Visitors’ Report

Middle Tennessee State University
Murfreesboro, Tennessee
Jean Nagy, Chair, Department of Art
Sharon Coleman, Program Coordinator, Interior Design

Date of Visit
November 02-November 05, 2014

Visiting Evaluators
Melody Weiler, team Chair, Ringling College of Art and Design
Linda Reynolds, team Member, Brigham Young University

Programs or degrees for which renewal of Final Approval is sought.

Bachelor of Arts—4 years: Art History
Bachelor of Science—4 years: Art Education
Bachelor of Science—4 years: Interior Design
Bachelor of Fine Arts—4 years: Art (Ceramics, Painting, Printmaking, Sculpture)
Bachelor of Fine Arts—4 years: Graphic Design
DISCLAIMER

The following report and any statements therein regarding compliance with NASAD accreditation Standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors’ Report, and any Optional Response to the Visitors’ Report submitted by the institution.

ACKNOWLEDGMENTS

The NASAD visiting team appreciated the institution’s hospitality and cooperation in both the planning stages and during the visit. All necessary resources and support were provided to accomplish the team’s assignment. The cooperation of the faculty, staff, students, and administration in providing information to the team made the evaluative task more effective and efficient.

Special thanks are reserved for Jean Nagy, Chair of the Department of Art for her oversight of the Self Study process and for coordinating the schedule and meeting agenda in advance of the team’s visit.

While on campus the team met with the following individuals and groups:

John Omachonu, Vice Provost for Academic Affairs
Faye Johnson, Assistant to the University Provost
Mark Byrnes, Dean, College of Liberal Arts Dr. Karen Petersen, Associate Dean, College of Liberal Arts Jean Nagy, Chair, Department of Art
Sharon Coleman, Program Coordinator, Interior Design
Grover Baker, Visual and Performing Arts Librarian
Doug Brinsko, Associate Director of Environmental Health and Safety
Eric Snyder, Gallery Director
Rick Rishaw, Gallery Preparator and Woodshop Manager
Brenda Johnson, Executive Aide, Department of Art Lucy Langworthy, Advising Director, College of Liberal Arts
Sonja Burk and Mallory Melton, Academic Advisors, College of Liberal Arts

The team met with the Department of Art faculty and students in separate meetings. The agenda included a tour of the Andrew L. Todd Hall facilities, the Todd Art Gallery, the Department of Art Visual Resource Center, and the James E. Walker Library. The tour afforded ample opportunity to evaluate the equipment and technology for the composite curricula offered and view examples of student work. In addition, the team met with Sharon Coleman, Interior Design Program Coordinator, toured facilities, inspected equipment and availability of technology, and viewed sufficient examples of undergraduate student work.

A. Purposes


Student success is central to the Middle Tennessee State University mission and defines the strength of its integrity as an institution of higher education. The university is committed to preparing students to thrive in their chosen professions and a changing global society and articulates that commitment as
a central goal in the MTSU Academic Master Plan, Building on the Blueprint for Excellence, 2007-2017. Throughout its 100-year history Middle Tennessee State University has maintained a commitment to building a community that is devoted to student success and values independent learning, growth, and service. Consequently, MTSU made a strategic decision to address a challenging economic environment, dwindling annual budgets, and the Complete College Tennessee Act of 2010, which is focused on educational outcomes.

The Department of Art mission builds upon the institutional mission to provide a visual education to a student population with diverse life experiences, educational expectations, and professional requirements. Furthermore, the department’s structured and supportive, creative environment, underscores its commitment to student success. Its mission, goals and objectives provide a good context in which art and design are taught. Based upon the materials presented in the Self Study and in meetings with the chairperson, faculty and staff, the mission, goals, and objectives appear to be serving as the basis for making educational, artistic and operational decisions. The Department of Art’s activities and direction of development are consistent with the larger university goals and objectives as specified in the MTSU Mission and Vision statements and appear to meet the NASAD Standard to define its special, perhaps unique function in the larger context of advanced educational and artistic endeavor.

B. Size and Scope


The Fall 2013 reported enrollment of 382 declared art majors, plus an enrollment of 800-1000 students registered in general education art appreciation/art history courses, are generally well served by the 18 full-time permanent faculty members, eight temporary lecturers, and three adjuncts. The four undergraduate degree programs occupy three floors of the Andrew L Todd Hall with facilities for 2-D and 3-D design, media-specific studios, the Todd Art Gallery, Visual Resource Center, woodshop, four computer labs, and offices for the faculty and administration. Overall, the institution appears to provide a sufficient balance of enrollment, faculty, and space to support the major areas of study, as well as a rich array of opportunities for study in the arts for both majors and non-majors.

Prior to 2009, MTSU and the Department of Art experienced tremendous growth in enrollment. Since 2011, university enrollment has declined, as has growth in the College of Liberal Arts and the department. The major enrollment figures as reported in the last three years of HEADS Data Surveys show:

<table>
<thead>
<tr>
<th>Major Enrollment</th>
<th>ARTE</th>
<th>AH</th>
<th>GD</th>
<th>ST</th>
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</thead>
<tbody>
<tr>
<td>Fall 2013</td>
<td>61</td>
<td>14</td>
<td>203</td>
<td>104</td>
</tr>
<tr>
<td>Fall 2012</td>
<td>78</td>
<td>18</td>
<td>236</td>
<td>102</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>85</td>
<td>23</td>
<td>249</td>
<td>118</td>
</tr>
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In general, the department is maximizing its teaching faculty, facilities and resources to demonstrate a positive and functioning relationship among the size and scope and goals and objectives of its baccalaureate degree programs. Although resources are deployed in such a way that the size and scope of the art/design unit appear to meet NASAD Standards, the department is cognizant of the challenges related to the growth of graphic design and its impact on faculty and budget. Until the vacant graphic design position is filled, it appears the variety of course offerings has been reduced. There are other areas of concern related to computer hardware and software and the maintenance of the four graphic design computer labs. In the studio areas, some advanced classes must be offered concurrently to meet university enrollment requirements of ten students in upper division courses.
While the nature of these problems has been realistically addressed in the short-term, to maintain the quality of its current programs and accommodate future programmatic considerations, the department sees a pressing need to increase the number of studio and art history majors and resources for purchasing specialized equipment and technology. Given the current number of students that the department now serves and the program changes that it anticipates, these appear to be very realistic needs.

The institution appears to meet the Standards regarding Size and Scope.

C. Finances

References: Self Study, I.C., Finances, pp. 5-6; MTSU Budget Office Functions, Calendar, and Budget Preparation; MDP: Section I.C. Finances for Three Years; MDP: Section I.B. HEADS Data Surveys: 2011-2012; 2012-2013; 2013-2014

The Department of Art is commended for providing substantive programs and enrichment opportunities for its majors and non-majors, the university community and the general public within the context of limited operating and capital resources. As noted above in Section B. Size and Scope, to the degree that it is able to do so, the department contributes to and supports MTSU’s Mission with its commitment to achieving academic excellence, advancing student-centered learning, and providing cultural enrichment and opportunities for self-realization.

The budget process was described as bottom up. The chairperson solicits budget requests from the faculty prior to the development of the budget and presentation to the dean. According to the HEADS Data Survey, the total Instructional, Operational and Exhibition budget has not been increased for the past three years. As noted in the Self Study, the chairperson has a great deal of autonomy and discretion in allocating resources with special attention to protecting the integrity of its instructional programs and purposes of the art/design unit. It appears the department is able to augment its operating budget through the collection of student materials fees (Student Access Fee) and Technology Access Fee (TAF). Nevertheless, it seems securing TAF funds for equipment and software has been inconsistent from year to year, and departmental funds do not appear to be adequate to keep up with costly computer replacements/repairs. The Self Study indicates that the department would function more effectively through an ongoing budgetary line for technology and equipment. In the short-term, the department intends to continue its support of curricular programs, faculty travel, visiting artists and the gallery. There is a concern about providing adequate resources to support both the gallery’s mission and woodshop safety.

The department’s ability to engage in long-range planning is difficult given the current financial allocations, structures, and challenging economic climate. While it appears that the budget is able to sustain the department’s operation in the short-term, it is not clear how long it can be sustained.

Currently, the financial model appears workable because of overall budgetary flexibility and the existence of student and technology access fees. However, this system should be examined to clarify and ensure that financial resources will be sufficient to support the future operations of the department in accordance with applicable NASAD Standards for the projected ten-year period of accreditation.

It is not clear how the institution meets standards regarding evidence demonstrating that financial support is sufficient to ensure continued operation of the art/design unit and its curricular programs and Todd Art Gallery for the projected period of accreditation. (NASAD Handbook 2014-15, II.C.1.c.)
D. Governance and Administration

References: Self Study, D. pp. 6-7; MTSU Academic Affairs Organizational Table, 2014-2015; College of Liberal Arts Administration, www.mtsu.edu/liberalarts; Management Documents Portfolio, Section I.D. Organizational Table; Department of Art Faculty Handbook

1. Overall Effectiveness

The management and direction of all affairs and interests of Middle Tennessee State University are vested in the Tennessee Board of Regents. The administrative and governance structures within the College of Liberal Arts appear to fulfill the purposes of the Department of Art and provide for the effective operation of its programs. The organizational chart included in the MDP I.D. documents an effective system of administration and clear reporting responsibilities. Overall, it appears the governance structure is capable of serving and fulfilling the purposes of the institution and the art/design unit.

2. Policy-making

In relation to the institution’s size and scope, the governance and administrative systems appear to be effective. University policies governing appointment, promotion, evaluation, retention and other employment policies are published in the MTSU Policies and Procedures Manual and the Department of Art Faculty Handbook (MDP I.D.). The governance of the art/design unit is supported by a committee structure and departmental policy documents. The willingness to act within Department of Art policy is considered in faculty evaluation processes and is, in part, the basis for various recommendations. Ideas, information, and proposed changes to departmental policy appear to be discussed in faculty meetings. There appears to be adequate communication across all faculty regarding these policies and review procedures.

In matters of governance, it appears increased attention should be given to revising the mission and purpose of the Todd Art Gallery. Gallery minutes indicate a need to establish guidelines for space availability during the academic year and summer and to outline expectations of faculty who seek to curate an exhibition. In general, the exhibition program appears to serve as an indispensable complement to the academic programs of the Department of Art and an invaluable cultural resource for the institution and the local community. The team does recommend that the faculty and staff continue to engage in a discussion of the gallery’s vision, shared goals, and aspirations for the future.

The chairperson’s responsibilities are clearly delineated in the Self Study and executive authority appears to be commensurate with responsibility. The faculty and full-time professional staff the team met understand their role and duties and appear to have an equal voice in matters that directly concern them and their areas of responsibility. The full-time, permanent faculty members appear to have an equal voice independent of rank.

The College of Liberal Arts and the Department of Art leadership team has been proactive in advancing continuous program evaluation and improvement directly related to its undergraduate programs. The department uses the university student evaluation instrument and may opt to develop additional assessment items and to amend some items as deemed necessary in this instrument. It appears student views and judgments are sought in those matters in which students have a direct and reasonable interest. It is assumed, although not documented, the department considers student concerns as an important source of guidance in pursuit of its mission, goals and objectives.
3. Art/Design Executive’s Load and Responsibilities

Although not extensively addressed in the Self Study or Management Documents Portfolio, observations made by the team indicate that the art department chairperson’s responsibilities are appropriate and commensurate with the title. The chairperson appears to have a comprehensive grasp of the issues and challenges facing the art/design programs and understands the strategies necessary to maintain the department’s strengths. As observed by the team, to accomplish the daily administrative duties and the expectation to participate fully within the areas of research, creative activity, and service, a teaching load of two courses annually instead of four should be considered. Additionally, it seems the staff support to the chairperson appears to be minimal given the numerous administrative duties handled by the executive aide for the department.

The chairperson is elected by the faculty and appointed by the dean of the College of Liberal Arts to serve a three-year term. The department as a whole votes to continue with the current chair or conduct a national search for a new chair. The dean and the art faculty review the chairperson annually.

4. Communication

The Department of Art considers itself an active participant within the College of Liberal Arts and the university. The maintenance of an open door policy by the chair supports a culture of responsiveness to faculty needs and student concerns. The system of departmental committees and regular meetings allows faculty to be appropriately involved in decisions related to facilities, equipment, personnel, curriculum, budget, and advisement.

The institution appears to meet the Standards outlined in this area.

E. Faculty and Staff

References: Self Study, E., pp. 7-10; Department of Art Faculty Handbook, August 2014; MTSU Policies and Procedures Manual; http://mtsu32.mtsu.edu:11251/resources_policies.htm; Tennessee Board of Regents Faculty Development Policy and MTSU Faculty Development Policy, http://policies.tbr.edu/policies/faculty-development, http://www.mtsu.edu/provost/awards.php; Management Documents Portfolio, Section I.E. Faculty and Staff, Guidelines for Determining Faculty Workloads; On-site interviews with faculty and staff.

The team had an opportunity to meet with the full-time faculty and the lecturers in separate meetings.

The Department of Art permanent faculty totals 13 tenured and five tenure track faculty, eight lecturers on temporary appointments (1-3 years) and depending on need, three to four adjunct faculty. The department appears to maintain a sufficient number and distribution of qualified faculty to enable the specific educational programs to accomplish the mission and goals of the institution. The full-time faculty in studio and graphic design hold the MFA, art historians hold the Ph.D. and art educators hold the Ed.D. or Ph.D from an impressive list of nationally recognized institutions. Professional qualifications and continuing scholarship, research, and creative work were verified by a review of faculty data reports included in the Self Study and resumes on file in the department. The lecturers and adjunct faculty possess the terminal degree in the appropriate field for the subjects and levels they are teaching.

The number and ratio of full- and part-time positions, and their distribution among the specializations appear to be sufficient to achieve the art/design unit’s purposes. Relative to faculty expertise, all levels of each program of study are covered. However, based upon the enrollment of majors reported
in Section B. Size and Scope, it appears the faculty is assigned a number of different teaching assignments with a high commitment of teaching resources dedicated to foundations, art appreciation and art history survey courses.

The current studio configuration is such that there is one full-time faculty member for each concentration. While this provides sufficient student/faculty contact, it does bring into question the singular perspective on teaching imparted by a one-person program and the challenges in not being able to offer students multiple viewpoints about their work from term-to-term throughout their program of study. And, with the current studio enrollment, it appears some of the advanced classes are “stacked” to meet the institution’s minimum enrollment requirements. The studio majors the team met expressed interest in having more workshops and contact with visiting artists working in their field and a senior portfolio review prior to the required senior exhibition. Such additions would enhance the professional development of an artist, especially when there is only one full-time faculty member for each area of concentration.

The faculty as a whole appears to meet NASAD Standards with respect to qualifications, number and distribution among the specializations and consistent with the nature and requirements of specific programs offered.

The Department of Art’s approach to tenure and promotion is consistent with the general university policies and procedures. In addition to the general criteria set forth by the university, the Department of Art Faculty Handbook describes the expectations for teaching, creative activity/research, and service specific to each major. As published in the department’s Faculty Handbook, the unit has one committee for both tenure and promotion consisting of four tenured faculty members. The department recognizes the importance of a third-year pre-tenure review and conducts the process following the same procedures as required of faculty standing for tenure and promotion in the sixth year. A tenured faculty member is elected by the eligible voting faculty to serve a three-year term on the College Tenure and Promotion Review Committee.

It appears the department conducts regular evaluations of the teaching effectiveness of each faculty member according to the university schedule for student evaluations of instruction. Interviews with the full-time faculty and the department chairperson demonstrate that the evaluation system, criteria, and the appropriate documentation are followed in a consistent manner, are well understood, and felt to be fair.

The full-time temporary faculty may teach up to three years and then the department must do a new position search (Self Study, p. 7) or it appears may renew the contract for an additional term appointment. Although not extensively addressed in the Self Study, the Faculty Handbook (MDP I. D., p. 14) indicates that an annual evaluation is written by the department chairperson for each lecturer and adjunct faculty member based upon student evaluations of instruction and the faculty member’s OFD (Outline of Faculty Data Form) covering the year of evaluation. While there is evidence to support a regular system of evaluation, in discussions with the full-time lecturers, a desire for more feedback and goal setting from peers and the department chairperson was expressed.

The team could not find published definitions of any faculty classifications (for example, tenured, graduate, full-time faculty, full-time lecturers, adjunct, visiting, etc.) in the Self Study or in any of the institutional policy manuals. (NASAD Handbook 2014-15, II.E.2.a.(2)).

The MTSU faculty load for teaching is 66% with the remaining 34% divided into the areas of advising, research/creative activity, university and public service. Studio faculty have three-course load, art education and art history faculty have a four-course load, lecturers teach four courses and
adjuncts teach two courses each semester. The department chair is responsible for making workload assignments. The guidelines for making faculty workload assignments and methods of reporting faculty workload are delineated in the MDP, Section E. Application of the guidelines was discussed in depth with the department chairperson. Although workload assignments appear to be consistently calculated, faculty members are responsible in varying degrees for undergraduate independent studies, advanced problems and senior thesis. Additionally, to meet the university’s minimum class enrollment, studio courses are often stacked with as many as four levels of instruction meeting within a given time period. As acknowledged in the Self Study, the chair may adjust the credit hour load of such courses often resulting in overload pay. The team is particularly concerned about the workload of the chairperson and the assignment of faculty, either explicitly or by default, to the maintenance of computer labs and the equipment-intensive studios. Research and creative activity are especially critical for art/design programs that offer the BFA where faculty must maintain a relatively high level of professional activity in order to remain abreast of the field and to serve as role models for aspiring artists and designers. Additionally, allocations of non-instructional assigned time for advising, curricular development and committee work fall on the shoulders of the department’s full-time faculty – those individuals for whom research/creative projects are important criteria for tenure and advancement in rank.

As reported in the Self Study, the faculty/student ratio is approximately 1:16. Class size for art and design studio courses is typically 15-18, art education and art history have enrollments between 20 and 35 students. Art Appreciation classes ranged between 34 and 100 students.

Institutional policy sets the number of students normally required to offer a course. The minimum is 15 for lower division courses and 10 for upper division. The team observed several classes in progress and the method of instruction and delivery appeared appropriate to the course content. The one exception is the space available for 3D design and the woodshop, which for reasons of safety, materials, and equipment should be limited to fewer than 15 students.

The team learned that the scheduled instructional time was reduced from 3 hours to 2 hours/40 minutes, a concern expressed in meetings with the faculty and students. This schedule, coupled by the squeeze of space and inability of students to access necessary labs because of heavy class scheduling, impacts the time required for project-based work and when individual faculty attention to individual student work and regular critiques are required during the regular class period. (NASAD Handbook 2014-15, II.E.6.a.(1) (b) and (c) and II.E.6.a. (2).

While there is a high level of faculty morale, full-time faculty loads include a large number of course preparations, off-campus program responsibilities, technological demands, and the maintenance and repair of equipment. Although the faculty continues to provide quality instruction, this situation presents difficulties in terms of time and energy expected for professional/artistic growth.

Although there is not a sabbatical leave program, the institution appears to encourage professional development through grants for research/creative projects, instructional technologies, and experiential learning. As reported in the Self Study (p. 8) and Faculty Data Reports, it appears faculty members in the Department of Art have taken the initiative to advance their professional growth through institutional, college, and departmental funding, as well as grants received through external agencies.

The team met with the Executive Aide, the Gallery Director and Gallery Preparator/Woodshop Manager. The Visual Resource Curator position was vacant at the time of the visit. Each unit employs, as needed, work-study students to support the operations of these programs.
It does appear administrative support to the chair is only marginally sufficient to maintain the level of responsibilities that must be attended to given the size, scope, and administrative complexity of the art programs. And, at present time, there is no full-time technical support staff available to assist faculty and students using the woodshop and computer equipment. Comments expressed by students indicated a need for additional support to help manage the department’s facilities and maintain equipment so faculty time could be focused on academic work. The institution is encouraged to evaluate staff support and how to better service the maintenance and physical condition of the facilities, specialized equipment, and digital technologies.

It is not clear how the institution meets standards in this area, specifically NASAD Handbook 2014-15, II.E.2.a.(2); II.E.6.a.(1) (2) and 6.b.(1) (2); and II.E.9.a.

F. Facilities, Equipment, Health and Safety

References: Self Study, F., pp.10-19; MTSU Hazardous Waste Reduction Policy and Plan, http://www.mtsu.edu/policies/business-and-finance/IV-00-04.php; On-site interviews with faculty, staff, students and EHS Associate Director

The Andrew L. Todd Hall is the main facility for the Department of Art, which occupies 53,000 square feet spread over three floors and centrally located on campus. Overall, it appears the number of studio and classroom spaces and amount of available equipment and technology are sufficient to support the size and scope of the current degree programs, associated activities, and number of students enrolled. Full-time faculty members have an individual office space; lecturers are assigned two to an office; adjuncts can use the faculty mailroom that has internet access and a printer. There are over fifteen master classrooms in the building that are fully equipped with computer equipment, projector, projection screen, digital document camera and audio playback/PA system.

The Self Study provides an accurate description of the department’s facilities and equipment, both the positive aspects, as well as the shortcomings. Based upon the team’s observations and information provided in the Self Study, the areas of concern follow:

Lack of dedicated space for art education and graphic design has impacted student use of these rooms outside instructional time. In Todd Hall room 127, the storage and workspace for 3D design projects appear inadequate for the number of sections (6-7 per semester) and number of students enrolled each term (70-80 students). (NASAD Handbook 2014-15, II.F.1.b.c.).

The ability of students to access necessary labs in which to work during the day appears difficult due to the heavy class scheduling caused by changes to the meeting times for instruction; (NASAD Handbook 2014-15, II.F.2.b.).

Computer labs on the third floor have outlets placed in the floor, which are susceptible to accidental damage;

Lighting seems inadequate in the 3D design studio (Todd 127), drawing (Todd 117A), the book arts studio, especially at night (Self Study, p. 12), and the display area for painting critiques (Self Study, p. 15).

Facility weaknesses identified for the gallery have implications for programming, such as a lack of adequate storage space, track lighting, and needed improvements in security, the flooring, signage, and technology to accommodate shows focused on electronic media. Although the gallery is centrally located on campus, its presence and identity are hidden due to the type of doors installed leading into the main entrance. Ironically, the gallery sits behind the gallery office space that is enclosed by a
floor-to-ceiling glass wall. It seems the plan to either install glass doors for the main entrance or convert the office space into an extended exhibition space would present an opportunity to create a window of visibility and greater public impact for the Todd Art Gallery, department, college, and university. (NASAD Handbook 2014-15, II.F.1.d).

A space utilization plan resulting in the reorganization of existing studio spaces and the Todd Art Gallery may serve to incorporate the department’s facility needs into its short- and long-range planning efforts. Outcomes of planning may also impact future (or current) decisions concerning individual program growth.

In general, the equipment appears to support a wide variety of specialized art processes necessary to provide valid educational experiences for MTSU students. Computer and software purchasing and repairs are funded from the department’s budget or secured through the Technology Access Fund. Although the department has been successful in securing TAF funds for purchasing major equipment and technology upgrades, the department finds it difficult to develop dependable long range plans for equipment through the current process of submitting requests that may not be funded. It appears there is a concern about the lack of adequate resources and provisions to sustain the ongoing maintenance, repair and replacement of technology and capital equipment. To provide educational training for students, it must be noted that the financial cost of the maintenance, licensing, software and computer/digital equipment upgrades will be ongoing to meet instructional demands. (NASAD Handbook 2014-15, II.F.1.d.e.).

Safety guidelines and protocols appear to be covered, including unsupervised access rules and a training agenda for sculpture and the woodworking lab. The team observed cabinets for flammable materials, stocked first aid kits, ANSI approved eye wash stations, and certified fire extinguishers in appropriate areas. The Associate Director of EHS and the Fire Marshall conduct facility tours to inspect the physical plant and note areas for improvement. The department benefits from the support of the EHS Associate Director and the meetings held to keep faculty apprised of health, safety, and injury prevention information. The building is accessed during evening and weekend hours through a card swipe system on the front door and card swipes or combination punch locks on studio doors.

As observed by the team and related to standards of health and safety, increased faculty attention should be given to: 1) posting safety information, rules, regulations, emergency procedures and phone numbers where visible; 2) enforcing the “no eating or drinking” policy in studios and good housekeeping procedures, in particular the private painting studios; and, 3) a more closely monitored supervision of students using the woodshop facilities. The team suggests that studio course syllabi include a statement about health and safety instruction and add or post scheduled and required safety training and demonstrations. The maintenance and safety concerns observed by the team appears to stem from the need for additional technical staff support to better service the maintenance and physical condition of the woodshop, studio facilities, specialized equipment, and digital technologies. Student use of equipment or technology requiring repair or set-up is often delayed until the faculty can attend to facilities-related problems.

As observed by the team, if safety glasses/goggles are shared, there must be a system for disinfecting the eyewear between users. If each person has his/her own eyewear, there must be a method of insuring that students purchase the right ANSI-approved personal protective equipment. Besides the limited instructional and storage space for 3D design, this room (127) also needs a large sink with slip traps for cleanup and an improved ventilation system for plaster mixing and carving. Regarding the ceramics studio, although glaze and clay materials are stored in separate rooms, care should be taken...
to place open bags of clay and glaze powders in labeled containers. (NASAD Handbook 2014-15, II.F.1.e.g.i.)

Based upon the department’s assessment of its facilities and equipment and the health and safety concerns noted above, it may be advisable to develop a list of priorities for corrective measures and an action plan with a proposed schedule and follow-up checks to ensure timely progress.

G. Library and Learning Resources


The James E. Walker Library is a vital partner in the academic mission of the university and a primary resource library for the College of Liberal Arts and the Department of Art. The Library supports the department’s programs by providing general and specific collections and the research expertise of the librarians and staff. Collection management for ordering and purchasing shifted away from traditional department-based book allocation to an approval plan process tailored to the courses taught in the art department and research interests of faculty. It appears the approval plan procedure has increased the quality and quantity of resources and decreased time required by faculty to select relevant material. As confirmed by the Visual and Performing Arts Librarian, faculty members can still request materials not received on approval. In addition, many of the faculty and students offered comments to the team about the library, its holdings, and its practices. Art history faculty and students report that the library staff does a thoroughly satisfactory job of supporting their study and research.

The Visual Resource Center, housed in the Department of Art is not considered part of the Library’s operations, but was designed to support all faculty and the curricula in art and design. Although there is a dedicated full-time curator responsible for the management of the slide collection and equipment, the position is currently vacant. Based upon information provided in meetings and the Self Study (p. 20), the VRC slide and digital collections appear to be an underutilized resource. In view of the department’s professional staff priorities, a discussion about the future of the VRC should be given serious consideration. An alternative strategy is to seek the support of the Walker Library in creating digital images and hosting the digital image Web site and database on its home page.

The James E. Walker Library is thoroughly discussed in the Self Study (pp. 20-27). The Library’s main collection, special collections and electronic resources appear sufficient to support the purposes and composite curricula of the Department of Art as indicated in NASAD Standards.

The Walker Library’s general and special collections include 1,521,865 volumes of which 206,039 are bound volumes of serials, 62,727 are online government documents, and 167,298 are e-books. The collection also includes more than 66,000 full text online journals for the MTSU community. A significant supplement to the collection includes electronic archival monograph and ephemeral collections acquired through perpetual licenses and over 330 databases accessed remotely, as well as in the library and on campus.

MTSU students and faculty have access to the collections of University of Tennessee libraries, Nashville-area libraries, including the Nashville Public Library and Vanderbilt University (Self Study, p. 27). The collection includes 796 full-text journals to support art education, art history, and studio (Self Study, p. 21). The art print collection contains 20,669 volumes. The library also provides 363 electronic books on art history and studio art subjects that can be downloaded and read on computers or mobile devices. With a budgetary increase of 25% in five years, the Walker Library has leveraged its material budget to subscribe to large bundled electronic resource collections. As reported in the Self Study (p.23), the electronic collection purchased from major publishers has substantially
increased access to scholarly material for the art/design faculty and students. In addition to ARTstor, the electronic resources available for art education, art history, and studio include Art Full Text, ERIC, JSTOR, Art and Architecture Thesaurus, to name a few.

The department’s Visual Resource Center maintains the slide collection composed of approximately 50,000 slides and currently a collection of 10,000 digital slides. The collection spans from Paleolithic to Contemporary with additional collections of Non-western material organized by region and didactic material organized by subject matter. However, the Madison Digital Image Database no longer supports the digital collection and alternative databases are currently being investigated. To increase faculty usage of the slide collection, the team understands that a website will be designed to host the digital image collection and other useful information and resources for faculty and students. However, as mentioned to the team, the VRC slide and digital resources are minimally used. As mentioned above, support of digital images and access to an electronic database should be explored within the total Walker Library structure. (NASAD Handbook 2014-15, II.G.3.a.(3)).

The dean of the Walker Library has a bachelor’s degree in fine arts, a master’s in library and information science and the M.B.A. The recent appointment of the Visual and Performing Arts Librarian serves as a liaison for the art department and appears dedicated to supporting the broad interests of the department’s student body and faculty. A skilled library staff appears to provide the academic community with information that is important to the teaching, research, and service missions of the university.

The full-time visual resource curator position is currently vacant with a search to start Fall 2014. Based upon the meeting with the Visual and Performing Arts Librarian, it appears there are opportunities to support the visual resource needs of the department by partnering with the Library.

The Walker Library is open 108 hours a week and provides an impressive number of services available to the MTSU community through text, email, IM, telephone, and in person. The Web site, http://library.mtsu.edu/, serves as a portal for library information, as well as links to subject resources in the library and on the Internet.

The Reference Librarians assist with research, with additional help available at the Circulation Desk, Technology Service Desk, Digital Media Studio, Curriculum Collection, Special Collections, and through the Distance Education Program. Library instruction classes are available upon faculty request. Faculty and students may schedule individual appointments with librarians for in-depth research assistance in the selection of books, databases, and other library services. There is access to the holdings of other institutions through interlibrary loan. Distance education students can obtain library resources equivalent to students in a traditional campus setting. Like other academic libraries, the MTSU Library has expended much effort in the development of electronic resources and access to these resources. Desktop and laptop computers are available for checkout for a period of four hours and may be taken outside the library. Students are able to print documents from laptops via the library’s printers.

The Visual and Performing Arts Librarian works with art faculty to identify and acquire scholarly resources that best serve instruction and research and also maintains art subject research guides, a one-stop gateway to the Library’s electronic and print holdings. The students appear to use the library and reported that the collections met their study and research needs for papers and thesis work.

The Library is an attractive four-story, spacious and up-to-date facility that is fully accessible to students with disabilities. Spaces are set aside for group study, large meetings, presentation practice rooms, and a research commons area for students to collaborate, create and receive help from the
technical staff and research librarians. The team also noted the designation of group zones and quiet zones to meet individual study and social needs and a Digital Media Studio with specialized equipment, computers and printers for student use. Study carrels were available to graduate students doing research in the library.

The Visual Resource Center is located on the second floor of Todd Hall and is comprised of an office for the slide curator and three rooms occupying approximately 625 square feet. The facility is not considered a satellite of the main library, but a resource maintained and funded by the Department of Art. The location of the VRC is in close proximity to the two art history lecture classrooms and art history faculty offices. Although the VRC was designed to support all programs, it appears faculty use the collection sporadically.

Budget information was provided in the Self Study and the HEADS Data Surveys. In the academic year ending in 2009, Walker Library spent $3,091,080 on library materials and in 2013 the total spent was $3,871,454, an increase of 25% in five years. It appears student technology fees have funded many of the library’s databases. Library expenditures for the Department of Art show a decrease from a high of $16,742.10 in 2008-2009 to the current amount of $12,815.77.

A budget comparison across five categories over a five-year period indicates the following:

<table>
<thead>
<tr>
<th>Expenditures</th>
<th>2008-09</th>
<th>2009-10</th>
<th>2010-11</th>
<th>2011-12</th>
<th>2012-13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allocation</td>
<td>4700</td>
<td>4700</td>
<td>4700</td>
<td>4700</td>
<td>4700</td>
</tr>
<tr>
<td>Firm Orders</td>
<td>12,878.81</td>
<td>8348.31</td>
<td>8222.83</td>
<td>5801.71</td>
<td>6227.38</td>
</tr>
<tr>
<td>Approvals</td>
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<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>1643.10*</td>
</tr>
<tr>
<td>Contributions</td>
<td>1181.61</td>
<td>5207.67</td>
<td>1120.80</td>
<td>191.16</td>
<td>1004.30</td>
</tr>
<tr>
<td>Serials</td>
<td>2681.68</td>
<td>2722.61</td>
<td>3400.00</td>
<td>3487.78</td>
<td>3940.99</td>
</tr>
<tr>
<td>Total</td>
<td>16,742.10</td>
<td>16,279.11</td>
<td>12,743.63</td>
<td>9,480.60</td>
<td>12,815.77</td>
</tr>
</tbody>
</table>

*Beginning F’13, Walker Library shifted away from a department-based book allocation to an approval plan tailored to the courses taught in the art department and the research interests of faculty.

The Visual Resource Center operations budget is under the department budget. Based upon the HEADS Data Reports, it appears the amount has been $2000 over the past three years. As reported in Section I.C. of the Self Study, the main weakness in the fiscal support for the department is in the area of software and equipment. Though annual resources are modest, special needs can sometimes be funded through TAF and Student Access Fees. A recent art history grant provided teaching collection materials.

Based upon the budget information provided to the team, the Self Study did not reflect any in-depth analysis of the current budget and whether or not resources are adequate to provide appropriate services, carry out necessary operations, and satisfy the stated requirements of the art programs offered. The department appears to have little control in the budget development process and without a more explicit allocation in the library budget and department’s resource center budget, it will be difficult to engage in long-range planning. The team suggests clarification in the Optional Response that addresses NASAD Standards, NASAD Handbook 2014-15, II.G.3.a (2) and II.G.7.a.b (2).

**H. Recruitment, Admission-Retention, Record Keeping, Advisement, Student Complaints**

1. Recruitment

The Department of Art participates in modest recruiting initiatives such as mailing a recruitment piece to high schools and to interested students and providing guided tours of the art facilities twice a month for prospective students or high school classes. Recruitment appears to be an area deserving some renewed attention. A review of Heads Data provided in the Self Study reveals that recent enrollments of majors in the department is in decline and not as robust as the department might hope.

In meetings with the faculty and department chair, it was evident to the team that recruitment strategies will remain a high priority, as well as a challenge given recent changes in Tennessee Higher Education. In February 2014, the Governor announced the nation’s first-ever effort to provide tuition-free community or technical college admission to all state residents and to Tennessee high school graduates beginning with the Class of 2015, regardless of merit or need. The new “Tennessee Promise” scholarship program is part of the state’s recently launched “Drive to 55” initiative, which aims to increase the share of Tennesseans who are college graduates to 55 percent. Given this information, it appears the competition for students and resources between four-year higher education institutions and community/technical colleges will be a concern for the future. It became evident to the team that expanded recruitment endeavors and retention of a diverse population of students will be critical for the university as a whole, the College of Liberal Arts, and the Department of Art.

2. Admission

As a public institution, Middle Tennessee State University has an open admissions policy, which contextualizes and influences all aspects of the institution including the Department of Art. Students are admitted to the university based upon standard criteria such as high school GPA, ACT/SAT scores, prior educational records, a personal statement and recommendations. All new students participate in CUSTOMS where they meet with a department representative who consults about enrolling, transferring and developing a class schedule.

The admission policies and procedures for undergraduate programs appear to support the goals and objectives of the degree programs. Admission practices appear to be open and ethical, with policies that are transparent and easily accessible. The online catalog and webpages were helpful to explain and clarify general admissions requirements, program requirements, student admission profiles, and FAQ’s. Students appear to understand the department’s policies and procedures and they appear to be fairly applied.

The policies and procedures for admission to each area were are not clearly delineated in the Self Study. The curricular tables and undergraduate online catalogue provided better clarity for admission processes and structure. A review of course outlines during the on-site visit made known curricular goals, pertinent project activities, assignments and evaluative measures for successful completion of course requirements. Examples of critique evaluations, display of work, and art history writing samples were available for on-site review. Overall, requirements and expectations are defined and accessible to students, and appear to be applied with fairness and
intermittent rigor. A review of transcripts reveals no inconsistencies in the credit hours granted and the stated curricular requirements.

All Art Education, Studio, and Graphic Design majors and most art minors complete the same curricular requirements and take foundations courses in addition to general education or other elective courses during their freshman and sophomore years. All students pursuing a major in Art Education complete requirements as specified by the department and as required for certification. Additionally, students majoring in Art Education are required to minor in Secondary Education. In addition to core requirements, students majoring in Art History must take upper division art history courses, complete 12 hours of a foreign language and 15 hours of courses in art or another liberal arts discipline.

It is unclear if candidates for the B.S. in Art Education or the B.A. in Art History are required to make formal application for these majors. All students pursuing a BFA in Art with a concentration in Studio or Graphic Design are required to complete the General Education requirements as specified by the department.

Students electing the Studio concentration choose an emphasis from ceramics, painting, printmaking, or sculpture. Candidates for the BFA degree with a Studio concentration must submit representative samples of course work as part of the required Studio Portfolio Review and appear in person to discuss their progress toward the BFA. The first Studio Portfolio Review takes place immediately prior to or immediately following the students’ successful completion of ART 1610 Two-Dimensional Design, ART 1620 Drawing, ART 1630 Three-Dimensional Design, ART 1640 Drawing II, two art history courses and four studio courses. As indicated in the Self Study (p. 28), this process is under review by the studio faculty to see if the review should be done earlier in the student’s career. Given the interest of the department to add a liberal arts degree in studio art, such a review at the end of the freshman year would serve as an important diagnostic tool prior to students being admitted to BFA candidacy.

The Graphic Design concentration includes a candidacy program based upon completion of required classes with specified minimum grade point expectations and performance for retention. According to the MTSU catalogue the candidacy program imposes requirements in several areas:

- Admission to most upper-division professional courses in Graphic Design are restricted to students admitted to candidacy.
- All students in the Graphic Design concentration apply for admission to candidacy at the end of the semester in which they have completed 45 semester hours of course work.
- At a minimum, students in the Graphic Design concentration must have completed required core courses with a grade of C (2.00) or better before applying for candidacy.
- At a minimum, students applying for candidacy in the Graphic Design concentration must have an overall GPA of at least 2.00 for all University-level coursework.

Students applying for candidacy in the Graphic Design concentration must twice submit for juried review a portfolio of work completed in the core courses. The first portfolio review follows completion of ART 2325 Typographic Design and a second review follows completion of Art 3325 Word and Image. If after the second portfolio review a student is not admitted to candidacy
the student may submit the portfolio one additional time before being asked to find another major or concentration.

It appears that students participate in no or modest screening requirements for their preferred major or concentration. The portfolio review process appears to be used to improve retention in Studio Art and Graphic Design. However, due to high demand, students seeking to major in Graphic Design have additional requirements for admission. NASAD strongly suggests appropriate entry review procedures for professional programs in art and design.

3. Retention

Once students are admitted to the University, appropriate retention policies and procedures appear to be followed. The MTSU 2014-2015 Undergraduate Catalog clearly states the progress necessary for a student to continue in good standing, and students’ progress appears to be regularly monitored.

MTSU appears to offer an appropriate range of academic support services. Facilities for student assistance include academic counseling, career planning, ESL resources, and services for students experiencing academic difficulties and matters of personal concern.

Retention in the BA/BS/BFA majors/concentrations of the Department of Art is by grade point evaluation and by portfolio review for Graphic Design. Students must maintain a grade point average of 2.0 in courses taken at Middle Tennessee State University and a grade point average of 2.0 in all courses taken in the Department of Art. According to the Self Study (p. 28), the Studio Portfolio Review process assists in retention, though it is unclear if students in the Studio concentration remain in the program if they receive unsatisfactory evaluations following the review. Beyond portfolio reviews the department does not offer additional strategies to increase retention. Given the interest of the department in growing its enrollment, strategic enrollment management services and department-based planning will be critical to any sustained enrollment growth and student retention. The collection and analysis of data of the overall cohort freshman retention from fall to fall and graduation rates over the next three to four years will identify improvements to be made in retention and emphasize how best the department can support students as they progress, achieve, and graduate.

4. Keeping

The Self Study included little about record keeping, although the records provided to the team appear to be accurate and well maintained in terms of security and confidentiality. The Registrar’s office uses the Banner record keeping system and the programs use understandable progression forms. The provided transcripts were chosen at random to represent a cross section of the student body for the current degrees. Transcripts were reviewed against progression requirements and no indication of negligence was detected. There appear to be no inconsistencies between credit hours granted and stated degree requirements.

5. Advisement

Transfer students and majors, through freshman year, are primarily advised by College of Liberal Arts Academic Advisors. Department advisors work with the student to plan courses needed for their chosen sequence. The department chair chooses to advise all art minor students. All Department of Art students are advised each semester in a mass advising session usually a week before registration begins. At this time each major meets with their advisor, receives Permission
of Instructor (POI’s) needed to register for most of the department’s art classes. Students remain with these advisors through graduation. Ideally, students meet with department academic advisors at least twice a year.

Enrollment processes have been reported by students as onerous and difficult. Negative feedback indicate that the current Permission of Instructor (POI’s) needed to register for most of the department’s art classes should be re-examined and revamped, particularly as it relates to sequencing, bottleneck courses/course availability. Concerns were expressed about the logistical inefficiencies in securing access to classes for progress to degree completion. Overall, interactions with students revealed quality of advisement within the department despite student comments regarding cumbersome processes. Students reported a positive advising experience when working with program faculty, particularly in professional programs such as the BFA degrees. The undergraduate advising staff is commendable.

6. **Student Complaints**

   It appears the institution has appropriate procedures for addressing and resolving student complaints and provides evidence that procedures are followed.

   The institution appears to meet NASAD Standards for recruitment, admission-retention, record keeping, and advisement.

I. **Published Materials and Websites**

   **References:** Self Study, I., p. 29; Management Documents Portfolio, Section I. I Published Materials; MTSU Web site: http://mtsu.edu/; Department of Art Web site: http://mtsu.edu/art/

   The MTSU catalogues and Web sites are the two major vehicles for providing comprehensive information and data regarding the educational programs and the components required by NASAD Standards. Published materials and Web sites for MTSU appear to be clear, accurate, and appropriate to audiences interested in MTSU’s undergraduate programs.

   Based upon an examination of the Department of Art information included in the Self Study, undergraduate catalog and Web site (http://mtsu.edu/programs/art/), the team advises the institution to review all publications for the public and make them consistent in regard to the following items:

   - To avoid confusion, the institution is advised to define and publicize the meanings of major, concentration, emphasis and cognate and use such terms consistently within specific degree programs. (NASAD Handbook 2014-15, II.I.1.b.(3); IV.C.2.b.c.d.e.f.g.).

   - It appears contact time for courses offered in a traditional format and those in which instruction takes place in an online environment are not scheduled according to the MTSU standard meeting time procedures as outlined in the Self Study Addendum C. and Addendum D. (NASAD Handbook 2014-15, II.I.1.c.).

   - Although some examples of student acceptance to graduate programs and art-related fields were listed on the art department webpage http://www.mtsu.edu/programs/art/, the institution should list only those career options that are consistent with what the degree specifically prepares undergraduates to be able to do immediately upon completion and those that can be documented. (NASAD Handbook 2014-15, II.I.1.j.).
• As reported in the Self Study, the credit/time policies of MTSU are defined in the Faculty Handbook and undergraduate catalog. NASAD Standards and the institution’s published policies, the time requirements expected for in-class and out-of-class work for studio and lecture courses should be included in course syllabi, the undergraduate catalog and Web sites. (NASAD Handbook 2014-15, II.I.1.c.).

• As confirmed on-site, the graduate art minor is no longer offered. This minor should be deleted from the graduate catalog and, if applicable, the Web site.

J. Branch Campuses, External Programs, Use of the Institution’s Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (not applicable)

K. Community Involvement and Articulation with Other Schools

The Department of Art faculty, staff, and students appear to be actively involved in the community by means of the curricula, exhibitions, lectures, on-campus class visits, tours and hosting the Tennessee Governor’s School for the Arts for last 30+ years. The department has established partnerships with teachers, county and city schools, art galleries, the Tennessee School for the Blind, the Tennessee State Veterans Home, and other collaborative activities with local universities and museums.

Specifically, the art education faculty appears to have been successful in receiving at least one Public Service Grant, the funding of which supports student involvement in completing projects with local groups. And, the graphic design faculty provides pro-bono work for local non-profit organizations.

As reported in the Self Study (K. p. 30) the Department of Art does not maintain formal articulation agreements with two-year institutions at this time.

The institution appears to meet the Standards in this area.

L. Non-Degree-Granting Programs for the Community (not applicable)

M. (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accrider and/or (2) Proprietary Institutions (not applicable)

N. Programs, Degrees, and Curricula

1. Credit and Time Requirements

All baccalaureate degree programs require 120 credit hours taken over a minimum of four years. The program lengths for all degrees appear to meet NASAD standards.

The awarding of credit is clearly stated in the MTSU 2013-2014 Undergraduate Catalog. MTSU defines credit hour as one hour of direct faculty instruction and a minimum of two hours of out-of-class student work each week for 15 weeks and studio classes earn one credit for each two hours of attendance for a semester. Based upon published materials and information provided in the Self Study Report (MDP, Section II.A.), it appears the institution employs acceptable
practices for determining the amount and level of credit awarded for courses, regardless of format or mode of delivery.

As reported in the Self Study (pp. 31-32), the Department of Art defines a three-credit hour studio course as six hours of direct instruction with a minimum of three hours unsupervised work per week for 15 weeks. A three-credit hour lecture course is defined as three hours of direct instruction with six hours of work outside the class period, resulting in a total requirement of nine hours of work per week over fifteen weeks. This is in compliance with NASAD Standards and in accordance with MTSU policies. However, the team found a discrepancy between the above policy statements and current practice. As a result of the 2011 revision to the standard class meeting time, studio and graphic design courses currently meet less than the published six hours of direct instruction. While this change may work well for liberal arts majors, there was unanimous support from faculty and students to return to the original meeting time for studio-based courses that require more contact time for project-based work. Additionally, the team could not find information concerning the ratio of in-class versus out-of-class work required for studio, lecture, variable credit and independent study courses in the MTSU undergraduate catalog and Web sites. Statements were not publicly disclosed for the following:

1. Art history and art education lecture courses: no mention of the time required for in-class and time expected for outside work;
2. Studio/graphic design courses; time for out-of-class work was not published; and,
3. Independent study and courses offered for variable credit: no information provided for in-class and out-of-class work.

Because this aspect of awarding credit in terms of time and achievement was not evident, more information is needed. Explanation and documentation may be provided in the Optional Response and supported by revised publications and Web sites. (NASAD Handbook 2014-15, III.A.2.a.b.c.).

The MTSU undergraduate catalog and university and department Web sites publish guidelines for transferring credit for general studies or studio courses. The institution accepts undergraduate transfer credits based upon a certified transcript and the published standards that assure the quality of previously completed work. As published in the catalog and on-line, MTSU honors the completion of prescribed course placement requirements from any TBR institution regardless of credit hours assigned to individual courses or interventions used to complete the prescribed course placement requirements. Successful completion of prescribed course placement requirements from non-TBR institutions is demonstrated through university assessment testing.

The Admissions Office does the initial review of transcripts and the art/design unit determines whether another school’s course is equivalent to one offered in the art department. Policies are published with respect to transferring Advanced Placement Examinations, the College Level Examination, and other test scores, as well as credit for military experience. All transfer courses are converted to MTSU’s grading scale and repeat policy.

Students who are interested in transferring credits to one of the art department’s degree programs are encouraged to check the listed descriptions for the specific topics that are covered and/or types of studio artwork produced. As part of the advising session with faculty, a portfolio of completed studio work is suggested to determine comparability of content and level of credit and to assist in placement prior to registration. Only grades of C or better in foundation or comparable courses are transferable for accepted students and before they can progress to major courses.
With respect to the hours required for graduation, a minimum of 60 semester hours of senior college credit (credit awarded at four-year institutions) is required of all students who transfer from accredited colleges of less than a four-year designation, with at least 42 of the 60 semester hours being upper-division courses. A grade of D in ENGL 1010 and ENGL 1020 is used to determine admission eligibility but does not meet degree requirements.

Policies and definitions of credits, program duration, and transfer credits are published in the MTSU undergraduate catalog and in the Academic Policies and Procedures document. Published materials appear to be clear and accurate.

Credit hours are published for each studio and graphic design course in the MTSU catalog and Web Site. However, the team could not find information in official publications and the department’s printed materials disclosing (1) how many hours are expected in-class and hours expected outside of class for lecture courses; (2) the hours expected outside of class for studio and graphic design courses; and, 3) the ratio of in-class versus out-of-class work for independent study and courses with variable credit. Printed documents, including web site and course syllabi information, should, at minimum, include a statement indicating that “structured homework/outside assignments” are required in addition to NASAD Standards concerning calculating credit/contact hour ratios.

The institution appears to be in compliance with the NASAD Published Policies Standards, with the exception of credit-granting information for the courses cited above. (NASAD Handbook 2014-15, III.A.4).

Transcripts of graduates appear to be consistent with the curricular requirements stated in the institution’s publications applicable to the art degrees awarded.

2. **General Content and Competency Standards**

The General Content and Competency Standards appear to meet NASAD standards for the liberal arts degree and professional baccalaureate degrees in art and design. The competencies common to all degree programs are developed through the foundation program, which includes courses in art history, drawing, and two-dimensional and three-dimensional design. All art majors are required to take, at the minimum, two of the three art history survey courses and two upper division art history courses with input from the student’s advisor. Competency development appears to be fostered through an understanding of conceptual thinking and critical analysis skills. The selection of student work from the foundation courses revealed faculty attention to technical skills, perceptual development through direct observation, and personal expression, media exploration, and principles of visual organization.

All art majors are required to satisfy the 41-hour General Education requirements as defined in the MTSU 2014-2015 Undergraduate Catalog. It appears courses within this area include the conventionally expected range in familiar liberal arts subjects.

All General Education and art foundation program requirements, including course descriptions, can be found in the MTSU catalog and on the university and art department Web sites.

**Individual Curricula**

**Bachelor of Science– 4 years: Art Education**

2. Curriculum: The curricular structure, content, and time requirements for the Bachelor of Science degree in Art Education (minor in Secondary Education) appear to meet the guidelines expected of students holding a liberal arts baccalaureate degree in art and professional preparation in art education. Studies in art, including twelve semester hours of art history comprise 34% of the total program; art education methods comprise 15%; twenty-seven semester hours of professional education, including practice teaching, comprise 22.5% of the total; and general studies comprise 34% of the total program. Students must be admitted to the College of Education Teacher Education Program before completing the twenty-seven semester hours required for a secondary education minor.

   Note: In reference to the curricular table, all institutions should use 120 semester hours as a base (denominator) for determining percentages for each portion of the curriculum. Percentages calculated above are based on 120 semester hours, not 127 as the denominator. There also appears to be some inconsistency relative to the number of hours required for the B.S. degree. The major in Art Education (p. 35) requires 127 semester hours of which 59 semester hours are completed in the department of art; page 40 indicates that students take 124 total hours of which 59 semester hours are required in art; and the Web site requires 62 semester hours in the art department for a total of 124 semester hours. The Self Study, p. 35 indicates that fourteen additional hours in studio art electives are required, but the curricular table in the MDP requires eleven units. (http://www.mtsu.edu/art/programs/bs_arted.php)

   To avoid confusion, the department should seek to eliminate or minimize any ambiguity in degree program requirements and to seek consistency with the information presented in official publications and the Web site.

3. Title/Content Consistency: The title is consistent with the content for the Bachelor of Science degree with a major in Art Education.

4. Student Work: Electronic portfolios of senior work demonstrated competence in basic studio skills, familiarity with technical procedures and organizational skills developed through traditional studio processes and basic technologies involved in printmaking, ceramics, and sculpture. The projects and lesson plans included in the portfolio demonstrated the process of artistic creation from concept to finished work, as well as an integration of art history to the making of art.

5. Development of Competencies: After completing the four foundation courses, art history survey and Sculpture I and Painting I core requirements, students choose a sequence of courses from a combination of upper-level studio work. The foundation courses focus on the development of technique and skill and the conceptual underpinnings of art. Classes incorporate creative problem solving, independent thinking, and the use of art as a tool for self-expression. Upper-level work in one or more studio areas provides an introduction to a wide range of art processes and basic technologies. Art history lectures, readings, and discussions introduce students to the major styles and periods of art history and the development of past and contemporary art forms. Based upon an examination of student work, there appears to be an awareness of the possible social, political, or cultural connections between art history and the making of art. The required eighteen units of art education prepare students for the job market through the development of instructional resources for the K-12 classroom, practicum teaching experiences, portfolio development, the Praxis examination, and teacher/professor assessments and evaluations. As evidenced in the
portfolio, students are afforded the opportunity to apply art competencies in teaching situations by developing instructional units for art curricula, as well as lesson plans for children with special needs.

The professional education component incorporates problem-based learning modules, immersion in the P-12 setting, co-teaching, strong partnerships with local schools, intensive monitoring, strong content knowledge, and performance-based assessment. The Tennessee State Board of Education requires specific evaluation procedures to assess student achievement, including the Praxis Art Exam and the Teacher Performance Assessment, a standardized portfolio assessment of teaching that is being required in many states for teacher certification. Teacher candidates are also evaluated using the Tennessee Educator Acceleration Model, which includes a combination of frequent observations and constructive feedback.

6. Overall Effectiveness: The Bachelor of Science program appears to provide students with a thorough grounding in studio art, art history, and liberal arts with a concentration of coursework in art methods and professional education. Three full-time art educators teach the methods courses, supervise student teaching, advise students, and work closely with the College of Education to place teacher candidates in appropriate K-12 school settings. As noted in the Self Study Report (p. 8), this program has the largest art education staff in the state. Other significant strengths include a study abroad program in Scandinavia to create community art projects with school children and teachers in K-8 schools in Norway and Denmark. Additionally, for the past three years the program has developed a partnership with the Tennessee School for the Blind in which students teach comprehensive lessons to children with visual impairments. As a result of emphasizing competence in professional education and a number of opportunities to teach and learn in K-12 school and community settings, a majority of the students gain employment within the teaching field shortly after graduation.

7. Transcript Evaluation: A review of transcripts reflects compliance with published curriculum requirements and NASAD Standards. The institution appears to meet the Standards and Guidelines outlined. As noted above in item 2, and in reference to the NASAD Standard, Section II.I. Publications and Web Sites, the department should eliminate or minimize any ambiguity in degree program requirements and seek consistency with the information presented in official publications and the Web site.

Bachelor of Arts– 4 years: Art History


2. Curriculum: As presented in the Self Study (pp. 36-37) and the curricular table, the Bachelor of Arts degree appears to meet NASAD Standards and Guidelines for the 120 credit hour liberal arts degree in art history. The curricular structure requires 46 semester hours of Art History (38%), 41 units of general studies (34%), 12 semester hours of one foreign language through the intermediate or advanced level, a minor of at least 15 credit hours (12.5%) taken from courses in art or another liberal arts discipline approved by the student’s academic advisor, and six semester hours of electives (5%) that have not been used to fulfill the major, minor, or general education requirements.

3. Title/Content Consistency: The degree title, Bachelor of Arts with a major in Art History appears to be consistent with the program’s purpose and content.
4. Student Work: A review of eighteen art history papers presented in introductory survey and upper-level art history courses, Art History Methods, and Senior Thesis demonstrated the students’ understanding of art historical methodologies and a critical analysis of the work, artist, artifact and/or culture. Papers presented for non-Western art history courses often included the historical significance relative to socio/political/economic issues of the cultural milieu in which it was produced. Students frequently included illustrations to expand the depth of writing and to add credibility to their research. The team found the papers to be well-written and properly formatted with in-text citations, footnotes, a works cited page and bibliography, which evidenced research-based writing skills and protection against plagiarism.

5. Development of Competencies: The curricular structure, content and time requirements appear to develop a general knowledge of the monuments and principal artists of all major art periods, research and writing skills, adequate mastery of at least one foreign language, and a functional knowledge of the creative process. Competency development appears to flow directly from the stated purpose of the degree, to provide a comprehensive visual education to a diverse student population. In addition to offering students a well-rounded liberal arts background, the program is designed for those who wish to pursue careers in museums, galleries, or arts organizations and/or pursue further study at the graduate level. The attainment of program goals and objectives appear to be achieved through the core and distribution requirements. After completing the three art history survey courses within and outside of the Western tradition, all students take 24 semester hours of upper division art history, of which they must take a minimum of two courses selected from the discipline areas of Non-Western, Medieval/Renaissance or Modern/Contemporary. To prepare students for the senior thesis requirement, writing and research capabilities are further enhanced in assignments at all levels of the major. The senior thesis is used to measure visual analysis, critical thinking, and an understanding of art historical methodologies. An exit requirement is the major field exam that covers fundamental knowledge of European and non-European art history from all periods. The intent of the required professional practices course is focused on the attributes, skills, and experiences students will need to attain a career in art museums, galleries or academia.

6. Overall Effectiveness: The Bachelor of Arts curricular structure appears to provide art history majors with a thorough grounding in the liberal arts with a concentration of coursework in art history. Upon completion of the program students graduate with knowledge of Western and non-Western art history from all periods, the tools and techniques of research and scholarship, critical thinking ability, technical writing skills, an expectation of the profession and readiness to attain a career in art museums, galleries, arts organizations and/or pursue further study at the graduate level.

The Art History faculty evaluates the program at the beginning of the year to plan the course offering rotations and at the end of the academic year as part of the annual evaluation and assessment cycle. The current strengths of the program are the professional backgrounds and expertise of the faculty, their dedication to teaching and research, and specializations in Medieval/Renaissance and non-Western. The recently appointed Lecturer brings to the program a specialization in Modern and Contemporary art history. Art history faculty has identified this area as a high priority to better balance the curricular offerings and meet the needs of the other disciplines within the department. Although the program was designed for art history majors, there is a high commitment of faculty resources allocated to teaching the Art History surveys and Art Appreciation course for the general university community. Based upon a review of the workload assignments for the art history faculty, this commitment appears to be the result of a small number of art history majors and compliance with the
University’s workload policy and course enrollment guidelines. In response to the Program Productivity Plan, the Department of Art appears to have outlined a plan for increasing visibility of the art history program and recruitment of qualified students.


**Bachelor of Fine Arts – 4 years: Art (Ceramics, Painting, Printmaking, Sculpture)**

1. **Status:** Renewal of Final Approval for Listing. Current Enrollment: 86

2. **Curriculum:** As presented in the Self Study (pp. 37-38) and the curricular table, the Bachelor of Fine Arts degree appears to meet NASAD Standards for the professional undergraduate degree in General Fine Arts. The required distribution of semester credit hours adheres to the following structural guidelines: 33 credits (28%) to include foundations and 18 credits in one studio concentration; 15 credits (12.5%) of art history; 31 credits (26%) of art electives selected from a specified set of courses; 41 credits (34%) in general studies. Studies in the major area, supportive courses in art and design, and studies in art history total 66.5% of the curriculum. The curricular structure, content, and time requirements appear to reflect the intent and purpose of those holding a professional baccalaureate degree in fine arts as indicated above.

3. **Title/Content Consistency:** The title is consistent with content for the B.F.A. degree in Art with concentrations in Ceramics, Painting, Printmaking, or Sculpture.

4. **Student Work:** The display of work from painting, printmaking, ceramics, and sculpture was not sufficient for the team to offer opinions about the overall quality of work, knowledge, skill, and craft produced in each concentration. The team requested and received computer disks of work from ceramics, sculpture, and printmaking at the conclusion of the visit. While the examples appeared to demonstrate skill and technical competence, the studio work presented was not identified by course, level, or stated objectives, so evaluating the development of requisite competencies as students progressed through the curriculum was impossible to assess.

In order to assess the quality of work and evaluate the development of competencies, additional documentation is needed and should be provided in the Optional Response. The team recommends providing the following evidence: 1) select and present in digital format a representative sampling of work from each concentration that shows the development of competencies at each level of the curriculum (introductory, upper-level, final projects); 2) accompanied by course title and number, with a brief description of the assignment and expected outcomes; and 3) provide the Web address linked to the art/design course catalog.

5. **Development of Competencies:** The BFA curriculum begins with four foundation courses, 2-D Design, 3-D Design, and two in drawing. The foundation program is designed to introduce students to an understanding and application of the elements and principles of design, color, drawing skills including characteristics of materials and techniques, and the development of good craftsmanship. The five art history courses include a two-course western art survey, a survey of non-Western art history, and two upper-division art history courses chosen from the areas of Medieval/Renaissance, Modern/Contemporary, or non-Western. Furthermore, students are required to take either Professional Practices for Artists, Art History Methods, or Aesthetics. The concentration is a minimum of six, three-credit hour courses from among
ceramics, painting, printmaking, or sculpture and nine semester credit hours (the Art Cognate) from advanced courses in either interactive design, book arts, illustration, photography or computer assisted art. The twelve credit hours of art electives, one course selected from a menu of five areas, appear to provide experiences that encourage familiarity with a broad variety of work in various specializations and media.

The ten credit hours of studio electives, which might be considered supportive courses to the concentration, are selected from a list of five courses. Finally, seniors are required to have an exhibition, an essential component in assessing student learning outcomes and the results and extent of the department’s outcome/goal achievement for students holding the professional degree in Art.

6. Overall Effectiveness: The BFA in Art with the various concentrations includes a combination of foundation coursework, depth in one medium, exposure to another at least for context, five courses in art history, studio electives, and mentor-guided work. The structure of the curriculum appears to be designed for students to progress within a specific fine art field from basic to advanced work, with increasing independence as the area of concentration is developed. Academic assessment is a broad based process that includes the Studio Portfolio Review and the Senior Exhibition.

The department’s commentary in this section of the Self Study focuses mainly on the BFA curricular structure, rather than distinguishing strengths and weaknesses from one area to another. Based upon student and faculty meetings and a tour of the physical plant, it appears the opportunity to create works in more than one discipline is supported by well-equipped studios, sufficient contact with faculty members, and an engagement of students in visiting artists’ events and gallery programs.

By contrast, and as previously mentioned, while the current art faculty configuration is such that there is a full-time faculty member for each studio discipline, it does present a challenge in being able to offer students multiple viewpoints about their work from term-to-term throughout their program of study. And, with the current studio enrollment, advanced classes must be “stacked” to meet the institution’s minimum enrollment requirements. In the meeting with the team, students underscored the need for more information in basic career tools and entry into the professional art world (it was not clear to the team why Professional Practices for Artists was a choice, rather than a degree requirement). Students mentioned the change to the standard meeting time and the impact it had on their studio work and in-class contact with their faculty. Students also stated the challenge of registering for other classes due to the time conflicts with their required studio courses. It appears such options were reduced as a result of the institution’s scheduling model and the elimination of night classes. Other recommendations included more opportunities to interact with visiting artists and faculty critique of advanced studio work in a Senior Portfolio Review.


The institution appears to meet the standards as specified in the NASAD Handbook 2014-15, VIII.A-D. and IX.G., with the exception of evaluating the development of competencies in advanced level work. Documentation and information is needed and may be provided in the Optional Response in the format recommended above.
Bachelor of Fine Arts – 4 years: Graphic Design


2. Curriculum: The Bachelor of Fine Arts in Graphic Design requires successful completion of 120 credit hours based upon the semester system. Percentages and number of credits as indicated on the Curricular Table meet NASAD Standards and Guidelines for a professional undergraduate program with a major in Graphic Design: Studio or Related Areas 33 units/28%; Art/Design History 12 units/10%; General Studies 41 units/34%; Electives (fulfilled inside the Department of Art) 34 units/28%.

With respect to curricular structure, content, and time requirements, the Bachelor of Fine Arts degree in Graphic Design appears to meet all applicable NASAD Standards.

3. Title/Content Consistency: The title is consistent with the content for the B.F.A. degree in Graphic Design.

4. Student Work: The team was able to view a sampling of design work in the classrooms, the hallways of Todd Hall and on CD. Based upon the samples presented, student work appears to be a balance of print, web, video and other multimedia applications. In general, the skills are modestly evolved in the context of a BFA program. Average work was displayed, reflecting an acceptable understanding of the professional dimensions of the discipline, as well as efficient approaches to traditional media and materials. However, where students have chosen to incorporate free-hand or digital drawing as the focus of a finished presentation, the drawing is weak. This is evidence of the need for greater attention to general drawing within the department curriculum as a whole and to the development of drawing skills (traditional and digital) to better serve students in the graphic design program. Student work exhibited an emphasis on typography and the acquisition and filtering of images. The creative application of typography and imagery that is totally original, that is, did not emanate from sourced material, was underwhelming, with the exception of a small sampling of award winning work from a sampling of recently completed packaging assignments. This work reflected an array of assignments that demonstrated the development of technical skills and conceptual exploration. It revealed the student’s understanding of contemporary issues in design and a well-developed ability to discern and create works of design that were very strong in both content and execution.

5. Development of Competencies: Standards for general content and competency appear to be met, with particular recommendations for the design specialization.

The Department of Art has an open admissions policy in foundations and the lower division courses, but allows professional programs like Graphic Design to apply admission to the major through a portfolio review that takes place after successful completion of Typographic Design and Word and Image.

After the initial core, design students complete a breath of studio-based courses and then follow an articulated curriculum. As reflected in the Academic Map, the curricular structure reflects a broad array of courses that build upon the development of technical skills and conceptual exploration. It appears students gain functional competence with principles of visual organization and conceptualization, knowledge of techniques, and familiarity with artists/designers and major movements in Western and non-Western cultures.
The work on the whole showed modest progression from one course to another. The curriculum appears to be coordinated with each successive studio course, building on both the previous studio and history courses offered. It was challenging for the team to determine the level of work and student progress within the curriculum. It appears that advanced students take a few increasingly challenging courses leading to more focused academic and artistic directions. A modest amount of work reflected an array of assignments that build upon the development of technical skills, materials and conceptual exploration. Despite the lack of natural light in some physical surroundings, and no dedicated studio space for students, there was strong evidence that the graphic design program is an area of strength within the department. The team found the students to be highly motivated, complimentary of their faculty, very supportive of the department, and pleased to be a student at MTSU.

6. Overall Effectiveness: Portfolio reviews with an emphasis on critique, provided by faculty, appear to be effective evaluation methods for student success and advancement. The team observed that the essential competencies appear to have been met for the BFA degree, however, as a professionally described program, the current BFA title/professional degree standards might not be appropriate for this program based upon NASAD criteria regarding professional BFA degrees. While described in the Self Study Report as a professional degree for those who wish to work professionally as artists in art-related fields or work toward a graduate degree, students are also required to explore at least three disciplines outside of their major and minor. This gives the individual, the opportunity to experience a wide range of formats for the making of art. As such, students are required to complete nine credit hours in studio art and nine hours in an Art Cognate. Synthesis of early knowledge may be more sublimated individually in the holistic nature of this teaching approach such that the progression from project to project over the four-year curriculum may not be obvious. It appears the BFA in Graphic Design does not currently manifest a clear progression and concentrated program of study that prepares students to enter the competitive field of Graphic Design towards professional expectations as described in the NASAD Handbook, the professional undergraduate degree in a visual art specialization is structured to provide in-depth, formal education that will prepare students for entry into professional practice or advanced, professionally oriented study upon graduation (NASAD Handbook 2014-15, X.). The program may currently prioritize a way of working and thinking that aspires to a clear visual trajectory, however, in its current structure, the conceptual complexity and maturity often seen from in-depth professional programs was not apparent to the team.


The institution appears to meet the standards as specified in this area.

Bachelor of Science – 4 years: Interior Design

The Department of Human Sciences offers a four-year Bachelor of Science degree in Interior Design. As published, the Interior Design program meets the requirements for Allied membership in the American Society of Interior Designers and Affiliate membership in the International Interior Design Association, and has been accredited by the Council for Interior Design Accreditation since 1997.

The Interior Design program was not included in the Self Study. Review of the program’s self study submitted for re-affirmation of CIDA accreditation, as well as a meeting with the program coordinator, and an opportunity to tour the facilities, inspect equipment and available technology,
and see all levels of student work, including project portfolios, led the team to conclude that the program appears to be in compliance with NASAD Standards.

Based upon a review of the Interior Design Academic Map, the studies in the major area, supportive courses in art and design, and studies in visual arts/design histories total at least 65% of the curriculum. Students are strongly encouraged to participate in internship or co-op programs. The remaining degree requirements are comprised of general studies. The present curricular structure and credit hour distribution, including the competencies covered in the specialized courses in interior design and the professional core in Human Sciences, art, and business, appear to be consistent with NASAD guideline statements. Overall, through interviews, and a review of studio work, client-based and collaborative projects, project notebooks, and record of professional job placement, the team concluded that the results of the program appear to meet NASAD Standards.

Based upon information gathered during the site visit, preparation for entry-level professional practice in Interior Design is evidenced by:

- The credentials of the four, full-time faculty are qualified through education, examination, and experience.
- Access to appropriately equipped labs and technology necessary for the execution of design solutions.
- Focused, clear, and professionally appropriate goals for successful student learning and entry into the profession.
- Controlled enrollment and a cohort model of admission—eighteen students admitted per year. Students must attain a minimum grade of C (2.00) in all prerequisite, General Education, and Interior Design courses and a 2.50 GPA overall.
- Opportunities for field research and experience supported by client-based and team production projects, internships and co-op programs with professional and industry groups.
- A Resource Room with an excellent collection of materials and functional properties appropriate to the specific curricular being offered and necessary for the execution of residential and non-residential design solutions.
- Opportunities for students to become oriented to the working profession supported by the “Lunch and Learn” talks every month with vendors and exposure to Nashville’s progressive design connections in residential, healthcare, hospitality, office and government interior design jobs.

The institution is encouraged to submit a copy of the CIDA Self Study and three transcripts of students completing the B.S. in Interior Design in the Optional Response. The transcripts should be properly coded and correspond to a curricular table prepared in NASAD format.

**OTHER: SPECIFIC CURRICULA:** MTSU Undergraduate Degree Programs that Appear Eligible for Commission Review:
DEPARTMENT OF HUMAN SCIENCES

Bachelor of Science – 4 years: Textiles, Merchandising, and Design (Apparel Design)

As described in the MTSU 2014-2015 Undergraduate Catalog, the Department of Human Sciences offers a major in Textiles, Merchandising, and Design that leads to entry-level career opportunities in fashion-related industries and requires the selection of one concentration from the two available: Apparel Design and Fashion Merchandising. The catalog copy indicates that the Apparel Design concentration allows the student to prepare for entry-level positions in the growing areas of fashion design, pattern making, and apparel manufacturing. In addition to the concentration, an eighteen-credit hour minor is required. The required minor may be in art, entertainment arts design, entrepreneurship, French, Spanish, or any area of mass communication study.

Based upon a review of the degree title, course descriptions and academic map (suggested four-year schedule of courses based upon degree requirements), the program appears to have significant art/design and art related content equal to 25% of the total curriculum. The team did not have an opportunity to discuss the apparel design concentration with the program coordinator of the Textiles, Merchandising, and Design Program during the visit, but offers the following assessment based upon information provided in the MTSU 2014-2015 Undergraduate Catalog. It appears the apparel design concentration includes: 51 credits (42.5%) in art/design and related study; 6 credits in art/design history (5%); an 18 credit hour minor (15%); and an open elective (2 credit hours). The remaining degree requirements are comprised of HSC courses and general studies selected from communication, history, humanities/fine arts, mathematics, natural sciences, and social/behavioral sciences categories.

Assessment of Catalog Information

http://www.mtsu.edu/programs/fashion/

The following courses appear to integrate the visual and technical aspects of wearing apparel to produce products and services. The curricula to accomplish this purpose that meet NASAD Standards are indicated below: (NASAD Handbook 2014-15, X.D.)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>TXMD 1110</td>
<td>Basic Design</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 1170</td>
<td>Introduction to the Fashion Industry</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>TXMD 2110</td>
<td>Fashion Forecasting</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>TXMD 3110</td>
<td>Fashion Promotion</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>TXMD 2180</td>
<td>Textiles I</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>TXMD 2181</td>
<td>Textiles Lab</td>
<td>0</td>
<td>lab</td>
</tr>
<tr>
<td>TXMD 3120</td>
<td>Textiles II</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 3200</td>
<td>Clothing I</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 3220</td>
<td>Patternmaking I</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 3300</td>
<td>Clothing II</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 3320</td>
<td>Patternmaking II</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 3370</td>
<td>Fashion Illustration I</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 4140</td>
<td>Apparel Manufacturing and Sourcing</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>TXMD 4220</td>
<td>Computer Aided Apparel Design I</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 4320</td>
<td>Computer Aided Apparel Design II</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 4370</td>
<td>Fashion Illustration II</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>TXMD 4400</td>
<td>Fashion Product Line Development and Merchandising</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>
Art and Design History
ART 1030 Art Appreciation 3 credits
TXMD 4180 History of Fashion 3 credits (survey of clothing and design from ancient to modern periods)

Senior-level experiences in applying design knowledge and skills beyond the classroom
TXMD 3110 Fashion Promotion: Emphasis on advertising, visual merchandising, special events, and fashion show production.
TXMD 4400 Senior capstone course that requires application of skills and knowledge gained in the major coursework in a realistic industry context. Students create an original product line in a team environment; design, construct, market and merchandise product line, and enter into a juried competition and/or sell through a retail outlet.

As suggested above, although the degree emphasis in Apparel Design appears to include content similar to NASAD essential competencies, experiences and opportunities, it does not meet the distribution of course work for the professional baccalaureate degree, either BFA or BS in Design. The current curricular structure and guidelines deviate from the norm recommended for a BFA degree and exceeds the norm for a liberal arts degree.


COLLEGE OF MASS COMMUNICATION.

The Self Study did not include the Bachelor of Science programs in Visual Communication, New Media Communication, Photography, Animation, Video and Film Production offered through the College of Mass Communication at Middle Tennessee State University.

The team did not have access to curricular tables or transcripts, but offers the following assessment based upon course descriptions and academic maps provided in the MTSU 2014-2015 Undergraduate Catalog and Web sites, in meetings with administrators and advisors in the College of Liberal Arts, and a comparison of all applicable standards and guidelines for each degree program as specified in the NASAD Handbook 2014-15. Rules of Practice and Procedure, Part II, Section 3, A.C.D.E.F. the Commission reviews all eligible programs of study in a field or specialization of art or design, irrespective of their title or administrative location.

To assist the team in clarifying the purpose and intent of programs that appeared to have a core of art or design knowledge and skills, the team was advised to contact the Manager of the College of Mass Communication Student Success Center. Unfortunately, time and schedules did not allow for this meeting to take place while the team was on campus.

MASS COMMUNICATION, BACHELOR OF SCIENCE DEGREE PROGRAMS
Reference: http://www.mtsu.edu/provost/accreditation/massComm_bs.php
The Bachelor of Science in Mass Communication is accredited by The Accrediting Council on Education in Journalism and Mass Communication (ACEJMC).

**Bachelor of Science-4 years: Mass Communication (Visual Communication)**

**Purpose Statement**

MTSU students enrolled in this concentration learn how to work with the technology used in both digital and print publication, while also studying theories and practices of visual communication. Topics range from traditional typography to digital design. The main emphasis of the visual communication program is on publication design, including print and interactive media that deliver information, opinion, and entertainment via newspapers, magazines, books, newsletters, brochures, websites, and mobile apps. Those who have career interests in communicating visually can find a starting place in MTSU’s School of Journalism. [http://www.mtsu.edu/programs/visual-communication/](http://www.mtsu.edu/programs/visual-communication/).

Based upon an assessment of course descriptions, possible professional pursuits (book designer, graphic artist, graphic designer, illustrator, editorial artist, editorial designer) and employers of MTSU alumni, it appears the program involves visual expression, text/image interaction, visual aesthetics, history of visual communication and media production, although the concentration also includes special topics in journalism, advertising, public relations, and visual communication focusing on practical applications.

Course descriptions claim graphic design content using terms such as: visual elements and design, basic typography, art and illustration, photography, theory and practice of color reproduction, diverse design images, informational graphics, contemporary graphic design technologies and history of visual communication related to journalism and visual media from the printed to the digital.

It should be noted that in reference to NASAD *Handbook 2014-15*, II.I.1.g., Published Materials and Web Sites, the Liberal Arts advisors mentioned the confusion created by the titles and descriptions of the Department of Art graphic design program and the Mass Communication visual communication program for current, as well as prospective students.

The curricular structure includes two minors, one for eighteen credit hours (six courses), the second for fifteen credit hours (five course). Minors intended to complement studies in visual communication were not included in catalog information. If the choice of minors is selected from any of the School of Journalism’s concentrations, the percentage for art/design study may be higher and would cover areas of visual arts practice by NASAD Standards.

The team was unable to discern from the Academic Map and course descriptions the contact hours required for in-class studio time and work outside-of-class.

More information clarifying the two items listed above, documentation of compliance with NASAD Standards and Guidelines for a major in Communication Design and three transcripts of graduates with a concentration in Visual Communication may be provided in the Optional Response and supported by revised publications and Web sites. ([NASAD Handbook 2014-15](http://www.mtsu.edu/programs/visual-communication/), X.C; VIII.A.6, VIII. B. & C. and Appendix II.A. NASAD Advisory Statement on Design Curricula in Higher Education)
DEPARTMENT OF ELECTRONIC MEDIA COMMUNICATION
The Department of Electronic Media Communication offers the Bachelor of Science degree with a major in Mass Communication in the following concentrations:

B.S. – 4 years: Mass Communication (New Media Communication)
References: http://www.mtsu.edu/programs/new-media/
             NASAD Handbook 2014-15, IX. C. Digital Media

B.S. – 4 years: Mass Communication (Photography)
References: http://www.mtsu.edu/programs/photography/

B.S. – 4 years: Mass Communication (Animation)
References: http://mtsu.edu/programs/animation/
             NASAD Handbook 2014-15, IX. A. Animation

B.S. – 4 years: Mass Communication (Video and Film Production)
References: http://mtsu.edu/programs/video-production/
             NASAD Handbook 2014-15, IX.E. Film/Video Production

ASSESSMENT BASED UPON MTSU CATALOG AND WEB SITE INFORMATION

Purpose Statement. Department of Electronic Media Communication
To prepare students to work in all forms of electronic or digital media content. The EMC Department blends communication skills, creativity, critical thinking, and new technologies to help students learn how to navigate a world that has evolved beyond the traditional. (http://www.mtsu.edu/emc/).

Facilities
The EMC Department strives to provide hands-on learning experiences whenever possible. Facilities include a 40-foot high definition mobile television production lab, a 3,000 square foot TV/film studio with a high definition control room, a robotic studio and control room with virtual sets, video editing facilities, and animation lab, traditional and digital photography facilities, a student-run FM radio station with its own fully-equipped studio and control room, as well as a variety of cameras, lighting, and other field production equipment. The Baldwin Photographic Gallery, which exhibits the works of renowned photographers, students, and faculty, resides in the department.

Specific Curricula
4.a. The New Media Communication program offers opportunities to prepare for the career possibilities that grow out of today’s technologies. From convergence media/journalism to online and mobile app design and multiplatform interactive productions, majors tackle the many skills necessary to turn text, graphics, audio, and video into a complete package. http://www.mtsu.edu/programs/new-media/

The team compared the title and required course descriptions for the New Media Communication program with NASAD Standards for majors in or based on electronic media (NASAD Handbook 2014-15, III. J., items 1.a.b. and 2.a.b. and Section IX.C. Digital Media.). Based upon information provided in the undergraduate catalog for the New Media Communication program, if the required new media communication course content is focused on the development of skills of qualitative and quantitative social science research in the areas of mass communication processes,
not in which digital technology serves as the primary tool, medium, or environment for visual work, it seems the program would not be under the purview of NASAD. However, there is a subtle distinction here. Some of the required EMC courses combine lecture and lab focused on skills used in producing, directing, and production of creative presentations for print and online media. And, it appears students may select courses from specialty “A” or “B”, which may deal with visual form-making and media production. The Academic Map, although titled Digital Media Communication, shows a required art minor (18 credit hours/6 courses) primarily focused on graphic design technologies and interactive design content, which is consistent with NASAD Standards. Based upon this assessment, the EMC courses and art minor courses for the concentration appear to total more than 25% of the program and would be considered eligible for review under NASAD protocols. (NASAD Handbook 2014-15, Rules of Practice and Procedure, Part II, Article I, Section 3, items A.C.D.E.F.).

For compliance with NASAD Standards and Commission review the following information and documentation are needed and may be provided in the Optional Response and supported by current publications, degree plan, and Web site.

2. Three transcripts of graduates completing the concentration in New Media Communication (“Digital Media Communication”)
3. An explanation clarifying the presence of the title “Digital Media Communication” which appeared on the Academic Map; and
4. The current status of the required eighteen credit hour art minor.

4.b. The **Photography** program, a concentration in the Electronic Media Communication Department, is designed to help students see the world in new ways and capture what they see as photojournalists, commercial photographers, or as artists. The program prepares students to explore both fine art and digital news photography for future career paths. Majors can train toward work in the media, in commercial settings, or in artistic pursuits. As published in the MTSU 2014-2015 Undergraduate Catalog, some potential professional opportunities include artist, creative/art director, digital imaging, fashion or food photographer, freelance photographer, gallery curator/owner, portrait photographer, videographer, etc. http://www.mtsu.edu/programs/photography/

**Team Assessment.** Based upon a review of the Photography academic map and catalog course descriptions, it appears over 25% of the program content is consistent with NASAD Standards as specified in the Handbook for a program of study in Photography.

In order to assess compliance with NASAD Standards, more information is needed. Documentation of compliance with NASAD Standards and Guidelines for a major in Photography and three transcripts of graduates with a concentration in Photography may be provided in the Optional Response and supported by revised publications, degree plan, and Web sites. (NASAD Handbook 2014-15, IX.L.).

4.c. The **Animation** program, a concentration in the Electronic Media Communication Department, helps students learn how to bring their ideas to life on the screen. Students learn basic animation and then progress through advanced digital tools and techniques used by Hollywood animation studios for major motion pictures and video games. This program provides students the opportunity to prepare for careers in character animation, motion graphics, and visual effects. http://mtsu.edu/programs/animation/
As published in the *MTSU 2014-2015 Undergraduate Catalog*, examples of career possibilities include animator for film, TV, and video games; motion graphics artist; video game production artist; visual effects artist for film and video; 3D modeler, etc. and employers of MTSU alumni are consistent with the purposes of the program.

**Team Assessment.** Based upon a review of the Animation academic map and catalog course descriptions, it appears studies in animation comprise at least 25% of the program; supportive courses associated with animation (visual arts, design, digital media, photography) appear to comprise 17.5% and 34% of the total is general studies. It was not evident to the team that the program included a functional understanding of the history of animation and a supervised senior capstone project centered on the creation of animation art in one or more of its various forms. The structure of the concentration includes up to 9 additional elective hours that may be taken in the College of Mass Communication and a description for EMC 3120 and EMC 3130 was not included in the course information. Without access to this information, it was not clear if the college and department have taken steps to ensure that these essential competencies and opportunities are covered. And, depending on the course content, the total percentage for the curricula to accomplish the purpose of the animation concentration may be higher.

On the whole, it appears this program covers similar areas of animation study and practice by NASAD Standards and would be considered eligible for review under NASAD protocols. (NASAD Handbook 2014-15, Rules of Practice and Procedure, Part II, Article I, Section 3, items A.C.D.E.F.).

In order to assess compliance with NASAD Standards, more information is needed. Documentation of compliance with NASAD Standards and Guidelines for a major in Animation and three transcripts of graduates with a concentration in Animation may be provided in the Optional Response. Information may be supported by current publications, degree plan, and Web site. (NASAD Handbook 2014-15, IX.A.).

**4.d. The Video and Film Production** program, part of the Electronic Media Communication concentration, *combines single camera and multi-camera productions providing a strong foundation and offering preparation for a broad range of film and video opportunities*. *Production involvement includes conceptual development, pre-production planning, proposal writing, script writing, shooting on set and on location, and editing. This program is ideal for students interested in creating film and video content of all types—such as feature films, television, concerts and music videos, sports, reality TV, documentary films, educational videos, and marketing videos.* [http://mtsu.edu/programs/video-production/](http://mtsu.edu/programs/video-production/)

On-line information states that students who choose to specialize in video and film production take courses that offer preparation for careers as cinematographer, filmmaker, freelance video and film producer, documentary filmmaker, etc. And, examples of employers of MTSU alumni appear to be consistent with the purposes of the program.

The course descriptions provided for EMC 3140 and EMC 3150 in the current undergraduate catalog emphasize the actual production and directing of video material and techniques of video field production: editing techniques, coverage, lighting, sound, and graphics. It appears the program requires a two-semester, supervised production project during the senior year. The sequence of courses on the academic map includes 40 credit hours of open electives, six credits of EMC electives and nine credit hours of mass communication electives.
In the absence of a detailed academic curricular table listing the specific requirements for this concentration, the team was unable to determine the number and sequence of courses to fulfill the concentration.

In order to assess compliance with NASAD Standards, more information is needed. Documentation of compliance with NASAD Standards and Guidelines for a major in Film/Video Production and three transcripts of graduates with a concentration in Video and Film Production may be provided in the Optional Response. Information may be supported by current publications, degree plan, and Web site. (NASAD Handbook 2014-15, IX.E. Film/Video Production.)

3. PERFORMANCE/EXHIBITION

The two primary exhibition venues for exhibiting and viewing visual art are the Todd Art Gallery (main gallery) and the TAG 210 (student gallery), both located on the second floor of the Todd Hall building. The operational philosophy of the Todd Art Gallery is to support the department’s curricula with a clear mission to provide a forum that promotes education and discourse by bringing artists to campus and presenting work by faculty and students. The Murfree Gallery provides off-site exhibition opportunities and serves as an important venue to extend the mission of the gallery beyond the department and campus community.

The Gallery is staffed by a full-time coordinator (director) and preparator, who also supervises the woodshop. Involvement of faculty in recommending exhibitions is through the Gallery Committee. TAG 210, a dedicated space for student exhibitions, is overseen by the Student Gallery Committee consisting of elected student representatives from each area of the department. The gallery director chairs the SGC with oversight provided by a faculty advisor and the gallery preparator.

The calendar includes five major exhibitions a year and reserves five weeks at the end of each semester for the senior-level art and graphic design majors and juried work from the Student Art Association and AIGA student chapters. The gallery is host to national/international exhibitions to include 12x12: A National Exhibition of Small-Scale Works of Art, an international sculpture competition and a national graphic design competition. Each exhibition rotates on a three-year cycle. As part of the annual calendar, the Gallery Committee invites professional artists to campus and a number of MTSU alums for lecture and workshop activities. The exhibition program appears to be a logical extension of the curriculum, and as such, provides opportunities for students to display their work to faculty, peers, and the campus community. Gallery programming also exposes students to new ideas and questions about the nature of art and provides a venue for gaining other insights into their chosen profession.

The institution appears to meet standards in this area.

4. ART/DESIGN STUDIES IN GENERAL EDUCATION

In fulfilling the MTSU mission, the Department of Art offers two general education courses, Art Appreciation and Art Survey II. It is noteworthy to mention that the faculty is particularly sensitive to the content of the art appreciation course and continues to make the course more pertinent to the needs and interests of the general student. The latest course revision included the development of a common syllabus and course objectives.

The foundation courses introduce majors and non-majors to core concepts and skills of the visual arts. The art history program offers its courses to majors and non-majors and art minors are
offered in art and art history. Non-majors may enroll in lower division art classes with permission of the faculty member teaching the course. Book arts and letterpress classes are available to students enrolled in other degree programs, such as English, History, Fashion Merchandizing, Interior Design and Mass Communication.

The institution appears to meet the standards in this area.

O. Art Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections

Although not extensively covered in this section of the Self Study, based upon campus meetings and a review of institutional planning documents, it was evident to the team that the administration uses planning processes in an active manner to enhance its academic quality. MTSU’s mission is student success, a commitment that is a central goal in the Academic Master Plan, *Building on the Blueprint for Excellence, 2007-2016* and the recent publication, *Quest for Student Success, 2013-2016*. It appears the Department of Art’s purpose and commitment to student success is tightly connected to the three goals outlined in the Academic Master Plan: 1) enhancing academic quality; 2) nurturing a responsive student-centered learning environment; and 3) establishing mutually beneficial partnerships.

In the area of evaluation and assessment, it appears regular, systematic attention is given to evaluating student learning outcomes for all art programs, the results of which are submitted in TK20 and reviewed by the administration. A plan to meet threshold criteria for the department’s low producing art history major is filed in the MDP, Section III: Program Productivity Report. Various mechanisms are in place to assess competency development in all programs, beginning with the Studio Portfolio Review used by faculty to monitor student outcomes in the foundation program and to correct weaknesses in the curriculum. An overall program assessment for art education includes practicum teaching, portfolio development and the Praxis examination; for art history, evaluation of core theories and methodologies, critical thinking, and visual analysis is through the required senior thesis paper and field exam; studio uses the senior exhibition to review the extent of SLO achievement in technical skills, conceptual ability, problem solving/innovation, portfolio of work, and effective written communication. Graphic design outcomes and program results are measured through the required senior project. As provided in the MDP, Section III, curricular adjustments based upon assessment results appear to be minor or are in progress. Student evaluations of teaching and annual faculty performance evaluations are essential to the tenure and promotion process and to the continuous improvement of the teaching and learning environment.

Overall, it appears academic assessment is a broad based process that includes examination of a wide range of qualitative data and documentation. The team encourages the department to focus more attention on quantitative data that can be analyzed and organized. Composite results gathered from retention reports by major over time, graduation rates, internship and student teaching evaluations, and alumni surveys would assist the art/design unit in assessing whether or not its goals and objectives are being achieved. In turn, this information would be helpful for making decisions pertaining to staffing, specific programs and services, and present and future operational conditions.

Projections
There is evidence to support that enhancing the teaching and learning environment for students is at the forefront of the institution’s academic planning efforts. An indication of the key issues facing the art department is the alignment of its faculty and staff needs, investment in equipment and technology, curricular enhancements, and new degree program development with the institution’s academic strategic goals and finances (Self Study, pp. 43-45).

Embarking on bold plans for adding undergraduate and graduate programs, improvements in marketing and student/transfer recruitment, increasing support for faculty professional development, and the projected size and scope of the art history and studio degree programs will rely on a more focused set of goals, strategies, and time requirements and its realistic potential for enrollment growth and resources available. To be effective, short and long-term planning efforts should link the department’s priorities with MTSU’s strategic goals outlined in the Academic Master Plan and Quest for Student Success.

2. **Completeness and Effectiveness of Self Study**

   There is considerable wisdom and talent among the faculty, which could effectively be brought to bear in the futures planning process. Faculty had opportunity for input in evaluating their degree program and the department’s SLO document, and provided information for the faculty data reports. The chairperson compiled all information and prepared the Self Study with the assistance of the Executive Aide. The major issues to be addressed by the Department of Art are clearly indicated in the Self Study and were reiterated in team meetings and discussions with the administration, faculty, staff, and students. Though faculty had participated in the Self Study process, some had not read the finished document. For departmental planning processes to be effective and to make the viability and effectiveness of its projections useful to the college, broader participation by all members of the department should be established. Further, communication of the results of these planning processes, such as the Self Study, would help create a culture of evidence, a climate of collegial participation, and a shared investment in the future direction of the Department of Art.

The institution appears to meet standards in this area.

**P. Standards Summary**

1. The institution appears to meet the NASAD Standard in the short-term, but financial resources may not be sufficient to ensure continued operation of the department and its programs for the projected period of accreditation. (NASAD *Handbook 2014-15*, II.C.1.c.).

2. As specified in the NASAD *Handbook 2014-15*, II.E.2.a.(2), the institution does not appear to have published definitions of any faculty classifications in use by the institution, (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

3. As specified in the NASAD *Handbook 2014-15*, II.E.6.a.(1)(c) and (2), in reference to class size and time required to accomplish the goals and objectives of studio-based courses, the reduction of scheduled instructional time appears to have had an impact on faculty attention to individual student work required during class time. Status of progress made in discussions with central administration should be included in the Optional Response.
4. As specified in NASAD *Handbook 2014-15*, I.I.E.9.a, the institution does not appear to have adequate support staff to manage facilities, maintain equipment and technology, and supervise students using the woodshop.

5. Specifically, plans/efforts to address 1) studio facilities and technology allotted to art education; 2) dedicated workspace for graphic design majors other than scheduled class time; 3) lack adequate storage and workspace for 3D Design instruction in Todd Hall, room 127. (*NASAD Handbook 2014-15*, II.F.1.b.and c.)

6. The institution does not appear to have budget provisions for adequate maintenance and improvements to the Todd Hall Gallery space and technology related to exhibition programming. (*NASAD Handbook 2014-15*, II.F.1.d.).

7. The facility appears to be adequate and appropriately specialized to support all curricular offerings in the short-term, but it is not clear if budget provisions will be sufficient to sustain the ongoing maintenance, repair, and replacement of capital equipment and technology during the projected period of accreditation. (*NASAD Handbook 2014-15*, II.F.1.d.e.)

8. The institution appears to meet the standards of Health and Safety with the possible exception of specific plans and adequate resources for the supervision of the woodshop, ongoing repair and replacement of technology and specialized equipment, ventilation treatments appropriate to painting and 3D design facilities; lighting, adequate storage and workspace for 3D Design, safety glasses/goggle policy, and storage of glaze and clay materials. (*NASAD Handbook 2014-15*, II.F.1.e.g.i.)

9. It is not clear how the institution meets NASAD standards for library (NASAD *Handbook 2014-15*, II.G.3.a (3) and II.G.7.a.b.(2)).

10. It is not clear how the institution meets publication standards (NASAD *Handbook 2014-15*, II.I.1.b.(3); II.I.1.c.; II.I.1.j.k; IV.C.2.b.c.d.e.f.g.).


12. Regarding the Bachelor of Science—4 years: Art Education, there appears to be inconsistencies found in reporting the number of hours required for the degree. Clarification and updated catalog copy may be provided in the Optional Response (*NASAD Handbook 2014-15*, II.I.).

13. Regarding the Bachelor of Fine Arts—4 years: Art (Ceramics, Painting, Printmaking, Sculpture), more information and documentation is needed to complete the evaluation of competency development in advanced level work for the concentrations in ceramics, painting, printmaking and sculpture and may be provided in the Optional Response in the format recommended in the Visitors’ Report.

14. It is not clear that all programs under NASAD purview have been submitted for review. (*NASAD Handbook 2014-15*, Rules of Practice and Procedure, Part II, Article I, Section 3.)

**Q. Overview, Summary Assessment, Recommendations for the Program**

**1. Strengths**
• A strong core of full-time faculty and lecturers who are engaged in their respective professions, dedicated to teaching and to the success of their students.
• Articulate, thoughtful students, involved in their program of study, who were very supportive of the faculty.
• The Andrew L. Todd Hall, at its best, provides for an active, welcoming community that supports the department’s educational mission.
• Leadership evidenced by the department chairperson who is supported by the faculty, staff, students and dean.
• A very capable and experienced Executive Aide who manages many of the operational aspects for the Department of Art.
• A rich array of opportunities for study in the arts for both majors and non-majors.
• Beneficial collaborations and public service projects that enrich student learning and success through experiential activities.
• A commitment to enhancing student learning through appropriate technology and to ensuring that students receive access to and training in how to use technology effectively.
• As an active partner in the academic mission of the university, the Walker Library provides collections, instructional services, and learning/information resources that are appropriate to support the purposes and composite curricula of the Department of Art.
• An administration that uses planning processes in an active, focused manner to significantly improve the educational experiences and success rates of MTSU students.

2. Recommendations for Short-term Improvement Beyond Threshold Compliance with Accreditation Standards.

Health and Safety
• Adopt a standard health and safety policy for studio and art education to include applicable policies and scheduled training in all course syllabi and have on file a complete chemical inventory list and documentation of department safety training.
• Consider providing “emergency red phones” in the studio areas, in particular, sculpture, ceramics, printmaking, and painting.
• Continue to work with the EHS Associate Director to address the health and safety issues identified in the Self Study Report and during the campus visit.
• Further attention should be given to enforcing good housekeeping procedures, in particular the private painting studio spaces.

Curricular planning
• Continued attention to including more opportunities that are truly collaborative and project-based, especially across the studio disciplines.
• Also, consider adding B.A. and B.S. degrees in art and design aimed toward breadth of experience and understanding rather than professional specialization.
• Retain the BFA in studio and graphic design for those students who show aptitudes and prospects for success.

Retention
• It is recommended that the department collect, analyze and use retention and graduation data to monitor student retention and progression from first year through graduation. Based upon careful analysis of data, continue to improve curricula, policies and practices that encourage and support student success.

Strategic Enrollment Management
• It is suggested that the department and college develop specific strategies focused on achieving an appropriate balance of enrollments in particular, art history and the studio concentrations. The department, in conjunction with university-wide efforts, should examine its realistic potential for enrollment growth with focus on strategies beyond market forces. For example, a suite of communication pieces that appeal to prospective students, i.e. student, faculty and alumni achievements, access to state-of-the-art equipment and technology, internships, project-based learning opportunities, study abroad, etc.

• As suggested during the campus visit, instead of printed pieces, post to the Web Site authentic stories of the department’s current students and graduates of the degree programs.

• With the announced Tennessee Promise providing tuition-free community or technical college admission to all state residents, seek ways to increase the number of transfer applications. It is recommended that the department, with university support, develop statewide articulation agreements with other schools to assist students in transferring community or technical college credits into higher-level academic institutions such as Middle Tennessee State University.

• Suggested curricular enhancements for Art History would be to increase the number of courses related to professional fields and business practices associated with art history. The addition of new courses, such as a business cognate and/or several courses in curatorial studies, plus opportunities to study abroad and teaching a survey course for honors students would attract new students by providing an increased understanding of the opportunities and the various professionals fields associated with the discipline of Art History.

Space Utilization and Program Enhancement

• The department should take steps to review spaces under its control to reinforce curricular objectives, in particular the concerns noted in the Self Study and Visitors’ Report for the 3D design studio, art education, graphic design and the Todd Art Gallery.

• Opportunities and issues related to the Todd Art Gallery are well documented in the Self Study Report, including a plan to renovate the space. The team sees an important opportunity to review the plan with the administration, not only as it relates to the goals and aspirations of the department, but the potential it has for greater public impact and visibility for the department, college and institution.

• The team noticed that the entire building presented an opportunity to provide more public visibility for the art department by showcasing the work of students. Students meeting with the team indicated they would like more exhibition venues and this might be a project undertaken by the Student Gallery Committee.

Evaluation and Assessment

• While means for assessing undergraduate students occurs and is reported annually, the department is encouraged to demonstrate how the results from its evaluations are being used for program improvement. The data analysis would also assist the department in assessing whether or not its objectives are being achieved. Other sources of assessment data would be a freshman gateway course, senior portfolio review (suggested by the studio majors), juried shows, and capstone projects. A system of alumni tracking for sharing accomplishments and career stories would be an approach for gathering both qualitative and quantitative data. Sharing these authentic stories with prospective students would also enhance the department’s recruitment efforts.

• It is recommended that the faculty and staff build upon the Self Study process and Self Study Report as a guide for further goal setting and program development. Engage the full-time faculty in a discussion of the department’s vision for the future and review goals in areas that will have
the most impact in fulfilling the department’s mission and in alignment with the institution’s Academic Master Plan, 2007-2017 and Quest for Student Success, 2013-2016.

Planning

- The team understands that base budgets have been flat for a number of years and this lack of resource predictability will make it difficult to engage in planning and to respond to emerging possibilities. Given the budgetary climate, faculty will need to engage in conversations realizing a need for flexibility and agility. The team suggests that the department chair appoint area coordinators representing foundations, studio, design, art history, and art education to develop a strategic plan that builds upon the MSTU Academic Master Plan goals and strategic directions.

- An outcome of this planning process might provide a major opportunity for the department to design faculty searches that would result in greater curricular flexibility and fill the gaps identified in the Self Study Report.

Schedule and Class Meeting Times

- It appears the standard class meeting time was revised in 2011 to offer general education courses at times that help students avoid “course bottlenecks” and stay on target to graduation. While this change may work well for liberal arts majors, the team repeatedly heard from faculty and students unanimous support for returning to the original contact time for studio classes. Although the department was selected to “pilot” this new schedule, the conversion is now in its third year. A productive initiative is to seek alternatives to scheduling studio-based instruction with the dean and central administration.

Assessment and Alumni Tracking

- It is recommended that the Department of Art develop a more formal process of alumni outreach and tracking, which would provide reliable data and information to the public concerning the achievement of its purposes and be an important indicator of the program’s overall effectiveness.

Curricular Opportunities

- Continued attention should be given to enhancing opportunities for cross-disciplinary projects within the department and experiential learning opportunities with businesses, schools, cultural and community organizations.

- Continued attention should be given to exploring alternative degree pathways for students who do not meet candidacy requirements for the Bachelor of Fine Arts, in particular creating a Bachelor of Science in Graphic Design and a Bachelor of Arts in Art. Because the curricular structure of a liberal arts degree includes a significant elective component, the department should increase its attention to advising students in the selection of courses and/or supportive minors. Published materials must clearly articulate the differences between the purpose and requirements for the liberal arts degree and for the professional undergraduate degree in art and design.

3. Primary Futures Issues

Enrollment Growth

- As identified in the Self Study, declining enrollments is a major concern. Recruitment, retention, and new program strategies and enrichment opportunities in the discipline will need to be developed to achieve a critical mass of students taking sufficient coursework to ensure a coherent group of peers. In view of the state’s Tennessee Promise initiative, continued attention should be given to building linkages between higher education and community colleges and to make sure
that when students transfer, they can enter seamlessly into the program. This opens the discussion for creating new curricular pathways and delivery options.

- While the Report indicates that planning and evaluation are an ongoing process within individual areas, it appears there is a need for a more collegial discussion, analysis, and specific action steps to accomplish the goals and scope of each key priority presented in the Self Study document. Critical issues facing the unit include undergraduate enrollments and a need to stabilize the resources to support faculty research, marketing, publications, facilities, equipment, technology, and the Todd Art Gallery. To help the department during its continuing development, the team recommends that the faculty establish both short-term and long-range goals to include strategies, tasks, and a specific timeline for completion. The team also recommends a direct and on-going dialogue between the faculty and the dean in areas that will have a direct impact on resource allocation and development. To be effective, discussions must link priorities and projections with resources.

- The department should continue to examine the procedures for determining how the institution calculates faculty load, contact time, type of instruction, and credit allocation. The team is particularly concerned about the workload of the faculty and department chair and about the department having sufficient faculty and professional staff to support the department’s operations and program offerings. It appears, and as recognized by students, that the studio faculty spends precious time on onerous custodial tasks that might be better assigned to technicians. It appears that a comprehensive system for calculating the workload of full-time faculty needs continuing study.

4. Suggestions for Long-term Development
- The Self Study Report indicates recognition of areas that are key to achieving excellence amidst the challenges and opportunities projected during the next decade. The team could not state the future direction any more clearly than the department itself and acknowledges the critical importance of the identified areas of focus —recruitment, retention, alternative degree pathways, and finances— as a guide for further goal setting and development. The team recommends that the faculty, with input from staff, students, and alumni, continue to engage in a discussion of its vision for the future and to review short-term and long-range goals in areas that will have the most impact in better fulfilling the department’s stated mission and core themes.

- Continue to consider ways to form specific bridges to other curricula and departments with the College of Mass Communication and School of Human Sciences and elsewhere in the University as ways to broaden possibilities for interdisciplinary study and professional training, while still maintaining the focus and integrity of art, art history, art education, and graphic design curricular structures and current faculty resources.

- Consider strategic ways in which the college leadership team and department of art faculty can integrate their goals with the strategic initiatives set by the president and provost and university community at large. The department needs to link its requests for new resources to a strategic agenda that acknowledges institutional priorities while affirming issues valued by the faculty.