Western Colorado Center for the Arts, Grand Junction, CO 2014: "Iron.Stone Symposium", Additions to Permanent Collections, Pedvale Open Air-Museum, Sabile, Latvia 2014: "Ghosts" Invitational Group Exhibition, Todd Weiner Gallery, Kansas City, MO 2014 "CMU Faculty Group Exhibition", Western Colorado Center for the Arts, Grand Junction, CO 2013 "15th Annual Contemporary Invited and Juried Exhibition", Western Colorado Center for the Arts, Grand Junction, CO 2013 "Iron Tribe" Invitational Group Exhibition, Burris Hall Art Gallery, New Mexico Highlands University, Las Vegas, NM 2013 "Future Cast" Group Exhibition, Cohen Center and Gallery, Alfred University School of Art and Design, Alfred, NY 2012 "16th Art and Artist Celebration" Franconia Sculpture Park, Franconia, Minnesota 2012 "Taking Denver" Faculty Group Exhibition, Studio 12, Denver, CO 2012 "Iron Organism" National Juried Exhibition of Cast Iron Sculpture, Burchfield-Penney Art Center, Buffalo, NY

Other:

Grants 2015 CMU Faculty Professional Development Grant \$2,400.00 2014 CMU Faculty Professional Development Grant \$1,996.00 2013 CMU Faculty Professional Development Grant \$1,931.00 2012 CMU Faculty Professional Development Grant \$2,500.00

Service 2003-Present:

University

2016 Commission: Bronze medallions for graduating honors students

2012-2016 Serve on the: "Art on Campus Committee" A committee established for the purchasing and placement of artworks on campus. 2016: Escalate Hall 1% for the arts budget, \$80,000.00, Tomilson Library, 1% for the arts budget, \$100,000.00

2015-2016 Serve on the " Graduate Curriculum Committee" 2015-2016 Serve on the " HLC Integrity: Ethical and Responsible Conduct (Criterion II) Committee"

Department

2015 Search Committee Member: Painting Position 2014 Search Committee Member: Ceramics Position

Community

2012-2016 Committee Member: " Art on the Corner" Grand Junction, CO Downtown Development

Authority National 2015 and 2016 steering committee member, National Conference on Cast Iron Art, Sloss Historic Landmark Furnaces, Birmingham, AL,

2014 Chair of the Iron/Stone Symposium Committee and Co-Chair of the Demonstration Pour Committee, 7th International Conference on Cast Iron Art,, Pedvale Open Air Museum, Pedvale, Latvia

Advising 2003-Present:

University level

2016: -Mesa Experience Sessions: 2 -Club Advisor: Sculpture Guild -Orientation Sessions: 2 2015: -
Orientation Sessions: 4 -Mesa Experience Sessions: 4

-Club Advisor: Sculpture Guild 2014: -Orientation Sessions: 3 -Mesa Experience Sessions: 2 2013

-Orientation Sessions: 3 -Mesa Experience Sessions: 1 2012 -Mesa Experience Sessions: 1

Department level

2012-2016 Faculty Student Advisor: 10-24 Students

Honors and Awards 2003-Present:

National

2015: Artist-in-Residence Family Grant, Franconia Sculpture Park, Franconia, MN

Local

2013: 1st Prize of the 15th Annual Contemporary Invited and Juried Exhibition, Western Colorado Center for
the Arts, Grand Junction, CO

Professional Experience:

Please record the number "items/events" you have listed above in the following categories. If you specify
items/events under "other," please provide an explanation/definition.

0 0 2 0

Books 0 Journal Articles 1 Conference Presentations 14 Sabbaticals 0

Other (related to discipline)

Book Reviews Performances Exhibitions Fullbright

0 Creative Publications 0 Patents 4 Grants-funded and non-funded 0 Book Chapter

Appendix C

Part-Time Faculty

Name: Matthew J Adams **Start Year:** 2016

Program: Art **Department:** Art and Design

Highest Degree

MFA Rhode Island School of Design, Providence, RI

Lecturer Vita

Ceramics 1996

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

MFA, Rhode Island School of Design, Providence, RI (1996) BFA, University of Colorado - Boulder, CO (1990)

Teaching:

Courses Taught ARTE 101: Two-Dimensional Design, ARTE 102: Three-Dimensional Design, ARTE 115: Art Appreciation

Evidence of Continuous Improvement

Innovative Materials/Activities

Supervision of Student Research/Project(s)

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

Adjunct Professor, University of New Mexico, Taos, NM (2002-2016) Studio Instructor, Taos Clay Studio, Taos, NM (2001-2016) Workshop Instructor, Denver Art Museum, Denver, CO (1998) Graduate Student Teacher, Rhode Island School of Design, Providence, RI (1994-1996) Resident Artist, Architectural Accents, Carbondale, CO (1993-1995)

Resident Artist, Moravian Pottery and Tile Works, Doylestown, PA (1992)

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

26

Book Reviews Performances 1 Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters

4

Taught workshops related to ceramics



Name: Lily A Cain **Start Year:** 2014

Program: Art **Department:** Art and Design

Highest Degree

MFA Royal College of Art (London, UK)

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

2012 M.A. RCA 2009 B. F. A.

Teaching:

Courses Taught

2016 (F) Adjunct Adjunct Adjunct 2016 (S) Adjunct Adjunct Adjunct Adjunct 2015 (F) Adjunct Adjunct Adjunct
2015 (S) Adjunct Adjunct 2014 (F) Adjunct Adjunct 2014 (S) Adjunct

Printmaking, (US MFA Equivalent) Royal College of Art, London, England Studio Art: Printmaking + Painting,
Sonoma State University, CA

Faculty, ARTS 270: Screen Printing 1, Colorado Mesa University, CO Faculty, ARTS 152: Foundational Drawing
II, Colorado Mesa University, CO Faculty, ARTE 101:Two Dimensional Design, Colorado Mesa
University, CO (x 2) Faculty, ARTS 396: Beginning Screen Printing, Colorado Mesa University, CO
Faculty, ARTS 496: Advanced Screen Printing, Colorado Mesa University, CO Faculty, ARTE 494: BFA
Exhibition + Senior Seminar, Colorado Mesa University, CO Faculty, ARTE 101:Two Dimensional
Design, Colorado Mesa University, CO (x 2) Faculty, ARTG 396: Screen Printing For Designers,
Colorado Mesa University, CO Faculty, ARTS 274: Intaglio and Relief, Fall, Colorado Mesa University,
CO Faculty, ARTE 101:Two Dimensional Design, Colorado Mesa University, CO (x 2) Faculty, ARTE
101:Two Dimensional Design, Colorado Mesa University, CO (x 2) Faculty, ARTS 396: Beginning
Screen Printing, Colorado Mesa University, CO Faculty, ARTS 274: Intaglio and Relief, Fall, Colorado
Mesa University, CO Faculty, ARTE 101:Two Dimensional Design, Colorado Mesa University, CO (x 2)
Faculty, ARTE 101:Two Dimensional Design, Colorado Mesa University, CO (x 2)

Evidence of Continuous Improvement Critical Thinking Workshop with Dr.Linda Nilson

Pinyon (feat. Lily Cain), Colorado Mesa Press, CO Watercolor Instructor, Illustration Class, Colorado Mesa
University, CO Visiting Artist and Guest Critic, Printmaking, San Fransisco Art Institute, CA Screen
Print Supervisor, *ARTFEST*, Colorado Mesa University, CO Visiting Artist and Guest Critic, Napa Valley
College, CA Freelance Illustration, Pilgrims Dance and Social, WA

Innovative Materials/Activities Supervision of Student Research/Project(s)

Printmaking

2012

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

2013 Independent Consultant, Shauna Decker Custom Fine Art, San Diego CA 2012 RCA SHOW 2012 Degree Show Coordinator Rep. Printmaking

Teaching Placement (Lecture and Tutorials), London, England

Preparing to Teach, Course at Royal Collage of Art, London, UK 2011 Gallery Assistant, Gulbenkian Gallery, London, UK 2009 Studio Monitor, Sonoma State University, CA

Art from The Heart Volunteer, University Art Gallery, Rohnert Park, CA Gallery Internship, University Art Gallery, Rohnert Park, CA President, Gamma Phi Beta Sorority, SSU, CA

2008 Studio Monitor, Printmaking, Sonoma State University, CA - Cleaning, Maintaining and Facilitating Access to Studio Equipment and Assisting

Vice President, Printmaking Guild, Sonoma State University, CA

Administrative Vice President, Gamma Phi Beta Sorority, SSU, CA

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters



Name: Adam J Cochran **Start Year:** 2009

Program: Art **Department:** Art and Design

Highest Degree

MA University of Memphis

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

M.A., Journalism, University of Memphis, 2011 B.A., Mass Communication - Public Relations, Mesa State College, 2001

Teaching:

Courses Taught ARTA 326, Sound Principles and Production ARTA 327, Digital Filmmaking ARTG 406, UX Design MASS 110, Mass Media: Impact and History (Online)

MASS 142, Media Software Application MASS 144, Multimedia Storytelling MASS 342, Photojournalism I MASS 343, Social Media

MASS 352, Design and Editing for Print MASS 410, Web Content Development MASS 441, Emerging Media MASS 442, Photojournalism II

MASS 452, Desktop Publishing MASS 468, Web Content Production MASS 498, Senior Project Portfolio Evidence of Continuous Improvement

Journalism

2011

GoCode Colorado UX/UI lead, April/May 2016 Coleman Fellowship Summit, August 2016

Experiential Classroom for Entrepreneurship, University of Florida, October 2015

Coleman Fellowship Summit, August 2015

Strategist for GoCode Colorado team, Mentor Weekend, state championship (as a competitor), April/June 2015

Society of Professional Journalists regional conference, April 2015

Technical Producer, Sound Editor, Video Asset Producer for 18 Lives and the Book of Mormon, a multimedia production involving a cast of 600 combined with video narrative and music.

LDSTech Conference, October 2014 Coleman Fellowship Summit, August 2014 LDSTech Conference, October 2013

Innovative Materials/Activities

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

2016-Current - Multimedia Producer, ACAMS:

Develop videos, PowerPoint presentations, and other course content for continuing education certificate courses in the financial industry.

2014-Current - Owner, LampStone Creative: Produce commercials, assets for social campaigns, and other creative services content for businesses and organizations. Consult and collaborate on creative projects with other contracted parties.

2001-2014 - Producer and Co-host for Castellini on Computers, a syndicated technology radio talk show based at KNZZ.

2001-2009 - Owner, PCs & Pixels: On-site computer help for businesses and individuals.

2002-2005 - Wedding and event photographer. 2002-2004 - Assistant Editor for Beacon Newspaper - writer, photographer, designer, and editor.

1999-2001 - Assistant Editor, Special Sections, The Daily Sentinel - writer, photographer, designer, editor for all major inserts created in-house.

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters



Name: Julia M Crocetto **Start Year:** 2016

Program: Art **Department:** Art and Design

Highest Degree

MFA Oregon College of Art and Craft

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

BFA, University of New Mexico, Studio Fine Art, 2014

Teaching:

Courses Taught

2016

2015

2014

2014

2014

2013

2012

2011

2010 2009

2008

2007

2006

2002 1998 1993, 1992

Adjunct Faculty; ARTE 102 3-D Design, Colorado Mesa University, Grand Junction, CO Lead Instructor, Fibers; High School Youth Program, Caldera Arts, OR Teaching Assistant, Fibers Department; Oregon College of Art and Craft, Portland, OR Nature Drawing Workshops; Alaska Folk School, Talkeetna, AK Surface Design & Dye Workshops, Alaska Folk School, Talkeetna, AK Surface Design & Dye Workshops, Alaska Folk School, Talkeetna, AK Shibori & Dye Workshops, Alaska Folk School, Talkeetna, AK *Exploring Watercolors* 6-week course, Community Schools, Talkeetna, AK Surface Design, Alaska Art Educators'

State Conference, Talkeetna, AK Surface Design, Community Schools, Talkeetna, AK
 Shibori & Dye Workshops, Alaska Folk School, Talkeetna, AK *Watercolor Basics* 6-week course, Community
 Schools, Talkeetna, AK 3-D, Art Week, Talkeetna Elementary School, AK Visiting Artist, Susitna Valley
 High School, AK 3-D, Art Week, Talkeetna Elementary School, AK Silk Painting, Visiting Artist, Susitna
 Valley High School, AK 3-D, Art Week, Talkeetna Elementary School, AK 2-D & 3-D, Art Week,
 Susitna Valley High School, AK Watercolors, Visiting Artist, Susitna Valley High School, AK Drawing
 and Art Seminars; Elderhostel, Bisbee, AZ Drawing and Art Seminars; Elderhostel, Denali Park, AK
 Evidence of Continuous Improvement Exhibition record; return to school for degrees that support my
 commitment.

Selected Honors, Scholarships, Residencies

2016 Assistant to Rowland Ricketts, Museum of Contemporary Craft, Portland, OR 2015 Local 14 Educational
 Foundation Scholarship, Portland, OR
 2014-2016 Commitment to Excellence Scholarship, Oregon College of Art & Craft 2014 Jack Kent Cooke
 Foundation Graduate Arts Award Nominee, National Finalist 2013-2014 Barbara Harper Memorial
 Endowed Scholarship, Department of Art & Art History,
 University of New Mexico 2012-2014 Dean's List, College of Fine Arts, University of New Mexico
 2008 Artist-in-Residence, Talkeetna Elementary, AK 2004 Holland/Alaska Cultural Exchange Invitational;
 Bergen Op Zoom, Netherlands
 Craft
 2016

Selected Solo Exhibitions

2014 *This Place, That Place: BFA Exhibition*; Flying Squirrel Bakery Café, Talkeetna, AK 2013 *Lament for the*
Rio Grande Valley, On-site Installation; University of New Mexico, Albuquerque, NM 2011 *Elemental*;
 Flying Squirrel Bakery Café, Talkeetna, AK 2010 *Recent Works in Fiber*; North Wall Gallery, Denali
 Arts Council, Talkeetna, AK 2009 *In Praise of Green and Other Colors*; North Wall Gallery, Denali Arts
 Council, Talkeetna, AK 1993 *A Debut in Watercolors*; Café Caffé, Portland, OR

Selected Group Exhibitions

2016 *Creating a Place for Home*; Duplex Gallery, Portland, OR *Re/Solve*; Soltesz Gallery, Portland,
 OR Colorado Mesa University Faculty Exhibition; CMU Gallery, Grand Junction, CO
 2015 LOCAL 14 Annual Exhibition, Juried; World Forestry Center, Portland, OR *Impetus*, MFA Exhibition;
 Hoffman Gallery, Oregon College of Art and Craft, Portland, OR
 2014 *New Mexico Modernesque*; University of New Mexico, Albuquerque, NM 2013 *River Wild*; Flying
 Squirrel Bakery Café, Talkeetna, AK
Binary Prepositions; University of New Mexico, Albuquerque, NM
Poetic Convergences; University of New Mexico, Albuquerque, NM 2012 *Red Thread Project*, Juried; Silk

Painters International, Santa Fe, NM 2011 Small Group Invitational; Wildflower Café, Talkeetna, AK (through 2013)

Annual Fiber Show, Invitational; North Wall Gallery, Denali Arts Council, Talkeetna, AK *Go Figure*, Invitational; Flying Squirrel Bakery Café, Talkeetna, AK *Silk & Canvas*, 2-Person Exhibition; North Wall Gallery, Denali Arts Council, Talkeetna, AK *Silk & Canvas*, 2-Person Exhibition; Denali Foundation & Education Center, Denali Park, AK

2010 *Confluence/Influence*; MTS Gallery, Anchorage, AK 2-Person Invitational; Talkeetna Alaskan Lodge, Talkeetna, AK; long-term installation *Mark This* Invitational; Surface Design Association AK, MTS Gallery, Anchorage, AK *Mark This* Invitational; Surface Design Association AK, FibreWorks Gallery, Pender Harbour, BC, CAN *Viva La Seda*, Juried Fashion Show; Silk Painters International, Santa Fe, NM

2009 *Women of the Cloth*, Juried; Flying Squirrel Bakery Café, Talkeetna, AK 2008 *Art of Ballooning, Patterns in the Sky*, Juried International Exhibition;

Anderson-Abruzzo International Balloon Museum, Albuquerque, NM 2006 *Recent Work*, 2-Person Exhibition; Denali Foundation, Denali Park, AK

In Celebration of Owls, Invitational; Anchorage Museum of Natural History, Anchorage, AK 2005 *Women & Wilderness*, Denali Foundation, Denali Park, AK

Fiber & Paintings, Invitational; North Wall Gallery, Denali Arts Council, Talkeetna, AK

Public Collections

2002 *Dolly Varden* (10 - each 4 x 12 in); Commissioned for *Life-Stream* Installation by William Barstow, Sunshine Community Health Center, Talkeetna, AK

Selected Press

Interview, 2016, Duplex Gallery, <http://www.duplexgallery.com/in-the-studio-creating-a-place-for-home/> Anita Golton, Flying Squirrel Café; http://www.flyingsquirrelcafe.com/NewsArchives2011/news_mar11.html Arts & Culture, Mountain View Forum; <http://mtviewforum.wordpress.com/2010/03/20/confluenceinfluence-group-invitational-opens-at-mts/> Bruce Farnsworth, Jamie Lang - photos, MTS Gallery (blog); <http://mtsgallery.wordpress.com/2010/03/> Sharon Corsaro, Voices of Vision, 2010; http://thevoicesofvision.com/Voice_Home.html Scott Anderson, Alaska Pioneer Press (blog); <http://akpioneerpress.com/blog/2009/10/11/art-openings/> Laura Wright, Talking About Talkeetna (blog), Oct. 26, 2009; <http://talktrav.tumblr.com/post/223783446>

Publications as Author

KTNA 88.9 FM: 2008, 2002 *Chronicles of 30 Below* (wrote and produced) 2002, *Smell Ya Later* (co-wrote and co-produced)

Innovative Materials/Activities Ongoing post-thesis research involving place & topography. Ongoing research

& farming of Roland Ricketts' Indigo. Creation of "reverse-Shibori" print/transfer/shaped-resist technique.

Supervision of Student Research/Project(s)

Supervision of Student Research/Project(s)

2016 Adjunct Faculty; 3-D Design, Colorado Mesa University, Grand Junction, CO 2015 Lead Instructor, Fibers; High School Youth Program, Caldera Arts, OR 2011 *Exploring Watercolors* 6-week course, Community Schools, Talkeetna, AK 2008 Artist-in-Residence, Talkeetna Elementary, AK - Set Design for student production of *Aladdin*; oversaw student research and production of palace (façade and tiles)

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

Curatorial

2015 *Leaners*, Ash Street Projects, Portland, OR 2010 *Confluence/Influence*, MTS Gallery, Anchorage, AK 2006-2008 North Wall Gallery, 27 exhibitions, Denali Arts Council, Talkeetna, AK 2005 *Women & Wilderness*, 14-woman exhibition, Denali Foundation, Denali Park, AK

Lectures, Presentations, Demonstrations

2016 Raw-leaf Indigo Demonstration, Color Creek Fiber Art, Grand Junction, CO 2013 Indigo Shibori Demonstrations, Talkeetna Birch Fest, Northern Susitna Institute, Talkeetna, AK 2004 *Forget-me-not* Opening Address, Holland/Alaska Cultural Exchange, het Markiezenhof Museum, Bergen Op Zoom, Netherlands 2004 Visiting Artist, Holland/Alaska Cultural Exchange, Elementary Schools, Bergen Op Zoom, Netherlands 1993, 1992 *Annual Chautauqua Visual Art Show*, Denali Park Hotel, Denali Park, AK 1992)

Professional Experience

2008 to 2010 Silk Painters International, Board Member 2010 Co-coordinator; Silk Painters International Bi-annual Conference, Santa Fe, NM 2007 Event Organizer, Annual Art Auction, KTN Community Radio 2005-2009 Talkeetna Artists Guild, Denali Arts Council, Founder, Director 2003-2006 Denali Arts Council, Board Member (co-curator Jenny Baggs McKelvey,

Related Experience Fibers Department, Oregon College of Art and Craft Portland, OR *Studio Technician, Graduate Work Study* Sep. 2014 -May 2016 Maintain safety and cleanliness of surface design and construction studios and equipment. Dye lab organization, equipment maintenance and repair (including upright and horizontal steamers), updating MSDS safety binder. Sewing machine maintenance (various models). Work independently and assist Studio Manager with projects.

National Park Service Talkeetna, AK *Visitor Use Assistant, Walter Harper Talkeetna Ranger Station* 2012, 2013, 2014 Provided excellent customer service to international visitors and mountain climbers; visitor reception, multi-line phones, provided detailed answers about National Park and local resources. Collected fees, sold passes, kept accurate till; processed wilderness and backcountry registrations, maintained paper and computer files, data entry (Access); maintained positive attitude and accuracy in chaotic atmosphere. Processed station mail and e-mail; general clerical duties. Produced posters and signs. Assisted Rangers during search and rescue operations. Maintained government standards for security, confidentiality, and uniform; passed periodic FBI background checks. Also held this position during summers of 2002 and 2007. Worked independently and as part of a team.

Department of Drama & Dance, University of New Mexico Albuquerque, NM *Costume Technologist* Sep. 2012 -May 2014 Constructed, repaired, organized, and cared for theatre and dance costumes for scheduled performances and special projects. Work with tight deadlines and last-minute needs. Modified cloth, garments and accessories using various surface design techniques, including vat dyeing and hand painting. Maintained safety and cleanliness of costume shop, including sewing machine and serger maintenance (industrial and home models). Assisted students with equipment. Assisted faculty with special projects. Worked independently and as part of a team.

Alaska Mountaineering School, LLC Talkeetna, AK *Office Manager* Sep. 2007 -Apr. 2011 Worked independently; processed enrollments, maintained confidential client files, requested missing/late paperwork or payments; data entry and database management (FileMaker Pro), accounts receivable. Processed incoming calls, mail, and email; maintained correspondence with international clients and potential clients. Screened and coached applicants for program preparedness, assisted applicants with enrollment process. Wrote and edited copy for course descriptions, equipment lists, website content, internal and external communication and reports; created and revised office documents for improved accuracy and efficiency. Marketing for new and repeat business; blog maintenance. Maintained human resource files for 40+ seasonal staff, provided reports to agencies. Greeted customers and staff, provided hospitality and retail sales while managing office tasks. Worked with Owners/ Directors and Operations Manager to develop annual schedule and insure smooth daily logistics; managed in-town logistics in the event of weather delays. Worked with air taxi and land management agencies to insure local, state and federal regulations were met. Responsible for all clerical duties such as copying, filing, mail processing, credit card batch-outs, deposits. Trained new office staff.

MarchWind Studios Talkeetna, AK *Sole Proprietor, Independent Artist and Designer* 2005 -2012 Exhibited artwork at galleries, festivals, group, and solo shows. Created artwork and products for retail market;

taught workshops; produced small art reproductions; provided graphic design for galleries and small businesses; color consultant. Marketing, website, bookkeeping, taxes and all other aspects of business.

Denali Arts Council, Talkeetna Artists Guild Talkeetna, AK *North Wall Gallery Curator* 2005-

2010 Established and maintained gallery space for growing non-profit organization. Curated, publicized, installed, and hosted monthly exhibit openings, organized group shows, and community outreach events. Maintained sales records; created protocol and procedures; juried and trained artists, coordinated and trained volunteers. Co-founder of Talkeetna Artists Guild and North Wall Gallery. Coordinated with Board of Directors and Executive Director; served on grant-writing committees.

Please record the number "Items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

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Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

32

Book Reviews Performances Exhibitions Fulbrights

1 Creative Publications Patents

Grants-funded and non-funded Book Chapters



Name: Robin A Dearing **Start Year:** 2001

Program: Art **Department:** Art and Design

Highest Degree

MA The Pennsylvania State University

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

MA, Art History, The Pennsylvania State University, 1996 BA, Art History, California State University, East Bay, 1992

Teaching:

I have taught ARTE 115 Art Appreciation in the classroom and developed the online content for this class, ARTE 118 Art History Survey, ARTH 315 Nineteenth Century Art History and ARTH 324 History of Graphic Design.

I developed ARTH 324 History of Graphic Design as a new course required for the graphic design and animation students.

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

Please record the number "items/events" you have listed above in the following categories.

If you specify items/events under "other," please provide an explanation/definition.

Art History

1996

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters



Name: Sam E Humphrey **Start Year:** 2015

Program: Teacher Education **Department:** Art and Design

Highest Degree

MS Kansas State University

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

Master of Science, Kansas State University, Manhattan Kansas: Educational Administration 1989 Bachelor of Arts, Western State College, Gunnison Colorado: Art Education 1971 Teaching Certification: Colorado (1972-2008) Teaching Certification: South Dakota, (1972-1976)

Teaching Certification: Kansas (1986-1998) Trainer Certified: Teacher Expectations, Student Achievement (1990)

Teaching:

Courses Taught Methods of Teaching Elementary & Middle School Mathematics (EDUC451) Methods of Teaching Elementary Art (ARTD410) Methods of Teaching Secondary Art (ARTD412)

Evidence of Continuous Improvement Training and lead member of SchoolWorks school improvement site visit teams (2014-current) Training and lead member of SchoolWorks document review teams (2014-current)

VoiceThread Training Panopto Training D2L Training

Innovative Materials/Activities Judge for the CMU Student Expo

Supervision of Student Research/Project(s)

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

State Review Panel Member, Colorado Department of Education, Denver Colorado 2010-Current

Major responsibility is to review district or school improvement plans and make recommendations to the Commissioner of Education as to the district or school's capacity to make meaningful improvement. Areas of focus include district/school leadership, infrastructure, readiness and capacity of personnel, likelihood of positive returns on state investments, and the necessity that the district/school remain in operation to serve students.

Student Intern Supervisor/Adjunct Instructor, Colorado Mesa University, Grand Junction Colorado 2009-
Current

Instructor of various teacher methods courses including: Methods of Teaching Mathematics and Methods of Teaching Art. Work with the Colorado Mesa University Center for Teacher Education to supervise teacher intern field experience and evaluate readiness and preparedness for work as a professional teacher. Role requires classroom observations, coordination between teacher interns and mentor teachers, evaluation, and coaching. Responsibilities include a working knowledge of the Colorado Academic Standards and the State Model Evaluation System including expertise in pedagogy (standards based instruction, assessment, lesson design and classroom management).

Education Administration

1989

State Unified Improvement Plan Cadre Member, Colorado Department of Education, Denver Colorado
2011/2012

A Colorado Department of Education outreach to provide training and facilitation to districts and schools in the improvement process as defined by the state's Unified Improvement Plan. Areas of focus include data analysis, root cause analysis, target and goal setting, action planning and progress monitoring. Work requires providing training and professional development related to the Unified Improvement Plan, developing and facilitating local planning teams, and coordinating the improvement components (areas of focus) listed above.

School Support Team Member, Colorado Department of Education, Denver Colorado 2006-2012

Team members are responsible for conducting an extensive study of the programs, operations, culture, attitudes and the leadership of a struggling school or district based upon a nine-point rubric of proven school improvement components. Responsibilities require expertise in school improvement, standards based instruction, and curriculum and assessment. Keen observation skills, interview techniques and technical writing are necessary skills.

Director of Curriculum/Instruction/School Improvement, Garfield Re2, Rifle Colorado 1998-2006

Major responsibilities included the design and implementation of all content standards; identification of curriculum and assessments; identification and delivery of professional development; management of the school improvement process, federal programs (Title I, Title II, Title III) and Early Childhood; teacher recruitment, district accountability and accreditation, and implementation of the Working On The Work concept. Responsibilities required expertise in standards based instruction, "best practice", assessment, professional development and adult learning theory, state and federal accountability requirements, budgeting and scheduling, the school improvement process, and change.

Director of School Improvement and Professional Development, USD #475, Junction City Kansas 1990-1998

Overall responsibility for the improvement process, accreditation of district schools, Title I, and professional development. Work as the Director of School Improvement included the design of district and school level improvement processes, training and facilitation of building leadership teams in writing, implementation and evaluation of their improvement process, data collection and reporting, budgeting and management of a \$100,000,000+ Title I program. Work as Director of Professional Development included coordination and evaluation of professional development for 500+ certified employees, new teacher orientation and training, curriculum audits, development of alternative

assessments, and transition to Quality Schools concept. Served as a member of the district negotiations team, "Schools Without Walls" grant committee, and as co-chair of the calendar committee. Served as ad-hoc member to the Kansas State Department Advisory Committee for the development of the state accreditation/improvement process (Quality Performance Accreditation) and conducted 30+ accreditation site visits related to QPA.

Middle School Art Teacher, USD #475, Junction City Kansas 1986-1990

Taught grades seven, eight and nine. Member of building Effective Schools Panel. Developed building student awards program. Chairman of task force to revise building student behavior plan.

Junior High/Middle School Art & American History Teacher, Ft. Morgan Schools, Ft. Morgan Colorado 1973-1984

Taught grades six, seven, eight and nine. Faculty president.

Middle School Art Teacher, Douglas School System, Ellsworth AFB, Rapid City South Dakota 1971-1973

Taught grades six, seven and eight.

A Representative Example of Conference Presentations:

Kansas Effective Schools Conference- "The School Improvement Process" and "Designing Exit Outcomes".

Kansas Staff Development Conference- "Results Based Staff Development". Kansas Association of School Boards- "Building the School Profile". Kansas State Department of Education Summer Academy- "Data Collection".

Kansas State Department of Education Dialogue- "Dialogue on Implementing the Kansas Accreditation Process". Kansas North Central Leadership Conference- "Linking Staff Development to School Improvement".

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

0 0 6 0 12

Books 0 Journal Articles 0 Conference Presentations 0 Sabbaticals 0

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

0 Creative Publications 0 Patents 0 Grants-funded and non-funded 0 Book Chapters

Included in the school improvement and curriculum/instruction work above are numerous schools



Name: David M Jones **Start Year:** 2016

Program: Graphic Design **Department:** Art and Design

Highest Degree

BFA Colorado Mesa University

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

2012-2016 , Bachelor of Fine Arts with an Emphasis in Ceramics, Colorado Mesa University, Grand Junction, CO 2014, Shodan (Master) of Sukunaihayashi Shorin-Ryu Karate-Do 2012 , Bronze Certified: National Coaches Education Program USA Wrestling, Colorado Springs, CO 2012 , Ikkyu, Shorin-Ryu, International Okinawan Shorin-Ryu Seibukan Karate-Do Association

Teaching:

Courses Taught Evidence of Continuous Improvement Innovative Materials/Activities Supervision of Student Research/ Project(s)

This is my first year teaching at Colorado Mesa University. I am integrating all new curriculum for the Sign Painting course. I have taught, outside of the university, at the Western Colorado Center for the Arts in ceramics, painting, printmaking, and drawing, as well as, being a guest speaker for Suzie Gardner's Sketchbook I course in 2015. My goal is to offer any expertise that may expand the repertoire of courses available at CMU by integrating practical hand skills for industrial design.

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

2007-2016, Angel Sign Company, Grand Junction, CO - Freelance contractor sign repair and installation. Oversaw all sign fabrication, installation and repair. I also handled the majority of customer serves and inventoried product. 2012-2016 , Working Professional Ceramic Artist, Grand Junction, CO 2012-2016, Work Study for Professor KyoungHwa Oh and Jake Allee, Colorado Mesa University, Grand Junction, CO -Fired kilns, made and maintained glazes for ceramic lab and served as a student teacher for the art department under Assistant Professor KyoungHwa Oh and Assistant Professor Jake Allee. 2015 , Summer Kid's Art Camp Instructor, The Western Colorado Center for the Arts,

Grand Junction, CO -Instructor for youth classes during the Summer and Winter camp programs for children five to eighteen. 2005-2006, Service Technician/Installer, Premier Sign Company, Grand Junction, CO -Sign fabricator and installer. 2004-2005, Designer and Vinyl Applicator, Arlo Sign Design, Grand Junction, CO -Designer and vinyl application.

2015 , National Contemporary Biennial Painting Exhibition: Honorable Mention, Juror Gregory Botts, The Western Colorado Center for the Arts, Grand Junction, CO 2015 , Member's Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO

Discipline: Studio Art

Year: 2016

2015, Student/Instructor Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO

2015, Grand Junction Clay Arts Guild Annual Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO

2015, Annual CMU Student Exhibition, Juror Doug Casebeer, The Western Colorado Center for the Arts, Grand Junction, CO 2014 , St. Petersburg National Biennial Juried Cup Show, Juror Matt Schiemann, Morean Center for Clay, St. Petersburg, FL

2014, Delta Fine Art Exhibition: Best of Show, Delta CO 2014, Glenwood Springs Fine Art Festival: Patrons Choice, Ramada Inn, Glenwood Springs, CO 2014, Member's Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO

2014, Student/Instructor Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO 2014, Annual Juried Fine Arts Auction, The Western Colorado Center for the Arts, Grand Junction, Co 2014, Glenwood Springs Fine Art Festival, Ramada Inn, Glenwood Springs, CO

2014, Grand Junction Clay Arts Guild Annual Exhibition, The Western Colorado Center for the Arts, Grand Junction, Co

2013 , Glenwood Springs Fine Art Festival: Second Place, Patrons Choice, Ramada Inn, Glenwood Springs, CO 2013 , The Tea Bowl Exhibition, Rye Gallery, Fruita, CO 2013, Delta Fine Arts Exhibition, Delta, CO

2013, Member's Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO

2013, Student/Instructor Exhibition, The Western Colorado Center for the Arts, Grand Junction, CO 2013, Annual Juried Fine Arts Auction, The Western Colorado Center for the Arts, Grand Junction, CO

2013, Grand Junction Clay Arts Guild Annual Exhibition, The Western Colorado Center for the Arts, Grand Junction, Co

2012, Glenwood Springs Fine Art Festival: First Place, Third Place, Ramada Inn, Glenwood Springs, CO

2012-2016, 2012-2016 2015-2016 2012 , Juried CMU Student Exhibitions, Juror KyoungHwa Oh and Charles Hardy, The Western Colorado Center for the Arts, Grand Junction, CO

Grand Junction Clay Arts Guild Member, Grand Junction, CO , The Western Colorado Center for the Arts Member, Grand Junction, CO , Colorado Mesa University Clay Club Member, Grand Junction, CO

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

6

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

22

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters

Memberships and related employment



Name: Ramana E Konantz **Start Year:** 2013

Program: Art **Department:** Art and Design

Highest Degree

Other University of St. Michael's College Theology

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

MTS (Master's of Theological Studies) University of St. Michael's College (in conjunction with Toronto School of Theology and the University of Theology) Degree in Systematic Theology with an emphasis in Aesthetics

BFA Mesa State College Degree had a double emphasis in Studio Art and Graphic Art

Teaching:

Courses Taught ARTE 118, ARTE 119, ARTS 151, ARTS 152, ARTH 400, ARTH 320, ARTH 396 Evidence of Continuous Improvement -continuous updating of slideshows and assignment types to improve outcomes -re-writing tests for 118 and 119 to better assess departmental student learning outcomes
Innovative Materials/Activities -created assignment to involve students in CMU Art Gallery openings where they write up their experiences and observe artwork in a critical way -encouraging and working with students to write Art reviews for the Criterion

Supervision of Student Research/Project(s) research and analysis papers are part of the curriculum of ARTH 400, ARTH 320, and ARTH 396 -worked with an Art History student in the Senior Seminar course (Sp 2016) to tailor the studio courses content to her Art History needs. End result was a curatorial presentation utilizing the art of her fellow classmates.

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

2013 Church History Conference Presenter, University of St. Michael's College, presenter and panel member for topic "Women's Ministry in the Early Church"

2015 One Book, One County (Mesa County Public Library) Presenter on topic "What are Comics?"

2013-2016 Immaculate Heart of Mary Church, Director of RCIA, coordinated, developed, and taught series of

classes for adults interested in becoming Roman Catholic

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

2013

1 1

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters

One Book, One County presentation



Name: Leisha D O'Quinn **Start Year:** 2006

Program: Art **Department:** Art and Design

Highest Degree

MA University of Oklahoma

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

Masters Degree in Art History, University of Oklahoma (2005) B.A. Degree in Art (History), Oklahoma State University (1997)

Teaching:

ARTE 115: Art Appreciation (Can and have taught but not in quite some time.) ARTE 118: History of Art, Prehistory to the Renaissance ARTE 119: History of Art, Renaissance to the Present ARTH316: 20th Century Art to 1950

ARTH 317: American Art History ARTH 321: Gothic and Northern Renaissance Art and Architecture ARTH 325: Italian Renaissance Art History ARTH 326: Medieval Art: Early Christian to the Romanesque ARTH 327: History of Western Architecture ARTH 396: Topics: Classical Art History

My classes are constantly evolving with new material, reworking of old material to improve its reception by students, and new links to outside sources for deeper/richer understanding of the material presented in class. This includes links to general history sites, museum, galleries, etc.

With the exception of ARTE 115, I have built every class listed in the teaching section for an on-line platform. Building for an online platform is incredibly time-consuming if one is to present the material well and properly. In addition to fully researching each class and the material taught, I have also spent an incredible amount of time on image gathering. The images I use in all my classes aren't simply the works of art but imagery related to the site, artist, historic events/people, etc. In short, anything I can include that will bring the works of art more fully to life for my students. In the more modern classes, I have also been able to embed short videos that are related to the art, people, sites being studied. Finally, of the courses listed in the Teaching section, four were completely new classes to CMU which required applying to have them included in the CMU course catalogue. This has happened for three of the four classes and there are plans to create and add at least two more

classes, The History of Death in Art and The History of Comic Book Art to the current curriculum.

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

95% of my career has been spent doing what I love, teaching. Though from from August 2003 - Late 2006, I served as the Curator of Visual Resources in the Art Department at Oklahoma State University. In this position, I worked with the Art Department's faculty and students in the collection and storage of images for research and teaching purposes. I worked with faculty and students on research projects, managed the budget, and oversaw student employees.

Art History

2005

Through the earliest years of my career, I attended several conferences and presented papers. In the last few years, creating and building new courses and teaching have dominated. I have replaced paper presentations with service on the board (Member at Large and current Board Secretary) of the Association for Distance Education and Independent Learning. This service falls more in line with my current position as an online teacher.

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

10

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters



Name: Safken B Melody **Start Year:** 2016

Program: Art **Department:** Art and Design

Highest Degree

BA Colorado Mesa University

Lecturer Vita

Education: (List all degrees beginning with most recent-Include post docs and external certificates/certifications)

2014: BFA - Colorado Mesa University, Graphic Design.

Teaching:

Courses Taught ARTG 301: Digital Illustration

Evidence of Continuous Improvement Lecturer Resource Seminar

Innovative Materials/Activities Digital Painting skills, Wacom Graphics Tablet

Supervision of Student Research/Project(s) 7 Student Research / Projects

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

INSTRUCTION AND MANAGEMENT EXPERIENCE:

2015: Colorado Mesa University Presentation - *Social Media and Marketing Your Art*. Gave a presentation covering popular social media services, and how best to use them as an artist.

2014: Art Director - Imagination in Motion book publication, Grand Junction CO. Reviewed and selected artwork, managed layout, budget, and production.

2010: President - National Art Honor Society (NAHS), Grand Junction High School. Organized fundraisers, meets, community service, recruited new members, and was in charge of the NAHS budget.

2010: Assistant Teacher/ Teacher for Sal Salas's art class, Grand Junction High School. Composed assignments, assisted students, and gave lectures.

Graphic Design

2014

ILLUSTRATION EXPERIENCE:

2016: Conceptual Illustration - Lincoln Fox Studios, Paonia CO. Created conceptual artwork for the Holocaust Memorial to be installed in San Diego, CA.

2015 - Present: Paleo Artist - Jurassic Extreme, Houston TX. Creature design and illustration.

2014 - Present: Paleo Illustration. Creating professional imagery for museums, businesses, and private individuals featuring extinct animals, including dinosaurs and paleo mammals.

2014: Paleo Artist - Jurassic June, Nashville TN. Illustrated promotional art for the film *Jurassic World*. 2014: Illustration and Logo Design - Budweiser, Grand Junction CO. Created event artwork and branding for *The Great West Beer Fest*.

2014 - 2016: Artist - Monster Wax Trading Cards, Tallahassee FL. Illustrated sketch cards for the *Dinosaur Galaxy* and *40 Favorite* sets. 2014: Illustration - Refe and Susan Tuma, authors of *What the Dinosaurs Did Last Night*. Promotional artwork.

2013 - Present: Paleo Artist - Dinosaur Journey Museum, Fruita CO. FPA reconstruction illustration and three prehistoric artworks on display in a specially dedicated section of the museum.

2013: Character Design - KMSA Radio, Grand Junction CO. Character generation for illustrational mascot and costume. 2012: Illustration, Novel Cover - *Pangaea 2151*. Character, vehicle, weapon, and concept design for full page cover art.

GRAPHIC DESIGN EXPERIENCE:

2015: Graphic Design - Viper Strike Knives. Created custom business cards.

2014: Graphic Design - Claudette Konola, Grand Junction CO. Created political campaign graphics, including posters, web graphics, and a commercial appearance in which I assisted with the filming.

2014 - Present: Moonscapes 3D, Grand Junction CO. 3D scanning and printing, scale reproductions, reductions, and enlargements in various materials.

2013: Internship - Moonscapes 3D, Grand Junction CO. Operated 3D scanners / 3D printers, and assembled scale reproductions, reductions, and enlargements in various materials.

2013 - Web Design - Jonathan Cooley, Artist, Grand Junction CO. Joomla website with content and blog. 2013 - Poster Design - Sakura Asian Bistro, Grand Junction, CO. Poster design for events and specials.

2012 - Present: Creative Design - Colorado West Pride, Grand Junction, CO. Event posters, web graphics, T-shirts, and decorations.

2012: Logo Design - Whitewater Jamboree, Grand Junction, CO. Logo design with black and white version. 2011 - 2012: Graphic Design - GJ Pedicab, Grand Junction, CO. Logo design and graphic street map of service locations. 2011: Logo Design - Absolute Valet Service, Grand Junction, CO. Logo generation with color variations. 2010: Interior Design - Naggy McGee's Irish Pub, Grand Junction, CO. Bar design and conceptual artwork.

PUBLICATIONS: Published Artwork - *Horizon Magazine*, 2012 Published Artwork - *The Source Magazine*, 2012 Published Artwork - *Four by Six/Six by Four*, *The Four by Six Postcard Exhibit*, 2013

EXHIBITIONS: 2013 - 2016: Dinosaur Journey Museum, Personal Art Exhibition. 2010 - 2016: Mesa County Fair, Annual art exhibition. 2010 - 2012: Fruita Fall Fest, Annual art exhibition. 2010: Altrusa Art Exhibition. 2010: Personal Gallery Exhibition, "Life is Fantasy".

Please record the number "items/events" you have listed above in the following categories. If you specify

items/events under "other," please provide an explanation/definition.

1 0 1 0 21

Books 0 Journal Articles 0 Conference Presentations 13 Sabbaticals 0

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

3 Creative Publications 0 Patents 0 Grants-funded and non-funded 0 Book Chapters

Illustration, Graphic Design, and other Freelance Experience.



Name: Rebecca A Woods **Start Year:** 2015

Program: Art **Department:** Art and Design

Highest Degree

MFA University of Newcastle

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

2013: Master of Fine Arts, University of Newcastle, Newcastle-upon-Tyne, Tyne and Wear, UK (Terminal Degree) 2011: Bachelor of Fine Arts, Colorado Mesa University, Grand Junction, CO

Teaching:

Courses Taught: Foundation Drawing 1 Foundation Drawing 2 Two-Dimensional Design Three-Dimensional Design

Evidence of Continuous Improvement In my Foundation Drawing 1 course, I have continually altered and updated the activities and assignments within the course to promote more engagement and progress based upon past results. These alterations have increased the quality of student projects dramatically, and a greater number of students have reported via faculty evaluations that they are very pleased with the level of improvement and understanding they have gained over the duration of the semester.

Innovative Materials/Activities In the foundation design classes, I have made assignments that reflect the greatest possible variety of artistic methods and disciplines within the purview of two-dimensional design and three-dimensional design respectively whilst maintaining the standards and requirements of the Essential Learning courses and the departmental learning outcomes of the CMU Art and Design Program. This is in order to educate students about different methods of creating artwork and to spark their curiosity in hopes that they pursue further discoveries. As these foundation design classes are offered as essential learning credits, there are a large number of students who take them in order to discover and experience art-making for the first time. I have found this approach to be moderately successful in terms of overall student involvement and very positive in terms of individual student outcomes.

In the Two-Dimensional Design course, these activities have included: Creating "expanded" paper

shadowboxes and photographing them with the use of different lighting conditions in order to understand the relationship between light, space, and basic photography as a two-dimensional medium Creating moving paper zoetropes in order to understand how sequential two-dimensional images translate to four- dimensional time-based media

In the Three-Dimensional Design course, these activities have included: Creating a collaborative group installation out of ecologically conscious recycled materials in order to demonstrate the concepts of space, locality, ephemerality, and collaboration in art and design.

Fine Arts

2013

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

Prior Work Experience

Exhibiting studio artist, 2007-current: Actively maintaining an art studio, showing work in exhibitions and festivals while maintaining connections to and awareness of the wider world of contemporary art

Public demonstration artist, Western Colorado Center for the Arts, 2014-2015: offered public demonstrations of figure drawing as part of special "Demo Night" events

Installation volunteer, Western Colorado Center for the Arts, 2014: Helped in the install and deinstall of a variety of art exhibitions

Workshop instructor, Newcastle University, 2013: Led a two day drawing workshop meant to introduce beginning students to the practices of contemporary drawing

Certified student tutor, Colorado Mesa University, 2008—2011: Offered peer-to-peer student tutoring in a variety of subjects

Exhibitions 2015 she that rose to devour, Colorado Mesa University Gallery, Grand Junction, Colorado: Solo show, installation work

Annual Members Show, Western Slope Center for the Arts, Grand Junction, Colorado: Group show, sculptural work 2014

Roadroller Prints, Colorado Mesa University Gallery, Grand Junction, Colorado: Group show, printed work 2013

MFA 2013, Newcastle University Fine Art, Newcastle-upon-Tyne, UK: Group thesis show, installation and performance work

Mr. Rabbit, 36 Lime Street, Newcastle-upon-Tyne, UK: Group show, installation work 2012

MFA 2012, Newcastle University Fine Art, Newcastle-upon-Tyne, UK: Group show, installation work

Creating a Context, Popup warehouse show, Bologna, Italy: Group show, collaborative video art work

Room with a View, Tic Space and Long Gallery, Newcastle University Fine Art, Newcastle-upon-Tyne, UK: Group show, installation work

2011

CMU Studio Art BFA Candidates, Western Slope Center for the Arts, Grand Junction, Colorado: Group thesis

show, installation work

2010

Spectrum, Triangle Gallery, Colorado Mesa University, Grand Junction, Colorado: Solo show, installation, painting, and sculptural work

Performances 2015

The Susurrations, Colorado Mesa University, Grand Junction, Colorado: A public and collaborative performance event attended by students and faculty at Colorado Mesa University

2013

Arthouses, Whitley Bay Film Festival, Whitley Bay, UK: A showing of a video art piece as part of a one night event celebrating contemporary video art during the Whitley Bay Film Festival

2012

Syzygy, Norman Keep and St. Nicholas Cathedral, Newcastle-upon-Tyne, UK: A performance piece attended by the general public as part of a one night art event in the historic Norman Keep

Grants 2012

Bartlett Award, Travel Grant, Newcastle University: Travel grant in order to pursue cultural research and attend an arts festival in Nantes, France

Publications 2011

Colorado Mesa University Literary Review 2011: published photographs of work 2010

Colorado Mesa University Literary Review 2010: published illustrations

Please record the number "items/events" you have listed above in the following categories.

If you specify items/events under "other," please provide an explanation/definition.

Books Journal Articles 3 Conference Presentations 10 Sabbaticals

Other (related to discipline)

Book Reviews Performances Exhibitions Fulbrights

2 Creative Publications Patents

1 Grants-funded and non-funded Book Chapters



Name: Kari L Wyman **Start Year:** 2011

Program: Art **Department:** Art and Design

Highest Degree

MA Arizona State University

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

MA Art History BA Art History

Teaching:

ARTE 118, ARTH 220 MA 2016, Conference attendance and presentation Curating museum exhibition and continually updating instruction methods

ARTH 220

Prior Professional Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

Instructor at Colorado Mesa before graduate school. Supervising instruction programs through my work history. Businesses owner/ operator

Please record the number "items/events" you have listed above in the following categories. If you specify items/events under "other," please provide an explanation/definition.

Art History

2016

2

Books Journal Articles Conference Presentations Sabbaticals

Other (related to discipline)

2

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

1 Book Chapters



Name: Forrest R Zerbe **Start Year:** 2013

Program: Art **Department:** Art and Design

Highest Degree

MFA Savannah College of Art and Design

Lecturer Vita

Education: (List all degrees beginning with most recent-include post docs and external certificates/certifications)

AAS of Manufacturing Technologies MFA of Photography Bachelors of General Studies

Teaching:

Courses Taught: 2D Design, 3D Design, Digital Photography, Intermediate Photography Evidence of Continuous Improvement Earned third degree in 2014. Took a CAD course from CMU in 2016. Innovative Materials/Activities Took students on an international photograph tour the summer of 2016. Students earned up to 6 credits. Supervision of Student Research/Project(s)

Prior Profession Experience Relevant to Current Position: (Include year(s) of employment, employer, position title and responsibilities)

N/A between 2010 and my employment at Colorado Mesa University

Please record the number "items/events" you have listed above in the following categories

If you specify items/events under "other," please provide an explanation/definition.

Photography

2002

Books Journal Articles Conference Presentations Sabbaticals Other (related to discipline)

0

Book Reviews Performances Exhibitions Fulbrights

Creative Publications Patents Grants-funded and non-funded

Book Chapters

Appendix D

Library Assessment

**Library Program Assessment
John U. Tomlinson Library
Colorado Mesa University**

Date of Assessment: October 25, 2017

Program under review:

Bachelor of Fine Arts in Art including all concentrations in Art Education (K-12), Art History, and Studio Art

Bachelor of Fine Arts in Graphic Design-Visual Design

Bachelor of Fine Arts in Animation, Film, Photography and Motion Design

Description of Program:

Program Level/s: Bachelor of Arts, Bachelor of Fine Art

1. Collection Assessment

Collection development is the joint responsibility of the Art faculty and the Library Liaison.

a. Reference Materials

There are 74 books with Art contained in the subject heading in the reference collection. Representative titles listed below.

- [Art since 1900: modernism, anti-modernism, postmodernism](#) (2016)
- [Artist's & graphic designer's market: how to sell your art and make a living](#) (2011)
- [Dictionary of subjects and symbols in art](#) (2008)
- [The Grove encyclopedia of materials and techniques in art](#) (e-book, 2008)
- [The Grove encyclopedia of classical art and architecture](#) (2007)
- [The Oxford dictionary of American art and artists](#) (2007)
- [The design encyclopedia](#) (2004)
- [African Americans in the visual arts](#) (2003)
- [Latin American and Caribbean artists of the modern era: a biographical dictionary of more than 12,700 persons](#) (2003)
- [African American art and artists](#) (2003)
- [St. James guide to Hispanic artists: profiles of Latino and Latin American artists](#) (2002)
- [Gardner's art through the ages](#) (2001)
- [The ancient Americans: a reference guide to the art, culture, and history of pre-Columbian North and South America](#) (2001)

b. Books

Searching the catalog using the following subject word yielded the corresponding number of books and e-books.

Subject word	# of books	# of e-books
Art	3,641	1,990
Art History	705	515
Arts Education	122	1,151
Graphic Design	71	141
Animation	605	958
Photography	303	269

Interlibrary loan:

If materials on a particular subject are not contained in or available through the CMU collection, materials can be borrowed from other institutions using the three interlibrary loan systems of Prospector, Mobius and OCLC.

Prospector is a resource-sharing consortium comprised of 45 academic and public libraries in Colorado, including prestigious collections at institutions such as University of Colorado, University of Denver, Colorado School of Mines and the University of Wyoming. Prospector provides access to 30 million books, DVDs, CDs, videos and other materials held in these libraries. Delivery time averages between 3-5 days. The service is free to CMU affiliates and greatly augments materials available to the CMU community.

Beyond Prospector, material is also available via the Mobius consortium. 29 million items are contained within the collections of institutions in Missouri, Oklahoma, Iowa, Kansas and Texas. Most broadly, requests can be sent to thousands of libraries nationally and internationally via OCLC.

c. Electronic Resources

Indexes/Databases

The following databases provide indexing and often, full text access to journal articles.

- Humanities Index International
- JSTOR
- Project Muse
- Academic Search Complete
- OmniFile

Searches in Humanities Index International, Academic Search Complete and OnmiFile utilized the subject field. Searches in JSTOR and Project Muse used the title field. Results of searches in Academic Search Complete (ASC) and OmniFile show both the citations retrieved along with the corresponding full-text content.

Subject word	Humanities Index International	JSTOR	Project Muse	ASC Citations	ASC Full- text	OmniFile Citations	OmniFile full-text
Art	137,274	30,944	5,269	268,633	213,537	101,868	94,703
Art History	2,803	1,591	210	4,561	3,565	2,943	2,641
Arts							
Education	2,044	275	74	9,946	8,169	5,596	5,441
Graphic							
Design	77	75	15	659	563	777	746
Animation	402	91	66	2,865	2,233	2,811	2,772
Photography	14,806	1,231	393	56,539	42,181	17,851	16,283
Film	21,885	3,631	1,829	255,053	196,982	67,684	65,898

Journal literature not available through CMU, including articles not available because of publisher embargo, can be provided by the Interlibrary Loan Department. Article requests are provided through two programs, RapidILL and OCLC Resource Sharing. The average time to fill article requests via RapidILL is 11 hours. Most requests are filled through this program. Beyond that, OCLC Resource Sharing gives access to library collections world-wide.

d. Periodicals

- Art & Life (online)
- The Art Amateur (online)
- Art and antiques (Academic Search Complete, OMNI file)
- Art and Christianity (OMNI file)
- Art and Progress (online)
- Art and Text (OMNI file)
- Art and the law (Lexis-Nexis)
- Art Book (Academic Search Complete)
- Art Bulletin (Academic Search Complete, JSTOR, OMNI file)
- Art Bulletin of National museum Stockholm (OMNI file)
- Art Business News (OMNI file)
- Art Critic (online)
- Art Documentation (OMNI file)
- Art Education (OMNI file)
- Art Forum (Project Muse)
- Art Galleries & Artists of the South (Lexis-Nexis)
- Art History (Academic Search Complete, Wiley online)
- Art in America (Academic Search Complete)
- Art in print (online)
- Art Instruction (OMNI file)
- Art Issues (OMNI file)
- Art Journal (Academic Search Complete, JSTOR, OMNI file)
- Art Libraries Journal (OMNI file)
- Art Monthly (Academic Search Complete, OMNI file)
- The Art News (JSTOR)
- Art papers (OMNI file)
- Art Press (OMNI file)
- Art Psychotherapy (Science Direct)
- The Art Review (JSTOR)
- Art Therapy: Journal of the American Art Therapy Association (CINAHL)
- Art Union (JSTOR)
- The Art World (JSTOR)
- Art, Design & Communication in Higher Education (OMNI file)
- Art/Research International (online)
- Artext (OMNI file)
- Design for Arts in Education (Academic Search Complete, OMNI file)
- Design Quarterly (Academic Search Complete)
- Design Studies (Science Direct)
- Animation (Sage)
- Animation Magazine (OMNI file)
- Film & History (OMNI file, Project Muse)
- Film & Video (OMNI file)
- Film Comment (Academic Search Complete)
- Film Criticism (Academic Search Complete, OMNI file)

- Film History (OMNI file, Project Muse)
- Film International (OMNI file)
- Film Journal International (OMNI file)

e. Media

The Films on Demand streaming video collection contains many videos about art and design. Below are the number of videos by sub-topic.

Applied Art (266)
Architecture (352)
Art Appreciation (328)
Art History (693)
Photography (124)
Graphic Design (834)
Animation (809)
Film (23,764)
Photography (2,141)
Art Education (3,079)
Art History (6,685)
Studio Art (1,317)

Additionally, there are 18 DVDs in the collection with 'Art' as a subject heading.

Library Research Support:

At the request from faculty, professional librarians can provide research support within academic courses by presenting Information Literacy instruction. Students are taught how to access and use research databases, how to evaluate information, how to identify various sources and how to use information ethically. Alternatively, librarians can provide research help as 'embedded librarians' within D2L course shells. Finally, individualized research support is provided to students by professional librarians at the Research Help desk within Tomlinson Library or online through the CMU 24-hour Ask-a-Librarian chat service.

2. Evaluation of the total collection

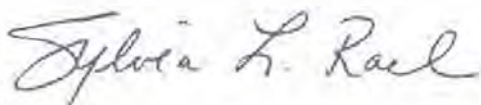
a. Strengths

Art faculty actively select titles and consistently spend their annual materials budget allocation.

b. Weaknesses

Art faculty might consider working with their Liaison to create research guides for the main components of their programs. Presently there are guides for only specific courses.

Library Director:



Date: October 25, 2017

Appendix E

Curriculum Map for Art and Design

Art & Design Department-Wide Student Learning Outcomes

1. Interpret and apply formal elements and principles of design. (Critical Thinking)
2. Demonstrate application of tools, materials, techniques, and proper use and care of equipment through quality craftsmanship. (Applied Learning)
3. Generate individual response through concept and theory beyond formal elements to create personal content. (Communication Fluency)
4. Communicate clearly regarding the critical analysis of art and design, both historical and contemporary. (Critical Thinking; Communication Fluency)

Studio Art Student Learning Outcomes

5. Create and sustain a body of work through self-directed research, experimentation, risk-taking, and reflective analysis. (Applied Learning)
6. Justify critical analysis of artwork based on material, conceptual, and critical analysis. (Critical Thinking)

Art Education Student Learning Outcomes

5. Demonstrate the various approaches to teaching art in a K-12 environment. (Applied Learning)
6. Justify critical analysis of artwork based on material, conceptual, and critical analysis. (Critical Thinking)

Art History Student Learning Outcomes

5. Demonstrate an array of critical approaches to the study of historic art and visual culture in written or oral presentations. (Specialized Knowledge)
6. Execute research projects involving visual analysis, reading research, critical thinking, writing and standard methods of documentation. (Critical Thinking)

Graphic Design Student Learning Outcomes

5. Design and publish a professional portfolio that meets current industry standards. (Applied Learning)
6. Demonstrate technical, aesthetic, and conceptual decisions based on the application of the design process. (Specialized Knowledge)

Animation, Film and Motion Design Student Learning Outcomes

5. Design and publish a professional portfolio and demo reel that meet current industry standards. (Applied Learning)
6. Demonstrate technical, aesthetic, and conceptual decisions based on application of the creative design process for time-based media. (Specialized Knowledge)

Where/when should they learn it?	What should students know/be able to do?					
Art: Animation	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTA 123 Lights! Camera! Action!	X	X				
ARTA 223 Image & Motion		X	X			
ARTA 224 Principles of Film & MD		X	X			
ARTA 225 Principles of Animation		X	X			
ARTA 296 Topics						
ARTA 323 Character Design			X			X
ARTA 324 2D Animation & MD			X			X
ARTA 325 3D Digital Modeling			X			X
ARTA 326 Digital Filmmaking			X			X
ARTA 327 Sound Prin. & Prod			X			X
ARTA 396 Topics						
ARTA 424 Animation Studio I					X	X
ARTA 425 Animation Studio II					X	X
ARTA 426 Adv. Motion Studio					X	X
ARTA 427 Portfolio & Demo Reel					X	X
ARTA 496 Topics						
ARTA 499 Internship						
Art: Art Education	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTD 410 Elementary Art Ed. Meth.			X			
ARTD 410L Field Exp.			X		X	X
ARTD 412 Secondary Art Ed Meth.					X	X
ARTD 412L Field Exp.					X	X
Art: General	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTE 101 2D Design	X	X				
ARTE 102 3D Design	X	X				
ARTE 115 Art Appreciation	X					
ARTE 118 AH Prehistory-Ren.	X					
ARTE 119 AH Renaissance-Present	X					
ARTE 294 Sophomore Seminar	X	X	X			
ARTE 296 Topics						
ARTE 395 Independent Study						
ARTE 396 Topics						
ARTE 494 Senior Sem. & Portfolio				X	X	X
ARTE 495 Independent Study						
ARTE 498 Studio Assistant						X
ARTE 499 Internship					X	X
ARTE 596 Topics					X	X

Art: Graphic Design	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTG 122 Design It!			X			
ARTG 196 Topics						
ARTG 201 Adobe Illustrator		X				
ARTG 202 Adobe Photoshop		X				
ARTG 203 Adobe InDesign		X				
ARTG 215 Graphic Design I	X					
ARTG 221 Graphic Design II					X	
ARTG 222 Illustration I		X				
ARTG 296 Topics		X				
ARTG 301 Digital Illustration			X			
ARTG 320 Typography				X		
ARTG 321 Adv. Typography						X
ARTG 333 Illustration II		X				
ARTG 337 Illustration & Storyboard						X
ARTG 338 Advertising Design I			X			
ARTG 339 Advertising Design			X			
ARTG 395 Independent Study						
ARTG 396 Topics						
ARTG 401 Digital Painting		X				
ARTG 405 Web Site Design			X	X		
ARTG 406 UX Design					X	X
ARTG 437 Illustration IV						
ARTG 450 Identity Design					X	X
ARTG 493 Portfolio Development					X	X
ARTG 495 Independent Study						
ARTG 496 Topics						
ARTG 499 Internship					X	X
Art: Art History	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTH 196 Topics						
ARTH 220 Modern Art	X			X		
ARTH 296 Topics						
ARTH 315 19th Century				X	X	
ARTH 316 20th Century to 1950				X	X	
ARTH 317 American Art History				X	X	X
ARTH 318 Dev. of Contemporary Art				X	X	
ARTH 319 American West				X	X	
ARTH 320 Symbolism to Surrealism				X	X	X

ARTH 321 Gothic & N. Ren.				X	X	
ARTH 322 Expressionism in 20th C.				X	X	
ARTH 323 Modern Architecture				X	X	
Art: Art History (cont'd)	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTH 324 Graphic Design				X	X	
ARTH 325 Italian Renaissance				X	X	
ARTH 326 Medieval Art				X	X	
ARTH 327 Western Architecture				X	X	
ARTH 328 World Ceramics				X	X	
ARTH 329 Maya Arch. & Ceramics				X	X	
ARTH 330 Maya Field Study				X	X	
ARTH 395 Independent Study						
ARTH 396 Topics						
ARTH 400 Criticism & Research				X	X	X
ARTH 495 Independent Study						
ARTH 496 Topics						
ARTH 499 Internship				X	X	X
Art: Studio Art	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
Photography						
ARTS 110 Digital Photography	X	X				
Drawing						
ARTS 151 Foundation Drawing I	X					
ARTS 152 Foundation Drawing II		X				
ARTS 251 Life Drawing			X			
ARTS 252 Mixed Media Drawing						
ARTS 351 Drawing Workshop I						
ARTS 352 Drawing Workshop II			X			
ARTS 354 Figure Draw. & Modeling						
ARTS 451 Drawing Workshop III						
ARTS 452 Drawing Workshop IV					X	
ARTS 360 Sketchbook	X					
ARTS 460 Sketchbook II			X			
Metalsmithing						
ARTS 221 Metalsmithing		X				
ARTS 321 Metalsmithing			X			
ARTS 421 Metalsmithing					X	
Fibers						
ARTS 231 Fibers Workshop I						
ARTS 331 Fibers Workshop II			X			
ARTS 431 Fibers Workshop III				X		

Ceramics						
ARTS 241 Beginning Hand Building		X				
ARTS 242 Beginning Wheel Throw.		X				
ARTS 342 Throwing Workshop I						
Art: Studio Art (cont'd)	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTS 344 Throwing Workshop II						
ARTS 384 Ceramic Sculpture WS I						
ARTS 388 Ceramic Sculpture WS II			X			
ARTS 442 Kiln Construction						
ARTS 443 Throwing Workshop III						
ARTS 444 Throwing Workshop IV			X			
ARTS 474 Throwing Workshop V					X	
ARTS 484 Ceramic Sculpture WS III						
ARTS 488 Ceramic Sculpture WS IV						
ARTS 498 Ceramic Sculpture WS V						
Painting						
ARTS 291 Painting I		X				
ARTS 364 Figure Painting I						
ARTS 365 Painting II						
ARTS 391 Painting Workshop I						
ARTS 392 Painting Workshop II			X			
ARTS 464 Figure Painting II						
ARTS 465 Mixed Media Painting						
ARTS 491 Painting Workshop III					X	
ARTS 492 Painting Workshop IV						X
Printmaking						
ARTS 270 Screen Printing I						
ARTS 274 Intaglio & Relief		X				
ARTS 370 Lithography						
ARTS 371 Printmaking Workshop I						
ARTS 372 Printmaking Workshop II			X			
ARTS 471 Printmaking Workshop III						
ARTS 472 Printmaking Workshop IV					X	
ARTS 473 Printmaking Workshop V						X
Mixed Media/Artists' Books						
ARTS 353 Visual/Concept. Thinking						

ARTS 362A Artists' Books						
ARTS 362B Artists' Books						
ARTS 362C Artists' Books						
ARTS 453 Visual/Concept. Thinking						
Sculpture						
ARTS 385 Summer Inst. Marble						
ARTS 387 Bronze Commissions I						
ARTS 487 Bronze Commissions II						
ARTT 270 Sculpture I		X				
Art: Studio Art (cont'd)	SLO 1	SLO 2	SLO 3	SLO 4	SLO 5	SLO 6
ARTT 371 Sculpture/Construction I						
ARTT 372 Sculpture/Construction II			X			
ARTT 380 Bronze/Casting I						
ARTT 381 Bronze/Casting II			X			
ARTT 471 Sculpture/Construction III						
ARTT 472 Sculpture/Construction IV					X	
ARTT 475 Sculpture Workshop I						
ARTT 476 Sculpture Workshop II					X	
ARTT 480 Bronze/Casting III						
ARTT 481 Bronze/Casting IV					X	
ARTT 483 Bronze Workshop I						
ARTT 484 Bronze Workshop II						X

Appendix F

Three and Six Year Assessment Summary
Report

COLORADO MESA UNIVERSITY
Three and Six Year Assessment Summary Report

Program ART AND DESIGN

Reporting Period: 2017

The Colorado Mesa University assessment summary report will consist of areas regarding program student learning outcomes, results, and actions taken over a 3-year period. Please attach the last three years of annual assessment reports, and any department/program minutes that recorded discussion of learning outcomes. Summarize each student learning outcome that has been assessed over the past three years.

Assessment Summary

Program Outcome 1	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Critical thinking in Art and Design	Arts 151 Arts 152	Critique Rubric	2014 2016 2017

Results Summary

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2014, 2016 and 2017	29 students created successful compositions using specific design strategies. Three students did not achieve successful compositions.	

Actions Taken (Briefly describe the analysis of the results and actions taken for future assessment. Indicate any budget implications based on the analysis. Limit 150 words.)

Students will be asked to work together in class to arrange still lifes using different compositional strategies before the midterm is assigned.

Program Outcome 2	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Applied Learning in Art and Design	Arts 241 Artt 270 Artg 221 Arts 274 Arts 274 Arts 291 Artg 221	Rubric Rubric Portfolio/Rubric Final Portfolio review Final Portfolio In class critique Portfolio Review/Rubric	2014 2014 2014 2015 2016 2016 2016

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2014	Arts 241: 10/17 students scored in A range, 6/17 scored in B range, and 1/17 in C range when using glazing techniques in ceramics. Artt 270: Mold making in sculpture: 5/6 scored in A range, 1/6 in B range Artg 221: 5/19 did not make it into the Graphic Design program.	
2015	Arts 274: 7/11 students scored in A range, 3/11 in B range, 1 took an incomplete Arts 274: 10 students	
2016	Arts 291: 10/16 students had successful technique with paint application to create depth and volume.	
2016	ARTG 221: All students submitted successful portfolio.	

Results Summary

Actions Taken

ARTS 241: Students will be given more time on this project.
 ARTT 270: Continue this project at this level since all students were successful.
 ARTS 274: Students are demonstrating successful cognition of set criteria. Will continue with no changes.
 ARTG 221: 5 Students were given the option to redo some of the assignments for the portfolio review.
 ARTS 274: Monotype took too much time away from other fundamental printmaking techniques and not be taught at this level again.
 ARTS 291: Students will be given more examples of successful paintings earlier in the semester and one-on-one work with different paint application techniques will be given.
 ARTG221: Students will create a website to submit freshman and sophomore work.

Program Outcome 3	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Communication Fluency in Art and Design	ARTS 360 ARTS 342 and ARTS 344 ARTS 380	Rubric Visual Evaluation and in-class critique Visual evaluation and in-class critique	2014 2016 2016

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2014	<p>ARTS 360: None recorded. in fall of 2013 and 2014, 60% of students responded to a questionnaire asking if they had ever filled a sketchbook. Only half of the students who responded yes to this question had significantly better drawing skills than those in the rest of the class.</p> <p>ARTS 342 and 344: Of 4 students 3 students used different alteration techniques in each project and clearly defined and expressed their own ideas.</p> <p>ARTT 380: Of 4 students, all showed self-driven personal content in their projects beyond the technical and formal stipulations of the assignment.</p>	
2016		

Results Summary

Actions Taken:

ARTS 360: None listed.

ARTS 342 and 344: To prepare for the next evaluation, I will help students with their researching and resources. I want to guide the students in conducting their research.

ARTT 380: Integrate a research component for the development of content beyond in-class lectures.

Program Outcome 4	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Critical Thinking and Communication Fluency in Art and Design	ARTS 315	In-class essay exam, rubric Visual Evaluation and in class critique, student write and talk about work in critique.	2014
	ARTS 365		2017
	ARTS 384	In-class critique, visual evaluation	2017

Results Summary

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2017	ARTS 315: No number of students given. 66% of students achieved 80% or higher on the midterm and 56% on the final exam.	

	<p>ARTS 365: 10 students, 9 students successfully communicated about the formal analysis of their design, 8 talked about influences, 2 talked about both historical and contemporary influences, 3 talked about their historical influences and 3 their contemporary influences.</p> <p>ARTS 384: Of 3 students assigned specific methods (press mold, figurative sculpture, and installation), all 3 students researched and used historical and contemporary influences for their assignments.</p>	
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Actions Taken:

<p>ARTS 315: None listed.</p> <p>ARTS 365: During the next class I will talk more with my students while they are in the process of making their paintings about what they are thinking about and what artists they are looking at, giving them more direction on artists to look at. ARTS 384: Next semester, I will send students to the library to have research time for both historical and contemporary ceramics artists / techniques. And have them think about process and content before starting their projects.</p>
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Program Outcome 5	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Specialized learning (ARTH 315), Applied Learning (ARTG 424-A and ARTG 493) in Art and Design	ARTH 315 ARTG 424-A	Writing assignments Rubric- final project	2014 2014

Results Summary

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2014	ARTH 315: 93% of written assignments submitted by students met at least the assessment goals at 85% or higher and more than half met expectations at the 90% level.	
2014	ARTG 424-A: Twelve students worked to create a 3-5 minute advanced animation. 10 of 12 students created above average or	

2017	excellent final worthy of a professional portfolio or demo reel. ARTG 493: Of 12 students, only one portfolio package was lacking.	
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Actions Taken:

ARTS 315: none reported

ARTG 424-A More time given for creation of the animation. ARTG 493: Include writing in portfolio.

Program Outcome 6	Courses/Educational Strategies Used (from Curriculum Map)	Assessment Method(s)	Semester of Data Collection
Critical thinking in Art and Design (Art History)	ARTH 315 ARTE 494	Research paper Portfolio and Senior Exhibition	2016 2017

Results Summary

Year	Results (Include numbers of students)	Target or Benchmark (If Applicable)
2016	ARTH 315: Nine of ten students completed a research paper. Seven of nine were successful in conducting research and writing an academic paper proving their thesis. ARTE 494: All 14 students demonstrated advanced-level appropriate knowledge of how to exhibit artwork professionally present work verbally and how to prepare for a career/graduate degree in their desired field	

Actions Taken:

ARTH 315: More detailed instructions will be given on how to complete a research paper. Have students provide periodic proof of research and bibliography.
medium or field. ARTE 494: No substantial changes are recommended.

External Reviewer's Report

Submitted: May 4, 2018

By: Lisa M. Abendroth,
Professor and Communication Design Coordinator,
Metropolitan State University of Denver

For

Program Review AY 2017/2018

At

**Colorado Mesa University
Department of Art and Design**

Visit Date: Friday, April 13, 2018

Program Description

Bachelor of Fine Arts: Art

Concentrations: Art History, Art Education: K-12, and Studio Art

Bachelor of Fine Arts: Graphic Design

Concentration: Visual Design

Bachelor of Fine Arts: Animation, Film, Photography and Motion Design

Bachelor of Art: Studio Art

NARRATIVE

Preface

Thank you for the opportunity to provide this external reviewer's report on behalf of the Department of Art and Design at Colorado Mesa University. My visit on Friday, April 13th provided an array of observations that I hope will be useful in the ongoing development of the department over the next seven years. As a guest to campus please accept my heartfelt thanks to all those who made the visit efficient and outcome-oriented: Kurt Haas, Assistant Vice President for Academic Affairs; Cynthia Pemberton, Vice President for Academic Affairs; Tim Foster, President (unavailable on date of visit); Suzie Garner, Chair, Department of Art and Design; Bette Schans, Director of Assessment/Accreditation; Mike Kansgen, Director of Computer and Network Systems; Sylvia Rael, Library Director and Barbara Borst, Collection Development Coordinator; Department faculty and staff; and Department students and alumni. The day left me inspired and honored to fulfill this external reviewer role in Spring 2018.

It should be noted that while several references will be made in this report to the national accrediting body for the disciplines of art and design, National Association of Schools of Art and Design (NASAD), such references are for purposes of establishing a standard for comparison. While CMU's Department of Art and Design is not a member of NASAD, the standards are critical in establishing opportunities for improvement or commendation that are within the scope of national acceptance. Lastly, the opinions brought forth in this report are made in earnest, are mine alone, and do not represent any other entity.

Introduction

Colorado Mesa University's (CMU) institutional mission statement creates a context for program review:

Committed to a personal approach, Colorado Mesa University is a dynamic learning environment that offers abundant opportunities for students and the larger community to grow intellectually, professionally, and personally. By celebrating exceptional teaching, academic excellence, scholarly and creative activities, and by encouraging diversity, critical thinking, and social responsibility, CMU advances the common good of Colorado and beyond (CMU-1 2018).

In March 2017, the Art and Design Department adopted their current mission statement which highlights the strengths of the program and reinforces institutional mission themes including how "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" (Art 2017, 10-11). The Art and Design Department self-study cites the relevance of the university Vision Statement for 2020 where a professional program emphasizing the pillars of the liberal arts education in a contemporary art and design education is the goal (CMU-2 2016, 3-4). The 2011 renaming of the college to that of university appears to have coincided with significant outcomes in art and design that demonstrate a move toward global perspectives, many of these represented in curricular adjustments across the department since the last external review in 2009 and discussed below.

I. Observations Pertaining to Curriculum

Contribution to University curriculum

The department offers Essential Learning coursework in five courses with the ARTE prefix at the 100 level and an ARTD 400 level course for Teacher Education licensure candidates. These cross-curriculum opportunities support learning across the university and present an integrated approach to a liberal arts education where teaching artistic and creative practices can support an "experiential education" where "embodied knowledge" may be realized (Oxtoby 2012). CMU's inclusion of three credits of Fine Art in the Essential Learning curriculum is to be commended.

Program curriculum breadth and depth

The department offers a contemporary art and design education with pillars reflective of tradition, innovation, and the speculative futures of the respective fields embodied therein. Available degrees support a well-round compliment of content areas including drawing, ceramics, screen-printing, painting, sculpture, animation (and related studies), graphic design, art education and art history. Degree types promote opportunities for professional degree specialization, liberal arts breadth, and support students outside the department with art and design experiences through two available minors. A survey of seven department course syllabi ranging from the Foundation through 400 level courses reveals consistency in the presentation of learning content including learning objectives—department level, concentration level and university level learning outcomes. Appropriate rigor is evident.

Curriculum updates

In considering the recommendations from the 2009 review and the developments from 2010 to 2017, the department has made steady progress in several areas of curriculum including the removal of an Arts Administration degree. There is evidence of a concerted effort to maintain curricular relevancy through regular updates—a process adopted by all full-time tenure or tenure track faculty in the department. Courses common to all areas within the department are now using the relevant term “Foundation”¹ courses to describe them. Three programs utilize 15 credits in the Foundation, two require 18 credits while the BA degree requires 12. The department curriculum structure is of particular relevance with the creation of updates and modifications in the following areas noted here and below.

Bachelor of Fine Arts: Art (Concentration: Art History)

Since 2009 the following courses have been added to the existing concentration: ARTH 220 History of Modern Art, ARTS 152 Foundation Drawing II, and ARTE 294 Sophomore Seminar. A new course, ARTH 499 Internship has also been added in response to the previous review. The concentration serves many functions from supporting Essential Learning coursework in ARTE 118 and 119 to fulfilling degree requirements with ARTH content area specializations. The new Art History tenure track faculty member, hired in 2017, was brought on with the goal of repositioning the existing degree from a BFA to a BA. The BA in Art History, with a foreign language requirement, will allow students to seek careers in gallery and museum contexts as well as prepare them for them for graduate study in the field. With this in mind, it is recommended that the new/proposed degree confer with NASAD guidelines specific to this degree type and meet national standards.²

Growth is anticipated in the Art History program given new leadership and forthcoming degree changes and should be observed over the next year or two for any necessary faculty support especially in the area of curriculum development. It has been noted that faculty with terminal degrees and the required expertise to teach art historical content is a perceived hiring challenge given CMU’s location. Continuing to allow online offerings in Art History helps alleviate this concern only in the short term: as the program grows and the curriculum evolves, demands on course offerings is anticipated.

Bachelor of Fine Arts: Art (Concentration: Studio Art)

The Studio Art concentration redesigned its degree and in doing so has addressed greater inclusion of fine art disciplines across the degree while strategically attending to enrollment and retention concerns. This response to previous reviewer observations has provided an important step toward better student preparedness in degree breadth and depth. Fifteen credits after the Foundation in ceramics, drawing, painting, printmaking and sculpture help orient students to the disciplines in the concentration and provide an appropriate introduction to range of options in the degree. The creation of a new Sophomore Seminar (ARTE 294) nicely stages the Senior Seminar class (ARTE 494)—two courses especially appropriate for benchmarking assessment outcomes in the degree. An 18-credit Foundations program includes ARTS 152 presumably to expand upon foundational drawing skills supportive to the degree.

Consideration of the role of digital media in the Studio Art Foundation is recommended and may optionally replace the second drawing course for expanded content coverage.

The combined 27 credits in the major (300 and 400 level ARTS or ARTT courses) are appropriate and suggest the possibility for a declared emphasis. The emphasis may help better track pockets of opportunity for growth, or alternatively, under-development in certain studio areas supporting the degree. For example, it is unclear in the self-study the number of students engaging in a breadth of different art studio studies versus enacting an “emphasis” without the requirement to do so. This would be an area for focus as the recommendation from 2009 still stands as relevant in 2017 and would provide further distinction and clarification within the degree offerings as well as support student intent in pursuing an area of study within the fine arts. The reduction of Art History by three credits is within reason (total credits in area stands at 15) and has allowed for the introduction of the new seminar noted above. See NASAD guidelines specific to this degree type for further recommendations that meet national accreditation standards.³

Access to the new 437 CO Art Gallery allows students in this degree path to exhibit their work in a publically accessible gallery space. This facility is a benefit to the community and students.

The use of two course prefixes (ARTT and ARTS) is confusing and could be better managed with one prefix that better anticipates the growth of the single unified area over time with appropriate number sets.

Bachelor of Fine Arts: Art (Concentration: K-12 Art Education)

This concentration is currently without a full-time Art Educator and has been since roughly the last review period which is realizing negative impacts on the degree trajectory in terms of recent declines in enrollment. While certain elements of the program have remained largely unchanged over the past seven years, adjustments to Foundations coursework and the total degree credits of 120 reflective of four credits of load reduction have been made. In the absence of dedicated faculty leadership, advising for the program is currently managed by Suzie Garner and Araan Schmidt in the department. This concentration is one that importantly serves other departments: students in the Teacher Education department pursuing licensure are required to complete ARTD 410 Elementary Art Education Methods. The relationship is further extended to Art Education students who work with Teacher Education for teaching internship placements and other course requirements for licensure. The K-12 licensure requirement includes 32 credits inclusive of eight ARTD credits. A decrease in enrollment, no recorded assessment data, and no specific Art Education oversight for its students are just a few pressing concerns.⁴ The fact this degree is under-represented in the department is greatly problematic given the regional relevance of CMU and the mutual relationship with Teacher Education. It is not anticipated that the program can continue to effectively exist without a full-time faculty hire in the content area.

Bachelor of Fine Arts: Graphic Design (Concentration: Visual Design)

A previous concentration in Animation in this degree path was deleted and moved to its own free-standing degree, the Bachelor of Fine Arts: Animation, Film, Photography and Motion Design. The reconfiguration of a 15-credit Foundation, scaled back from the previous 30 credits, offers enhanced focus and is in alignment with national standards for such in the discipline. A necessary ARTH 324 History of Graphic Design course has been created and is taught online by part-time faculty. This course is required for Graphic Design and Animation, Photography, and Motion Design students. Newer course content such as ARTG 406 UX Design is in keeping with a contemporary design degree. Given the demand for web, mobile, and interactive design in the field the user experience course should be expanded upon beyond the other existing ARTG 405 Website Design course. It has been noted that faculty with expertise in this area would be needed to create the curriculum to teach this content—a perceived hiring challenge given CMU’s location. A formal portfolio review and exam is included in ART 215 Graphic Design I and

ARTG 221 Graphic Design II; the capstone ARTG 493 Portfolio Development appropriately concludes the degree (see notes specific to these courses and assessment outcomes later in this report).

Overall adjustments to the degree have progressively been made to better reflect pedagogical scope and an interest in hand-generated work and craft aesthetic. The diversification of the curriculum represents the discipline accordingly yet an emphasis on illustration (currently there are four courses with “illustration” in the title) suggests a focus on aesthetic trends versus enduring core competencies that embody research, systems, experiences, usability, and analysis to name a few.⁵ See NASAD guidelines specific to this discipline for further recommendations that meet national standards for related degree types.⁶ The removal of ARTG 499 Internship from the list of requirements is a lost opportunity to activate professional practices in the field and instigate new strategic partnerships that foster learning in the local community, region, or even on-campus. It is unclear why the singular concentration, Visual Design, is needed at this time given the removal of the previous Animation option.⁷

Bachelor of Fine Arts: Animation, Film, Photography and Motion Design

It has been observed that this new (2015) degree is the result of growing enrollment in the area when previously embedded within the Graphic Design major as an Animation concentration. The creation of the stand-alone degree makes it a unique offering in the state and represents the consistently highest degree enrollments in the department outside of ARTE courses. Its scaffolded structure allows for a sequenced experience that are specific to the interconnected fields represented in the degree. The 2017 addition of Photography to the area further enhances the combined set of offerings in the degree yet an observed limitation in appropriate facilities (film processing for example) and student-accessible equipment impacts its potential.

While the degree structure models after Graphic Design (15-credit foundation, 48-credits in the major), there appears to be no integrated portfolio review at this time. This is an area for reconsideration given degree popularity, demand, and enrollment trends. The capstone ARTA 427 Portfolio and Demo Reel offers a substantive degree completion outcome consistent with the field. See NASAD guidelines specific to this discipline for further recommendations that meet national standards for related degree types.⁸

Bachelor of Art: Studio Art

This is a new degree added since the last review in 2016; however, there is very little discussion of its import or impacts on the program in the self-study at this time. It appears to have been added as a liberal arts alternative to the professional degree tracks which require portfolio reviews—portfolio reviews are in place for the BFA in Studio Art and the BFA in Graphic Design only. No data has been supplied on the acceptance rate in these two portfolio review outcomes to better understand the subsequent requirements for the BA to succeed or attend to specific student needs not covered in BFA acceptances. This is an area for further growth.

The BA in Studio Art offers a 12-credit Art Core/Foundation supported by 6-credits of Art History and 30-credits of Art Studio. There is room in the degree to require ARTE 118, History of Art, Prehistory to Renaissance, which would help establish a more consistent baseline for foundation studies in the department overall. See NASAD guidelines specific to this discipline for further recommendations that meet national standards for related degree types.⁹ As the relatively new BA grows, consideration of a minor within the degree should be assessed.¹⁰

Graphic Design Minor

The 24-credit minor reflects some revisions to the plan since 2009 and is in alignment with national standards for such. See NASAD guidelines for further recommendations.¹¹ There is a question of how well the minor is performing in terms of rates of completion. While the degree can function to support growing enrollment in Graphic Design in general, it may be worth exploring a collaborative minor that

blends Art and Graphic Design studies with coursework from another program outside the department in order to grow the varied interests of students in the university at large and further promote cross-disciplinary learning. A Foundation consistent with Art Department degrees could replace the existing Lower Division Required Courses list in the advising sheet. Such a move would strive to expose students to greater breadth of foundational studies thus providing a potential pathway for department enrollment.

Studio Art Minor

The 27-credit minor has not changed since 2009. It is unclear why the minor stands at 27 credits when the advising literature states the minor requires range from 15-24 credits total.¹² Recommendations stated for the Graphic Design Minor above also apply here. Assessing the compatibility of this minor at 24-credits would allow it to be equitable with the Graphic Design option.

Content delivery vehicles, locations, and formats

A residential campus, the vast majority of department offerings occur during the day, Monday through Friday, in studios hosted on campus. The 437 CO gallery/teaching space, managed by the Art History faculty, affords valuable and high visibility outreach for the department and should be maintained for the long term. ARTE 115 (Art Appreciation), Art History offerings ARTE 118 and 119, and ARTH 324 (History of Graphic Design) are offered online as well as a selection of other courses including ARTG 450 (Identity Design), and ARTD 410 (Elementary Art Education Methods) which each offer a hybrid model for online and classroom activities. It was noted in the self-study the expansion of offerings into the evening hours to offset heavy classroom day-use. Likewise, online courses can reinforce desirable pedagogies pertinent to certain content areas (ARTG 406, UX Design for example) while also offering flexibility for different student-learning styles, regardless if the student resides on campus or not. Given the amount of use department facilities currently experience it would make sense to continue to gradually expand these online learning options for a more distributed access which does not further burden the available classrooms and labs. The possibility to draw even more students to the department through non-traditional offerings is present; however, there may not be enough part-time faculty available in the pool to support such an expansion.

II. Observations Pertaining to Student Success

Observations on program growth

In the last seven years, department enrollment for majors has grown by a little over 12%. For perspective, the Colorado Commission of Higher Education reports a percentage increase in state-wide enrollments of approximately 11.5% from 2009 to 2016.¹³ The BFA in Animation, Film and Motion Design currently hosts 81 majors while the BFA in Art: Studio Art has held steady at 84 majors. Likewise, the BFA in Graphic Design has remained largely consistent with approximately 85 majors for the past several years. The BFA in Art: Art History is rebuilding now with a tenure track faculty in place in 2017 and shows potential for regrowth from the existing 19 majors. The downward trend of the BFA in Art: Art Education K-12 down to 25 majors reflects the lack of dedicated faculty leadership in the area and can only be expected to continue to lose enrollment until such time the program is reprioritized.

Department-wide graduation rates are between 30-40 total students per year.¹⁴ The BFA in Art: Studio Art has demonstrated an inconsistency over the period with rate of graduation fluctuating from high to low and now rebuilding toward a median of 9-12 students. Art Education K-12 has increased slightly over the period.

Enrollment trends and potentials

Every opportunity should be made to continue feeding the program enrollment through the offering of lower division courses across the curriculum. The decision to require the 15-credits of Studio Art in the BFA degree path is a strategic move that supports growing enrollments across studio areas. This sort of

cross-fertilization better integrates the department and collectively provisions enrollment goals.

III. Observations Pertaining to Program Resources

Full time equivalent faculty-to-student ratios and course/student credit hours

According to employment start dates supplied in faculty CVs, full-time faculty in the department consist of six tenure-track faculty, three tenured faculty, and one lecturer. There were eight full-time faculty in 2009 and today there are ten full-time faculty and an average of 14 part-time faculty each semester, both an increase from 2009. The number of faculty who have been hired since 2012 is indicative of the rate of change and suggests the still-evolving impacts associated with full time hires in specific content areas.

The percentage of part-time faculty delivering course credit hours in the department has been on the rise over the past five years. Estimated at 59% during the 2016-2017 AY, part-time faculty are eclipsing full-time faculty course credit hour contributions by approximately 20% during the same period. Demands in Essential Learning coursework (also Foundation courses) indicate a need for faculty hires that can cross over several content areas and address several areas of need at the lower division level. A Foundations-dedicated full-time faculty would be an opportunity to fine-tune the course offerings in this area while also addressing previously discussed needs in web-based and digital content that could be valuable Essential Learning courses.

With this being said, NASAD recommends a 15 to 1 (or less) ratio (not to exceed 20 to 1) of full-time equivalent faculty to full-time equivalent students (NASAD 2017, 222). Self-study data meets this threshold in overall totals calculated per year with an excellent score of 13.32 to 1 (being the average total faculty to student over the past five years). The exception that consistently exceeds this are ARTE courses where the five-year average calculates at 20.36 to 1 which is just slightly more than the recommended standard.

Faculty successes

The faculty in the Department of Art and Design are exhibiting, publishing, and engaging in scholarly programming (residencies and teaching opportunities for example) that are predominantly national in scope with local and regional representation and pockets of international activity. They are active across campus and in the regional art community. The quality of these activities is on par with what one would expect to find at a comparable department at another public four-year institution. With consideration of appropriate and available professional development/scholarship university funding for such, faculty are encouraged to further pursue international endeavors in their respective fields as feasible.

Funding and budget observations

According to the self-study, the operating budget for the department has remained largely unchanged since 2009. Over a five-year period since 2012/2013, data in the study reveals that while actual expenditures have increased by 16.7% the cost per credit hour has been inconsistent, peaking in 2016/2017 but demonstrating a lower ratio of expenditures this same year. New equipment purchases, program purchases, and equipment maintenance suggest the need for an increase in funding in these focused areas and specific to photography, 3D printing, CNC router use, and screen printing. These may be areas where a student fee increase is assessed to better support these specific expenditures.

Library assessment

The self-study reflects upon the growing number of relevant library holdings in art and design subjects. Based on data supplied by library staff during the site visit, the department budget this year is \$3,885. At the time of the site visit the department had spent all but approximately \$180.00 of this budget. This is consistent with the self-study Appendix D data which reflects the department regularly spends the yearly available budget. Based on an accounting of e-books and books with art-related subject word searches, approximately 10,545 volumes are available including representative reference materials and

approximately 47 periodicals. The 2009 program review report indicated a count of approximately 6,243 of the same or related materials (CMU-3 2009, 155). This growth is noted since the previous review period and is in alignment with NASAD recommendations for number of art/design volumes (10,000) and periodicals (50) supporting professional undergraduate programs (NASAD 2017, 222). It is recommended the number of holdings continue to grow in direct relation to enrollment increases in specific department programs. Additionally, and to achieve this goal, it is recommended the department create a strategy for new acquisitions that are prioritized by the department faculty together and may include identifying yearly program rotation or desirable publishers among other options.

An evaluation of the reciprocal relationship between the library and the department reveals programming opportunities currently in place that support art and design faculty and students including discipline specific panel discussions and student art work displays. The library supports the department and university as a whole with 25 study spaces, half of which are equipped with digital supports. Areas for improvement include the suggestion noted in Appendix D of the self-study for program-specific research guides that better support specific degree tracks.

Physical facilities

The department operates out of a 35,600 square-foot dedicated art/design facility that supports all degree programs and Essential Learning coursework. This includes a range of physical space offerings from classroom spaces, a lecture hall, studio spaces that promote working with specific materials or processes, technology-relevant teaching spaces, gallery spaces, and faculty office and meeting rooms for student advising.

Upon entering the building, artworks are readily on display and the interior corridor spaces are activated by curated vignettes of work from various classes and art disciplines. On the occasion of the site visit, current students provided a tour of several spaces, but not all, within the department. Thus, comments in this section pertain only to spaces observed coupled with relevant notations from the self-study and pertain to where there may be room for enhancements.

Studio Art is located on the first and second floors of the building. The first floor consists of a combination of indoor/outdoor spaces that includes the exceptional sculpture and ceramics spaces plus a small photo space and a CNC studio. The second-floor features drawing, painting, printmaking plus auxiliary spaces for a general-purpose classroom, two-dimensional design and 3-D printing. One classroom (Fine Arts 207) has accommodated a portion of the room for photo finishing. Art history also shares the second floor with a dedicated lecture space. The third floor is dedicated to the Animation, Film and Motion Design program and the Graphic Design program. It consists of several focused academic, technical, and production spaces both large and small and are designated for use based on the program curriculum (ARTA or ARTG). Current students who provided a building tour reflected on how the organization of the building contributed to a sense of disciplinary separation. This was also detected in some faculty conversations. While the arrangement of the spaces may not be feasibly renegotiated or distributed, the notion of enhanced integration between and among the areas on floors one, two, and three should be considered for student and programmatic benefit.

The relatively recent addition of photography to the Animation degree path has put a perceived demand on some facilities and equipment. During the tour students shared the challenges they encounter in gaining access to photography equipment and film processing facilities (in one instance, an audio studio on the third floor is being used). There appears to be a demand for and subsequent need for additional cameras. The self-study discusses how a photo instructor provides their own equipment to support student learning.¹⁵ This should be rectified and resolved through department planning that determines how budget allocations can better support students in photography classes.

In 2015 rooms 201 and 202 were merged to create one large printmaking studio which also serves ARTE 101, Two-Dimensional Design, an Essential Learning course. While the expansion has been a benefit to increased class size, it has subsequently created a need for an additional general-purpose studio space that would better accommodate dual use of this environment (especially in support of Essential Learning coursework). The self-study cites an average of six to seven sections of ARTE 101 are taught both semesters indicating a palpable demand.

The 437 CO gallery and teaching space offers an important community outreach component to the department. Additionally, it serves senior students in the Studio Art BFA degree as the dedicated space for their senior exhibition. Classroom space in the rear of the facility provides drawing classes with an alternative to on-campus learning only. This is a departmental asset worth celebrating!

Instructional technology and equipment

The site visits yielded observations supporting evidence of well-equipped classrooms with appropriate technology and equipment in support of coursework. The inclusion of 3-D printing, a CNC router, and a rendering farm are among the notable inclusions, procured with university support. A modestly size but efficient letterpress space is an important department asset as is the range of software and hardware made available for student use throughout digitally dependent disciplines. Classrooms where digital technology is taught are naturally “smart” and have a compliment of systems in place for student use (scanner, printers, etc.).

The replacement plan for computers in the program is six years. Assuming a typical three-year warranty, a four-year replacement plan suggests a reasonable life cycle for instructional computers. While it was noted during the site visit that the university maintains an advantageous five-year warranty program with HP, the department is encouraged to advocate with IT and the administration for a modified replacement plan for Apple units that corresponds directly to documented use and wear-and-tear and is within a four to five-year replacement range.

IV. Observations Pertaining to Student Learning Outcomes and Assessment

Assessment is by its very nature a time-based reflective process for the scaled adjustment of curriculum and related learning goals. Great strides have been taken since 2012 to meet the demands of assessment within the department at large and specific to university goals: the department is commended for its progress thus far. Specifically, the curriculum map addresses a number of courses in the department, aligning these with university-wide SLOs (Applied Learning/Specialized Knowledge, Quantitative Fluency, Communication Fluency, and Critical Thinking) and unified by the creation of four Art and Design Department SLOs. Each program has also generated two more discipline-specific SLOs for a total of six measurable learning objectives per area. This is a positive step toward understanding the distribution of learning outcomes across department courses; it provides an opportunity for adjustment over time as needed and the department is encouraged to complete the mapping process by identifying those classes not currently entered into the curriculum map. Art Education and Animation need to be included in the assessment process.

The three-year assessment summary report reveals opportunities for both streamlining and focusing on individual programs as well as bridging results, expectations, and actions beyond individual faculty reflections to that of programmatic impacts. The department’s assessment report is course-specific and does not include (in “Results”) the greater unified needs, trends, or patterns emerging from within individual courses, the program the course is housed within, or the department. There is room for improvement here in stabilizing and leveraging useable data toward these broader department requirements for positive growth. Assessment that is both formative and summative could be better achieved through identification of key courses across the curriculum that are at the entry-level and capstone experience courses for every-semester evaluation and data collection. Ideally these courses have

shared or overlapping SLOs but are evaluated at differing points in the student's career and demonstrate learning achieved over time from program entry to exit. While there is evidence of this happening in some programs with specific courses related to portfolio review and capstone experiences (ARTG for example with ARTG 221 and ARTG 493) and on a yearly basis, it is not clear how or if this is being implemented department-wide across all programs/degree paths. Further the absence of "Target or Benchmark" data in Appendix F suggests an opportunity for identifying these through indicators that respond more specifically to outcomes or results. See *Recommendation 2* below for further discussion pertaining to assessment and portfolio reviews. See *Recommendation 3* for elaboration on assessment impacts necessary at the program and department level.

EXECUTIVE SUMMARY

V. Table 3: Executive Summary Template for External Reviewer's Observations

Program Review Element	Check the appropriate selection				Provide explanation if not agree with element and/or why unable to evaluate
	Agree	Not Agree	Unable to Evaluate	Not Applicable	
The program's self-study is a realistic and accurate appraisal of the program.	X				
The program's mission and its contributions are consistent with the institution's role and mission and its strategic goals.	X				
The program's goals are being met.	X				
The curriculum is appropriate to the breadth, depth, and level of the discipline.	X				
The curriculum is current, follows best practices, and/or adheres to the professional standards of the discipline.	X				
Student demand/enrollment is at an expected level in the context of the institution and program's role and mission.	X				
The program's teaching-learning environment fosters success of the program's students.	X				
Program faculty members are appropriately credentialed.	X				
Program faculty members actively contribute to scholarship, service and advising.	X				
Campus facilities meet the program's needs.	X				
Equipment meets the program's needs.	X				

Instructional technology meets the program's needs.	X*				
Current library resources meet the program's needs.	X				
Student learning outcomes are appropriate to the discipline, clearly stated, measurable, and assessed.	X**				
Program faculty members are involved in on-going assessment efforts.	X				
Program faculty members analyze student learning outcome data and program effectiveness to foster continuous improvement.		X			The degree to which assessment is being used to productively manage pedagogical and curricular adjustments within programs and also across the department is unclear.
The program's articulation of its strengths and challenges is accurate/appropriate and integral to its future planning.	X				

September 7, 2012

Table 3 Notes:

* I agree with this element, however the six-year life cycle for desktop computer replacement in art and design is not reasonable.

** I agree with this element, however assessment and translation of measureable learning outcomes tends to be focused on the singularity of individual courses taught by individual faculty and does not clearly translate to program or departmental impacts.

VI. Recommendations and Commendations

Recommendations for Program Improvement

Several of these points have been identified in the narrative of this report and for clarity have been called out here as specific action items.

Recommendation 1: Based on the self-study and the previous review from 2009, there is plenty of evidence supporting the intent and reasons to pursue NASAD accreditation. As of this writing, two public and two private institutions in Colorado have achieved accreditation.¹⁶ In the opinion of this reviewer, seeking accreditation is the best way to formulate a unified, strategic, department-level plan with university support that meets or exceeds the national standards for art and design education in the state of Colorado. With an aim for excellence in quality instruction, curriculum, faculty, facilities—students are the greatest benefactors of accreditation. In short accreditation ensures the department is meeting the national standard for excellence across various degree types and will help the faculty leverage their needs for improvement and degree compliance through the accrediting process. Several of the recommendations below feed into a context of accreditation whereby addressing these integral aspects will further advocate for department progress. Pursuing accreditation would raise the visibility of the department within the university at large as well as within the community it serves. The benefits of accreditation certainly far exceed the work it requires to achieve membership and is highly recommended.¹⁷

Recommendation 2: While commended for having not one—but two—portfolio reviews, the relevance of it (and entrance exam) in the department is somewhat unclear based on available advising materials and

sometimes contradictory statements about what the review consists of and what it represents (especially in Studio Art). The review is included in Graphic Design (ARTG 215, Graphic Design I and ARTG 221, Graphic Design II) and Studio Art BFA degrees (ARTE 294 Sophomore Seminar); however, it is not enacted in the Animation, Film, Photography and Motion Design BFA or the Art Education: K-12 BFA tracks (anticipating the Art History degree is shifting to a BA degree format does not necessitate a portfolio review). There is no definition of what happens to a student who is *not* accepted during the sophomore level review, nor contingencies for such relative to needed improvements and the potential for reapplication. Guidelines for acceptance in each degree could be better presented and clarified to ensure applicants understand expectations. Lastly, the relationship between portfolio review “acceptance” and capstone course “exit/graduation” in each respective area should be better established within assessment data and benchmarking as this focus is necessary for a deeper understanding of program-specific and then also department-wide trends. Improved tracking (qualitative and quantitative) and reporting on acceptance and rejection rates in the courses where portfolio review is integrated is desired.

Recommendation 3: The three-year assessment summary report reveals opportunities for bridging results, expectations, and actions beyond individual faculty reflections to that of department-level impacts. Results should reveal a clearer set of unified needs, trends, or patterns within the department that are emerging from within the individually assessed courses. There is room for improvement in stabilizing collected data, formative and summative assessment, and benchmarking toward broader program cohesion: this would assist in supporting the department as a singular unit and less as stand-alone entities operating within the department.

Recommendation 4: There is a need for enhanced access to department-wide, lower division course content that is web-based and/or digital in nature. Such a course is not currently included in ARTE offerings at the 100 or 200 level where it could be most impactful. Current students expressed a desire for this content especially in the Foundations experience as Studio Art majors. Inclusion of such a course as Essential Learning could be effectively woven into the curriculum and would anticipate demand from across the university, potentially leading to new minors.

Recommendation 5: The final recommendation has to do with evaluating opportunities for faculty hires. There are several areas that should be closely observed including the vacant Art Education position (determining this position’s future relative to supportive coursework it provides to Teacher Education and the role it plays in the department and the community); growth of the ARTE studio Foundations courses where there may be interest in expanding to include digital coursework (see above) and movement to better solidify Foundation coursework as a unified entity across department degrees; demands for digital expertise in Graphic Design where enhancements to web-based and user experience content is recommended and may require new additional faculty expertise; and continued growth in Animation, Film, Photography and Motion Design may dictate opportunities for a faculty addition. It would be in the interest of the department to strategize on these combined considerations to explore if a new faculty line could be dedicated to shared teaching in specific areas of need across the department.

Exemplary Program Strengths

Commendation 1: The faculty of the Department of Art and Design have made steady enhancements to the department structure and curricular organization of degrees since the last review and this is recognized. A steadfast focus on achieving excellence in the department while working within the existing constraints of facilities, budget, and resources is noted as the department continues to make important curricular improvements. In particular, the 15-credit requirement for sophomore level course in Studio Art is especially sound as it builds enrollment.

Commendation 2: The faculty are recognized for their diligence in adopting relatively new assessment protocols that translate at varying levels of effectiveness across the university and through the department.

As noted above, there is room for improvement here—but the significant action that working through the depth of assessment can provide has been initiated and is an assertive place to work from. This work is acknowledged.

Commendation 3: The strength of studio facilities is a point cited in the department mission statement. While faculty have noted certain facilities limitations, the fact remains, many facilities within the art/design facility are quite exceptional and provide students with a top-notch and highly competitive educational experience in environs that support their engaged learning. The 437 CO Art Gallery is a key example of this and is among those department facility assets worth noting.

Commendation 4: The faculty demonstrate a strong dedication to their respective pedagogies and seek to achieve excellence in their teaching at CMU. Both current students and alumni commented on the effectiveness of the faculty and how much they give of themselves in their teaching. Some alumni shared the direct and positive impacts their art and design education has had on either current employment or subsequent opportunities after graduation—evidence of the profound ripple effects CMU’s Art and Design Department is having on individual students and the community.

Commendation 5: The addition of the BA in Studio Art is an important addition to the curriculum. Still relatively new, this is an exciting opportunity to explore vision and mission of the BA and its response to the professional degree and portfolio entrance requirements.

Commendation 6: The creation of the Animation, Film, Photography and Motion Design BFA is noteworthy. This degree stands out as a highly competitive and desirable degree unique in the state of Colorado and region.

References

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(CMU-2) Colorado Mesa University, 2020 Strategic Plan. January 2016. “CMU Vision Statement for 2020.” Accessed on April 20, 2018. <https://www.coloradomesa.edu/president/documents/StrategicPlan01-2016.pdf>

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NASAD Handbook 2017-2018. December 19, 2017. Appendix II.D. Operational Norms, Section 2: Faculty/Student Ratio.

NASAD Handbook 2017-2018. December 19, 2017. Appendix II.D. Operational Norms, Section 5: Library and Learning Resources.

Notes

¹ Foundations in Art: Theory and Education (FATE) advises on the appropriate use of this term. See:

<http://wwwFOUNDATIONS-ART.org/assets/publications/fateguidelines2007b.pdf>

² See *NASAD Handbook 2017-2018*, page 95, for specific guidelines regarding the liberal arts major in Art History that includes the following excerpt: "A liberal arts major in art history requires a thorough grounding in the liberal arts, with a concentration of coursework in art and art history normally equaling 30-45% of the total credits required for graduation, and the remainder in general liberal arts studies."

³ See *NASAD Handbook 2017-2018*, page 107, for specific professional baccalaureate degree guidelines in art (for general fine art) that includes the following excerpt: "Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in studio comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art history, 10-15%; and general studies, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts histories normally total at least 65% of the curriculum (see Standards III.C. regarding forms of instruction, requirements, and electives)." Calculations of studies in the major area for CMU's BFA in Art: Studio Art Concentration currently total 62% of the curriculum.

⁴ See *NASAD Handbook 2017-2018*, page 127-128, for specific professional baccalaureate degree guidelines in art education that includes the following excerpt: "Curricula to accomplish this purpose normally adhere to the following guidelines: studies in art and/or design, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of art history, should comprise at least 55-60% of the total program; general studies, 25-30%; and professional education, 15-20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education."

⁵ See *NASAD Handbook 2017-2018*, page 119-120, for guidelines specific to Essential Competencies, Opportunities, and Experiences in the field of communication design that emphasize a highly contextual approach to design.

⁶ See *NASAD Handbook 2017-2018*, page 118-119, for specific professional baccalaureate degree guidelines in design that includes the following excerpt for communication design: "Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in communication design comprise 25-35% of the total program; supportive courses in design, related technologies, and the visual arts, 20-30%; studies in art/design histories and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in design, related technologies, and the visual arts; and studies in visual arts/design histories and theory normally total at least 65% of the curriculum (see Standards III.C. regarding forms of instruction, requirements, and electives)." Calculations of studies in the major area for CMU's BFA in Graphic Design: Visual Design Concentration currently totals 55% of the curriculum.

⁷ The Visual Design concentration nomenclature is rather confusing as it has been observed being used in different ways to modify the degree in various program literature.

⁸ See *NASAD Handbook 2017-2018*, page 99-101, for specific professional baccalaureate degree guidelines in animation that includes the following excerpt: "Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in animation including the final project should comprise 25-30% of the total degree program; supportive courses associated with animation (e.g., visual arts, design, film/video, technologies), 30-35%; studies in art/design/film and/or animation history and theory, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses associated with animation; and studies in related history and theory normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives)." Calculations of studies in the major area for CMU's BFA in Animation, Film, Photography and Motion Design currently totals 55% of the curriculum.

⁹ See *NASAD Handbook 2017-2018*, page 91-93, for specific liberal arts degree guidelines in studio art that includes the following excerpt: "In the liberal arts studio art major, normally at least 20% of the total credits are in studio courses, and at least 5% are in art/design history. Total required work in the visual arts normally equals 30-45% of the curriculum." Calculations of studies in the major area for CMU's BA in Art: Studio Art degree currently totals 40% of the curriculum.

¹⁰ According to NASAD, "Minors enable students to advance and integrate art/design knowledge and skills in a variety of areas and may be especially appropriate for students with substantial interest in art/design, but who intend to pursue careers in other fields." See *NASAD Handbook 2017-2018*, Appendix 11.C. NASAD Advisory Statement on Undergraduate Minors in Art and Design, page 220-221, for guidelines relevant to the BA in Studio Art degree.

¹¹ See *NASAD Handbook 2017-2018*, page 84-85, for specific guidelines pertaining to minors that include the following excerpt: “Normally, coursework in an area of emphasis occupies at least 10% of the total curriculum; coursework in a minor, at least 12% (see Appendix II.C. for further guidelines regarding minors).”

¹² See 2017-2018 Program Requirements, Minor: Studio Art, page 2, bullet 1:

<https://www.coloradomesa.edu/academic-program-sheets/documents/1718/Minor-StudioArt-1718.pdf>. It is not clear that any prerequisites are built into the total number of credits represented in the degree—all credits appear to be base, required credits and this is where the observed discrepancy exists.

¹³ Colorado Commission of Higher Education data selected for “All Public Four-Year Institutions,” Fall term enrollments, for undergraduate in-state students only where 2009 enrollment is reported as 100,563 students and 2016 enrollment is 112,115 students. CCHE cautions that the data provided in the “annual snapshot” not be used to generate definitive outcomes. Accessed on April 20, 2018. <https://highered.colorado.gov/Data/Search.aspx>

¹⁴ For purposes of state-wide comparisons, the Colorado Commission of Higher Education reports a percentage decrease in graduation rates at four-year public institutions for undergraduate in-state students in the area identified as “Art and Design” from 2008/2009 to 2016/2017 of approximately -47.7% (where 2009 reports 92 graduates and 2017 reports 49 graduates in this disciplinary area). CCHE cautions that the data provided in the “annual snapshot” not be used to generate definitive outcomes. Accessed on May 1, 2018.

<https://highered.colorado.gov/Data/Search.aspx>

¹⁵ See the self-study, page 36.

¹⁶ See NASAD website, Accredited Institutions (<https://nasad.arts-accredit.org/directory-lists/accredited-institutions/>) for a state-specific search feature.

¹⁷ See NASAD website, Values and Benefits: <https://nasad.arts-accredit.org/accreditation/general-information/values-benefits/>

