

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

Visitors' Report

Weber State University

Ogden, UT 84408

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27 February – 1 March, 2017

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Degrees for which renewal of Plan Approval and Final Approval for Listing is sought:

Ogden Campus

Bachelor of Arts - 4 years: Art (General)

Bachelor of Fine Arts - 4 years: Visual Arts (Graphic Design, Photography, Three-dimensional Media, Two-dimensional Media)

Davis Campus

Associate of Applied Science - 2 years: Interior Design Technology

Bachelor of Science - 4 years: Interior Design – Professional Sales

Degree with Plan Approval for which Final Approval for Listing is sought.

Ogden Campus

Bachelor of Fine Arts - 5 years: Visual Arts (Art Education)

Bachelor of Arts - 4 years: Art Education Composite

Degree for which renewal of Plan Approval is sought.

Ogden Campus

Associate of Arts - 2 years: Art (General)

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 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.

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

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Ms. Nasreem Bannerjee
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Prof. Mark Biddle
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Prof. Paul Crow
Prof. Scott Horsley
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Mr. Scott Sprenger, Dean, Lindquist College of Arts and Humanities
Mr. David Ferro, Dean, College of Engineering, Applied Science, and Technology
Mr. Bruce Bowen, Associate Provost for Enrollment Services
Mr. Eric Amsel, Associate Provost for Academic Programs and Assessment
Ms. Madonne Miner, Provost, Weber State University
Mr. Charles Wight, President, Weber State University

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The visiting team was able to visit all facilities in Ogden, to meet with a broad representation of students, staff, faculty, and administrators, and to enjoy the spectacular setting of Weber State University at the foot of the Wasatch Mountains.

A. Purposes

The Department of Visual Art and Design (DOVAD) is one of five departments in the Lindquist College of Arts and Humanities at Weber State University (WSU), a state-supported, comprehensive master's level university in Ogden, Utah. As part of its mission, Weber State University offers the most expansive set of undergraduate programs in the state of Utah, as well as associate and master's degrees, in liberal arts, sciences, technical and professional fields (http://www.weber.edu/universityplanning/Mission_and_core_themes.html). It serves primarily non-resident (that is, commuter) students from the northern portion of the state, about 50% of who (depending on how it is defined) are "first-generation" college students; it also has an open-admission policy, in conformity with the WSU mission, which stresses access, learning, and community (http://weber.edu/universityplanning/mission_vision_values.html).

The Department of Visual Art and Design describes its mission as providing a center for creative activity for students and the northern Utah region, which it does through its curricula, its Shaw Gallery exhibitions and programming, and its community engagement. It reviews its effectiveness regularly and has recently revised its foundations program to shape better the directions in which all majors progress (Institutional Self-Study, pp. 4-7; website: <http://www.weber.edu/artanddesign/WhyWSU.html>).

The institution and art/design unit include clear statements of purpose, which are reflected in their degree programs. Educational purposes are manifest and consistent with NASAD curricular standards, published on the WSU and DOVAD websites, and appear to guide institutional and unit decision-making, planning, and allocation of resources (NASAD *Handbook 2016-17*, II.A.1.a.-e.). The institution is historically and primarily dedicated to teaching/learning and service, while the scholarship and creative activity of its faculty members are encouraged by the reward system and supported by the institution through internal grants and the Office of Sponsored Research.

It appears that the institution complies with NASAD standards for purposes.

B. Size and Scope

In addition to its main campus in Ogden, Weber State University offers coursework and programs at seven other locations in this northern part of the state (names correspond to locations): in Morgan, Roy, Central Ogden, Downtown Ogden, Clearfield, Layton (Davis Campus), and Farmington. Introductory art classes are frequently offered on the Davis Campus (<http://www.weber.edu/wsudavis/>).

Enrollment at Weber State University has grown about 3.2 % over the past five years, for a total of some 26,000 students (Fall 2015 data: <https://nces.ed.gov/collegenavigator/?s=UT&l=5&ct=1&id=230782>), although 56% of students currently enroll only part-time (<http://www.weber.edu/AboutWSU/>). The Associate Provost for Enrollment Management attributes some of this growth to concurrent enrollment of high school students and foresees some enrollment increases due to a projected 2-3% growth in Utah high school graduates for each of the next 10 years (interview on-site, 28 Feb., 2017).

In the Department of Visual Art and Design, enrollments in its major degree programs have just about doubled since 1992, from 170 majors to 347 in 2015 (Institutional Self-Study, pp. 7-8; MDP, p. 143 – but note that in the MDP, p. 142 has been miscopied to repeat p. 141, so that the first part of section *II.B: Baccalaureate Degrees* is lacking). The 2016 HEADS report shows 316 majors in all baccalaureate programs and another 19 in the newly established Associate of Arts degree (MDP, pp. 111-113).

The DOVAD indicates that growth of full-time faculty has been only incremental, in contrast to growth in enrollment (Institutional Self-Study, p. 8), although its current ratio of students to full-time faculty– calculated at 25:1 – is only slightly higher than the advertised WSU proportion of 21:1, which apparently counts both full-time and part-time faculty (<http://www.weber.edu/IR/ffacts.html>). Re-calculating the ratio using both full-time (n=14) and adjunct faculty (n=22) in the DOVAD yields a ratio of 8.77:1, while using only full-time faculty, the ratio would be 22.6:1. This latter is still a higher ratio than those of the benchmark institutions cited in the Self-Study (p. 8), but it is unclear whether these benchmarks calculated using only full-time or full-time plus part-time faculty. In sum, the numbers in the DOVAD do not differ significantly from other comparanda within and outside the institution.

However, the Self-Study does point out that growth on the instructional side has come, with a single exception, in the form of adjunct/part-time hires. This pattern has impacted the unit by reducing the number of full-time faculty available for advising, committee work, and other non-teaching roles essential to the life of the DOVAD and the institution. This pattern also locks full-time faculty members into their particular disciplinary teaching assignments and limits the possibility of their participating in the foundations program required of all DOVAD majors, which increasingly has become the province of part-time teachers who are not prepared nor expected to advise and mentor students in the way that the newly redesigned curriculum would expect. This pattern also creates difficulties when full-time faculty members absent themselves from the unit for sabbatical or other types of leave, because the local pool on which to draw for temporary teachers is not deep. In this, the DOVAD does not differ markedly from peer institutions, nor other, larger post-secondary institutions, across the country, but the problems remain. Much of the DOVAD budget for instructional wages (IW), which pay for part-time faculty members, comes from the Division of Continuing Education (CE- <https://continue.weber.edu/ce/about.aspx>); courses underwritten by CE are scheduled after 4:00 PM, on weekends, and in the summer, and for the DOVAD they comprise about 90% of its contingent/part-time wages (Institutional Self-Study, p. 8). This is a cause for some concern, since the DOVAD depends so heavily on another unit for an important part of its instructional budget. The structural relationship of the DOVAD to CE is unclear, as is the extent to which CE will be a reliable source over time or what would happen if it withdrew its support (see also C below).

The number of upper-division studio, art education, and art history classes offered appear to meet demand of majors (NASAD *Handbook 2016-17*, II.B.a.b.), with part-time teachers concentrated in the introductory courses.

Students in the Interior Design (ID) program appear to have significant opportunity to interact with working professionals in their field, some of whom teach as adjuncts in the program. It is reported that many of the full-time faculty members in the ID program regularly teach overloads in order to meet student curricular demand, although they did not express concern for their number. Here, too, the number of upper-division courses appears sufficient to meet the demand of majors and neither the Self-Study nor the faculty member interviewed on-site mentioned resource insufficiency for supporting the program as a problem (NASAD *Handbook 2016-17*, II.B.1.a.).

It appears that NASAD standards for size and scope are met.

C. Finances

The Department of Visual Art and Design receives funds from a variety of sources including state allocations, designated tuition dollars, student course fees, gifts and donations, and endowed scholarships. HEADS data appears to show that spending is about average for a public institution department of its size and scope.

While the visitors received anecdotal information and perspectives regarding the departmental budget within the College of Arts and Humanities, the Self-Study (pp. 8-10) did not include any detailed information for university strategic planning such as a “Fact Book,” budget information indicating appropriated funds among colleges and schools, or examples of unit financial action plans. It is difficult to determine a basis of comparison of state support for the unit or an historical understanding of state support on an annual basis. The Self-Study notes that there is no formal procedure for developing the E&G budgets from year to year. It appears the dean of the college works with individual departments to allocate funding support each year, addressing needs for part-time faculty and other operational expenses. The Self-Study does include descriptions of the instructional wage (IW) budget and the annual base allowed for part-time instruction. It appears that the department far exceeds this annual base and that supplemental funding is provided through the academic dean and from the university’s Division of Continuing Education program, which heavily supplements adjunct salaries for on-line, evening, and weekend courses (Institutional Self-Study I.C., p. 9 – see also B, above, in this report).

The DOVAD charges students course fees to cover expendable materials and the long-term equipment costs associated with specific courses. These funds are tied to student enrollment and appear to have a major role in operations of the department. The Self-Study states that course fees average \$100,000 per year (Institutional Self-Study I.C., p. 9).

The Self-Study included annual HEADS data with details for operational budgets. Section VI.E. of the HEADS Report lists Sources of Income and Endowments for the unit at \$266,000 (Institutional Self-Study IV.C, p. 132).

Tuition and Fees

Weber State University publishes all regulations and policies concerning tuition, fees, tuition refunds and other charges. <http://www.weber.edu/WSUImages/bursar/17-18%20UG.pdf>; <http://www.weber.edu/admissions/shared/costs.html>.

Fundraising and Development Program

The Self-Study did not provide extensive information regarding direct fundraising by the department, although the meetings with the chair, dean, and gallery director included discussion of foundation and development activity. The naming of spaces within the center also reflects a history of robust support

through sponsors and donors. Developmental resources as reflected in the DOVAD Art Endowment principal is \$110,000 (MDP, section IV, p. 133 – 2016 HEADS data).

The Self-Study provides financial information for annual operating expenses within the HEADS reports. The visitors understand that, at present, through the Self-Study and by all visual indications on campus, the level of support to the DOVAD and to the College of Arts and Humanities has historically been adequate.

It would appear that the department is sustainable and is finding resources to support its programs and mission. It appears that the institution complies with the standards for finances.

D. Governance and Administration

1. Overall Effectiveness

Weber State University appears to operate effectively through its Board of Trustees (<http://www.weber.edu/PresidentsOffice/Trustees.html>), executive administration, (http://www.weber.edu/wsuimages/PresidentsOffice/OrgChart_September%202016.pdf), and faculty, staff, and students. Its structure is familiar and consonant with its mission, which focuses on learning and service to the community (NASAD *Handbook 2016-17*, II.D.1.a.). These relationships are clearly set forth in various published documents on the institution's website (NASAD *Handbook 2016-17*, II.D.1.b.). Their operational functionality is confirmed by conversations with faculty and staff, in particular, during the team visit. The institution is poised to embark on a period of strategic planning, for which the art/design unit is well prepared, having engaged in such at least since the prior accreditation visit in 2010.

The art/design unit operates on the principal of shared governance, the main vehicle for which is the regular faculty meeting (Institutional Self-Study, pp. 10-13). Faculty members are also fully involved in regular cycles of assessment of learning and curriculum (focus of the annual retreat) and in long-range planning (institutional Self-Study, pp. 98-105). Responsibilities for advising, after what is reported to be excellent initial advising at the college level, are shared between the departmental academic advisor (who is also the outreach coordinator) and individual faculty members, backed up by the chair. From all reports (on-site interviews with students, faculty members, staff), this somewhat informal system works well for all.

Full-time faculty members expressed concern that they are insufficient in number to carry out effectively the duties of departmental, college and university citizenship as well as those of advising students and other work for the good of the whole (see B above and E below). They point out that the number of departmental majors has doubled in the past twenty-five years, but the number of full-time faculty members has increased by only one (on-site interviews with faculty, Self-Study, pp. 7-8). This also impacts the number of senior faculty members available to assume leadership positions (see D.4. below).

2. Policy-Making

The institution sets forth all policy in the *Policy and Procedures Manual* (PPM), which is available online (<http://www.weber.edu/ppm/>); this well-known document is supplemented by a Faculty Handbook (http://www.weber.edu/AcademicAffairs/misc/faculty_handbook.html), about which few faculty members seemed aware, although the website of the College of Arts and Humanities prominently links to it. The *Faculty Handbook* states in its prefatory material that it

addresses new and part-time faculty members. There is no separate faculty handbook for the DOVAD.

The Department of Visual Arts and Design has responsibility for those matters which fall under its academic purview, such as the recent overhaul of the studio foundations program, facilities usage decisions, and hiring; these are all subject to review at the college level by the dean (who also reviews all proposals affecting personnel and other policies) or by a peer committee, in the case of academic matters, which are then considered by the Faculty Senate.

Faculty members in the art/design unit appear to have a working familiarity of administrative processes and to be satisfied that their input into plans and deliberations is effective, as, again, witnessed recent broad changes to foundations courses. Departmental faculty meetings are held every other week, while chairs meet at the college level as frequently. Standing committees in the department consist of the gallery advisory committee, the curriculum committee, the peer review committee, the rank and tenure committee, the assessment committee and the space use committee (MDP, section IV.D.1. p. 271).

Salary decisions are made by the dean in consultation with the chair, following policy in the PPM (3-62 D).

Tenure and promotion processes in the DOVAD are outlined in the Self-Study, p. 14, and in the institutional *Policy and Procedures Manual* online (http://www.weber.edu/ppm/Policies/8-11_EvalFacultyMembers.html). Junior faculty members submit documentation of their teaching, creative activity/scholarship, and service to the chair each year and are reviewed by full departmental and college committees during the third and sixth year, the latter of which is the tenure and promotion year. All tenure and promotion recommendations are subject to review by the dean at the college level and are referred to the provost for final approval.

Post-tenure review for senior faculty members occurs at least every five years or at the request of the faculty member, chair, or dean. Each college establishes its own post-tenure review procedures.

It was reported to the visiting team that, while annual faculty activity reports are filed as required, post-tenure faculty members do not typically receive feedback on them unless they are awarded a salary increment.

3. Art and Design Executive's Load and Responsibilities

The duties of the art/design unit executive are outlined in the *Policies and Procedures Manual* (http://www.weber.edu/ppm/Policies/1-18_DeptChairs.html) and in the Self-Study (pp. 10-11, 13; Section IV, MDP D 3, pp. 272-273). The chair of the DOVAD receives a 2/3 load reduction each semester (effectively, 8 credits) on a 10-month contract; while some departmental faculty members expressed their sense that this load is still too heavy, typically for other chairs in the institution the reduction is 50% (on-site interviews with WSU administrators and email communication from unit executive on 6 March, 2017 - The differential corresponds to the 4-credit load assignment associated with each studio course, in contrast to the 3-credit assignment for courses outside of the DOVAD). Load is negotiated with the chair's immediate supervisor, the college dean. The present chair has demonstrated energy and capability to execute the duties, although faculty and staff pointed out that the chair (and they) probably spends a too great a proportion of the time on facilities issues (including technology). All suggest that the chair might well be relieved by having a building manager to deal with these many, varied, and recurrent

problems (this would parallel provision of facilities managers in other arts units within the college). There appears to be little time during the academic year for the chair to engage in creative work in the studio.

The present chair appears to be effective in exercising authority within the department and within the institution, where it is evident that the chair enjoys the confidence of colleagues, dean, and provost, as well as provost's staff (on-site interviews with faculty, administrators). Due to the small number of senior faculty in the unit who do not contemplate retirement in the near term, there is a large leadership gap before junior faculty would be ready for leadership responsibilities. The chair has recently agreed to serve another three-year term, his third; fellow faculty-members acknowledge that this is extremely generous, since the chair has only recently been promoted to full professor and has not had uninterrupted time for studio practice over the past six years.

4. Communication

Communication within the DOVAD is enhanced by having most faculty offices co-located on the third floor of the Kimball Art Center; the chair operates with an open-door policy for faculty, students, and staff; regular email communication operates for routine communication, in addition to twice-monthly faculty meetings for full-time faculty members (Institutional Self-Study, p. 12).

Faculty members expressed no concerns with communication, although some staff members asserted that faculty members were not as responsive to requests for clarification or help as the staff might wish. Students affirm that they receive information regularly from their professors, sometimes in class, sometimes via email (which they acknowledge that they do not always read carefully). The chair appears to be widely available to all and is described as someone who is unfailingly ready to help to resolve problems. It is widely felt that the chair supports all programs and students, is productively engaged with a range of activities and service across campus and in the community, and represents the students, faculty and staff of the art/design unit very effectively.

It appears that the institution complies with NASAD standards on governance and administration (NASAD *Handbook 2016-17*, II.D.1.a.-d.).

E. Faculty and Staff

The fourteen full-time, tenured/tenure-track faculty members all hold the appropriate terminal degree in their discipline (studio art, art history, or art education), as do most of the 20-some faculty members who teach part-time for the Department of Visual Arts and Design (Institutional Self-Study, pp. 13-17; Section IV, MDP pp. 271-292).

Morale seems high and, while discussions included consideration of certain problems faced by many art/design units today – sense of too much dependence on contingent faculty, lack of depth in staffing such that absence of a single faculty member for research leave or unexpected event creates a gap in curriculum, lack of staff to manage material-intensive studio facilities – the dedication and energy of the faculty were noteworthy. Visitors observed indicators of teaching strength, of commitment to the newly revised foundations curriculum, and of vigorous ongoing research and creative practice, which were also mentioned by students as admirable qualities in their teachers.

The number of faculty appears to be adequate and their distribution among the disciplines and curricula offered by the DOVAD appropriate; the recent decision to dedicate a tenure-track line to the coordinator of the foundations program indicates faculty intention to strengthen this part of the

curriculum, for the benefit of all. As in many institutions these days, the level of dependence on contingent teachers worries the full-time faculty: they point out that it is not always possible to identify appropriately-credentialed adjuncts in Ogden, which is sufficiently distant from Salt Lake City to make commutes problematic. Class size in studios generally appears to follow NASAD operational norms, while faculty loads, flexible in their assignment as responsibilities shift, appear to be typical for an institution with teaching and service as its primary mission. The student-faculty ratio (as discussed in Size and Scope, above) falls within the range of that found in the rest of the institution and, in most studio settings beyond the foundations courses, is lower.

Another strength of the faculty lies in its commitment to continue the graphic design curriculum integrated with the fine arts curriculum, on the Bauhaus model. This can be, in other settings, a difficult partnership, but faculty members at Weber State seem to be dedicated to making this collaboration work. This relatively rare (today) integration is recognized as positive by DOVAD students, too, and can be a strategic strength of the institution if supported properly.

Appointment, evaluation, and advancement within the institution are conducted in accord with the *Policies and Procedures Manual* (PPM-<http://www.weber.edu/ppm/>), with specific criteria established at the college level. There also is a 5-year required review for post-tenure faculty members. Concern was expressed by long-time faculty that the effective criteria for tenure and advancement in rank were unstated, although newer faculty suggest that the (new) dean of the Lindquist College of Arts and Humanities was dedicated to establishing and communicating reasonable criteria (this was confirmed in conversation with the dean, as well). There was also some concern that faculty colleagues elsewhere in the institution needed more guidance in equating typical visual arts attainments – selection in juried exhibitions, solo shows, invitations to show, etc. – in consideration of rank and tenure. Some faculty members also asserted that they received no formal feedback on post-tenure dossiers, with salary increases/bonuses, if any, the sole indicators of assessment of quality.

Internal support for faculty creative activity and research is available competitively, and DOVAD faculty members have been successful in attaining such awards. Faculty generally perceive that the Office of Sponsored Projects (<http://www.weber.edu/osp>) does not have the expertise or insight to be helpful in identifying and applying for external awards in the visual arts. Support for faculty teaching at all levels is offered by the institution's Teaching and Learning Forum (<http://www.weber.edu/tlf>); faculty asserted that they had found this a valuable resource.

Routine studio maintenance requires considerable time from faculty members, who at Weber State have sole responsibility for it (intermittently but not always reliably assisted by student monitors/assistants). The size of the Kimball Visual Arts Center and the significant amount of time staff and administrators spend dealing with issues of maintenance and repair on top of other duties would argue for a dedicated facilities operator/manager; it is reported that communication with institutional staff responsible for the physical plant is problematic and slow (staff and students also mentioned this as a problem). See also Section F below.

Beyond this need, staffing for the unit appears to be adequate and there is a general sentiment of friendly, respectful cooperation. Those staffers who had responsibility for fiscal collaboration with faculty did express desire for better and more regular faculty training in institutional policies and procedures as appropriate to daily and annual operations, in order that these interactions be better supported on both sides.

Overall, it appears that the institution complies with NASAD standards on faculty and staff (NASAD *Handbook 2016-17*, II.E.1.a.).

F. Facilities, Equipment, Technology, Health, and Safety

Because the entire Interior Design curriculum (Bachelor of Science – 4 years: Interior Design – Professional Sales) is delivered only on the Davis Campus in Layton, Utah and was recently reviewed by CIDA, the visiting team was not offered the opportunity to review ID facilities in Davis. Therefore, the institution is asked to provide current and detailed information in its Optional Response, which addresses operational standards (NASAD *Handbook 2016-17*, II.) pertaining to activities in Davis, including and specifically with regard to facilities (NASAD *Handbook 2016-17*, II.F.1.).

The Department of Visual Art and Design is located in the Ethel Wattis Kimball Visual Arts Center on the main campus. The institutional web site describes the center as “one of the most comprehensive studio arts facilities in the Intermountain west.” The center received a design award of excellence from the American Institute of Architects. The center houses all art studios including: painting, drawing, printmaking, sculpture, ceramics, small metals, photography, graphic design, art education, and art history lecture rooms. The center is also home for all faculty and department offices as well as the Mary Elizabeth Dee Shaw Gallery.

The Self-Study provides very brief descriptions of the departmental studio facilities, and their function (Institutional Self-Study, pp. 17-18). The Self-Study does not include detailed information on individual studio spaces and the department’s evaluation of the spaces meeting the needs of the program and the institution meeting NASAD standards; rather, the Self-Study includes a blanket assertion that the institution does. The department provided the visitors with a facility floor plan upon request to support the details in this report.

2-D areas

The third floor of the Kimball Art Center includes 5 large studios for foundations design, drawing, and painting. The rooms are spacious and have excellent lighting and contain a sufficient number of easels and other equipment to meet the needs of the students. Studio areas are designed for instruction for lower level and some upper level work. Within the area, there appears to be a lack of dedicated space for advanced student studio work requiring anything that exceeds smaller-scale, traditional projects. It is important to note that this lack of dedicated student studio workspace for upper division studio students was observed in all production areas and was noted in the Self-Study (p. 18), so this statement will not be repeated in each descriptive section here.

The printmaking facility is located on the second floor and is a large, well-ventilated, and well-lit studio equipped with multiple presses, and other support equipment for print production. The studio has the capability for producing work in intaglio, lithography, serigraphy, and mixed media processes using both traditional and contemporary process. The visiting team observed examples of student work from multi-process prints and interdisciplinary work.

Technology-based studies

The facilities for photography are located on the second floor and provide chemical wet process as well as digital photo studios. Adequate space for storage and chemical mixing was evident and a large and small lighting and shooting studios are available for students. The area includes high quality printers dedicated to photography. The space appears to be well designed and efficient for the numbers of students and for the scope of coursework. The facilities appear to be well maintained and run. Studio space is versatile and allows for large scale and multimedia work to be developed. The graphic design/visual communication studios are located on the second floor and include a large, well-lit visual communications studio classroom, and computer labs for advanced work and open labs. Computer labs were identified as being adequately equipped and well-staffed with

knowledgeable support for students. The dedicated space appears to be adequate for graphic design production with high quality equipment and output devices. Substantial growth in this area may create additional space needs to support visual communications.

3-D areas

The ceramics facilities are located on the first floor and include the classroom studio spaces, a glaze room, storage rooms, mixing areas, and indoor and outdoor kiln spaces. The studio has capabilities to produce a variety of work including hand built and wheel thrown pieces with low and high fire work as well as projects at a larger scale.

The sculpture facilities are located on the first floor and include production studio spaces for wood and metal beside a large production studio. The area includes indoor and outdoor facilities for fabrication and casting. Adjacent to the 3-D areas, a seminar space is available for classes and an open display / critique space was used to show student work from 3-D areas. The wood shop is part of the sculpture area. It is modestly scaled but equipped with the necessary tools and equipment for students from all areas of study to fabricate necessary items. The shop has posted access hours and is staffed with an area supervisor (and a cool dog) when open.

The facility includes a jewelry and small metals studio on the first floor that appears to be adequately equipped but not routinely used for small metals production. Examination of the course offerings within the individual degree tracks does not reveal an inclusion of this studio as essential to the function of any degree program. The visitors did not see any body of work from this area as part of the review of student work. This space was mentioned as a work studio for three-dimensional design classes.

Other areas

During the site visit, the team found evidence of several painting students creating work in public locations, such as lobbies and halls that had been subdivided to provide makeshift, individual workspaces. These solutions put students into conflict with facilities policies and also mean that the works, as well as the personal and departmental tools and materials used to make it, are not secure. There are currently no designated studios for advanced Bachelor of Fine Arts students; those not creating work in hallways work in studios that are also used for regular classes. While there was a period since the previous accreditation review in which advanced Bachelor of Fine Arts students were able to use small workspaces in another campus building as studios, university priorities have since pre-empted such access. Under the present circumstances, students do not have dedicated space in which to create and secure independent work as part of their professional education (NASAD *Handbook 2016-17*, II.F.1.a., - for relevance to the B.F.A. degree program, see NASAD *Handbook 2016-17*, VIII.B.1.d.; B.4.; C.1.2.).

The Kimball Art Center has two seminar / meeting rooms on the first floor (approximately 700 sq. ft.) designed to hold 15 - 20 people. These spaces are used for all studio critiques or lecture, art education, and student and faculty meetings. Art History classes are held in the 65 or 150 seat large lecture rooms of the center. All seminar, intermediate size, and large lecture halls have current digital projection and high definition video capabilities and support wireless Internet connectivity.

The Kimball Art Center also has an open, 3800 sq. ft. central foyer. This space provides areas for students to gather outside of class and for display of larger scale works. Off the foyer is a small store with sundries, art supplies, and framing materials. The foyer space also serves as the entrance lobby to the art gallery and is used by the institution for conferences. The 2500 sq. ft. assembly hall at one end of the foyer is used for large classes and lectures.

The Kimball Art Center is also the home of the Mary Elizabeth Dee Shaw Gallery, an impressive gallery complex with a 2151 sq. ft. exhibition hall, a small project gallery, offices, print storage and collection storage spaces and exhibition preparatory spaces of 2169 sq. ft. It appears that much of the workspace in the gallery area is currently being used as inventory storage for the store, which is run by the university.

The facility has posted building hours and procedures in place for students to gain access to studios. The Self-Study notes a keyless entry system added in 2010 that allows students access to the building and selected studios after hours and on weekends (Institutional Self-Study, p. 17).

Equipment

The MDP includes an asset inventory for equipment in the facility with locations and acquisition dates (MDP IV. F, pp. 301-309).

Studios are also equipped with tool rooms and necessary equipment to work with respective media for foundations studios. Studio areas and smart classrooms have been equipped with digital media access for instructional purposes. Computer labs have been designed to allow work with upper and lower-division classes and include space and equipment for digital photography, and high quality, large-scale printing. Visual resource areas support lecture classrooms' necessary technology to prepare lectures and allow research for students and faculty.

There appears to be an ongoing assessment of departmental technology needs. Regular additions and upgrades for technology appear to be designed into the department and institutional budgeting plan in order to meet program needs or to expand capabilities within the studios. The Self-Study states that budget planning and use of student fees supports equipment needs in instructional areas.

Health and Safety

The Self-Study notes that students are instructed with necessary safety instruction for shop areas and studios. Examples of safety exams are provided in the MDP for the wood and metal shops, (MDP IV.F.6, pp. 311-316), but no information is provided for other studios or foundations courses. Studios appear to have safety storage cabinets, first aid kits, and eye wash stations in most areas. The Self-Study did not include details for annual review of safety procedures or institutional protocols for safety inspections or first aid kit maintenance.

The team noted some instances of outdated first aid kits in studios (printmaking studio) beside what appeared to be the well-equipped first aid kits maintained by an outside unit. There were also some locations where the emergency eye-wash stations were blocked or not clearly accessible within the regular working areas of the studios.

The visitors noted that a makeshift workspace had been erected for ceramic shell work in one part of the sculpture studios. This setup appeared to block access to one of the area safety showers and to eye-wash areas.

WSU maintains a campus alert system (Code Purple) capable of providing students and employees information about significant emergencies on campus such as snow closures, power outages, gas leaks, and threats such as bombs or gunmen. Students and employees can sign up to receive alerts via phone, email, or text messaging (www.weber.edu/codepurple/).

The university may also place information about emergencies on the university homepage at <http://www.weber.edu>. The campus Emergency Operations Plan Outline is located at www.weber.edu/wsuiimages/police/EOPOutline.pdf. Information related to the Clery Crime Statistics

Tables in the Annual Security Report and Fire Report is located at <http://www.weber.edu/wsuiimages/police/Clery%20Book.pdf>.

Goals for Student Learning

As indicated in the Self-Study, program areas have clearly identified and dedicated classroom spaces. The majority of the department's space is dedicated to classroom use, with the remainder used for other purposes including museum and exhibition space, faculty offices, and administration.

Program Size and Growth

The Self-Study does not specifically address current size and future growth with regard to facilities, equipment, health, and safety, but it appears to the visiting team that the department is working to ensure that programs are provided with sufficient space, furnishing, and equipment, and that health and safety issues and practices are addressed, with the exception of concerns previously listed in this section.

Future department growth or expansion of specific programs will require careful consideration of the impact on the current facility and planning for additional functional space.

Conclusion

The size and function of the Kimball Art Center and the equipment in its studios are good and show evidence of a well-planned facility that has met most of the demands of growth over the past 10+ years. Attention to storage and function within each studio area is evident. Discussion with students, faculty, and administration reflects an overall satisfaction with the facilities and a sense of pride in the building. The most pressing need for the future of the program is the lack of studio workspace for upper-division students in the Bachelor of Fine Arts programs. Students needing to work on independent, advanced projects at large scale appeared to find ways to improvise workspace, including makeshift studios in hallways. While these are creative solutions to space challenges in the short term, this strategy does not address the needs of all upper-division Bachelor of Fine Arts students nor does it create the best environment for artistic practice. The facilities problem here is foremost a curricular/program problem.

The team recommends that the process for facility safety oversight and facility audits be better explained in the institution's Optional Response, including the university units and/or outside party responsible for maintaining first aid kits, eye-wash stations, fire extinguishers, signage, and other health and safety features and practices necessary in the DOVAD. The explanation can specifically identify the schedule for conducting safety audits, the unit responsible, and how this information is shared with the faculty, staff and students of the DOVAD.

Overall, it is unclear that the institution meets NASAD standards for facilities, equipment, health, and safety (NASAD *Handbook 2016-17*, II.F.1.a.).

G. Library and Learning Resources

Stewart Library and its Davis Campus branch (Institutional Self-Study, pp. 18-21) hold learning resources in a complete range of formats which are coordinated with the faculty and programs of the DOVAD through the Arts and Humanities Librarian, who has responsibility for all six departments in the College of Arts and Humanities as well as for Special Collections in the library.

A significant renovation to the first and second floors of the Weber campus library was being completed at the time of the campus visit (<https://library.weber.edu/node/349>), with most art/design holdings in storage (although available by request to faculty, staff, and students), so physical facilities

were not considered for this report, except to observe that the newly renovated spaces are naturally illuminated, spacious, and welcoming for consultation and study. The Arts and Humanities Librarian reported that Interlibrary Loan services have been used “intensively” during the period of renovation, which is due for completion by the end of summer, 2017. Faculty members were consulted and involved on-site during the process of weeding out the former holdings to eliminate duplicates and under-used materials.

Regarding holdings in the library, the institution appears to follow NASAD operational norms for institutions offering professional degree programs (NASAD *Handbook 2016-17*, II.D.). In addition, the Utah Academic Library Consortium connects all academic libraries in the state for sharing materials, while students and faculty of all member institutions have borrowing privileges across the consortium (<https://library.weber.edu/node>). Collection development, particularly an increase in holdings in and access to digital resources, continues to be a primary focus of the Arts and Humanities Librarian, who also emphasizes the institution’s small collection of artist books and works to make students aware of these as an important resource of original works of art.

Librarians hold appropriate professional credentials (the arts and humanities librarian has an undergraduate degree in art history and will teach the visual studies course for the DOVAD). This individual conducts library instruction courses as part of the institution’s information literacy requirement for undergraduates, as well as making presentations on library resources for individual classes in departments. The arts and humanities librarian is invited to attend orientations for new faculty and for new students each semester, participates in some regular DOVAD faculty meetings to provide updates, and has given talks on research to students in foundations art classes.

Stewart Library maintains appropriate hours for access, along with a 24/7 online catalogue, and equipment to use all resources is provided on-site. Budgetary support appears to be adequate to maintaining and developing collections (the budget number for acquisitions cited in the Self-Study does not include monies for print journals or electronic databases, such as ArtStor) to meet the needs of programs, faculty, and students in the visual arts; management of those collections is the direct responsibility of the Arts and Humanities librarian (https://library.weber.edu/utl/pp/collection_management_policy; https://library.weber.edu/utl/pp/policies_and_procedures). Faculty reported satisfaction with interactions with and support from the Stewart Library, which is centrally located on the Weber State campus.

It appears that the institution meets all standards for library and learning resources.

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

1. Recruitment, Admission, Retention

Recruitment

The Department of Visual Art and Design offers outreach programs for schools and community members. Field trips, workshops and gallery tours offer opportunities for students, families and adults to participate in hands-on art experiences.

The Self-Study states that the unit coordinates recruitment efforts with other departments in the college of Arts and Humanities with outreach activities to high schools across the state (Self-Study, MDP IV.H.1., p. 317).

Admission

Admission policies and procedures appear to be fair and effective; they operate in tandem with the overall mission of the university. Admission policies for the art/design unit are open and so are defined in the institutional admissions documentation. All policies and practices are published on the Weber State University website (<http://www.weber.edu/admissions>).

Admission procedures for the Bachelor of Arts in Art (General) degree require no additional review once a student has been admitted to the institution and has declared an art major. All students are initially admitted as Bachelor of Arts majors. After completing the foundations block of courses students apply to the Bachelor of Fine Arts program through a portfolio review (Institutional Self-Study, I.H.1. p. 22). If a portfolio review is unsuccessful, a student may remain in the Bachelor of Arts program and will be advised for completion of the Bachelor of Arts degree. As a student progresses in the program after consultation with area faculty and advisors, s/he may re-submit a portfolio for consideration for admission to the Bachelor of Fine Arts degree. Admission to the Bachelor of Fine Arts degree program in art education leading to teacher certification is partly governed by the policies established by the College of Education (<http://weber.edu/teachered/stepstolicensure.html>) (Institutional Self-Study, I.H.1 p. 22).

It appears that admission into and placement within the university and department are accurately described and fairly applied.

Retention

The Weber State University web site includes a link to the Student Retention and Persistence to Graduation Committee (http://weber.edu/retention/retention_initiatives.html). The site lists institutional committee members, ongoing and new initiatives, and meeting information. It appears that updates to this committee information page have not been made, as the most recent information seems to be from 2009.

Academic standing, warning, probation, and other academic performance information is included in the Self-Study (Institutional Self-Study H.2., pp. 22 –27) and catalog (<http://catalog.weber.edu/>).

The Self-Study states that the DOVAD has proposed changes to the process of admission to the Bachelor of Fine Arts program, changes designed to help with student retention (Institutional Self-Study MDP section IV.H.2., p. 317).

2. Record Keeping

Thorough computerized and hard copy records are kept in the DOVAD office. The university uses an integrated student information system, CATTRACKS (Institutional Self-Study H.3., p. 27).

Students can access their records in CATTRACKS and perform a degree audit in this way. Office records, which include copies of the syllabus for each art course, are adequate to support the work of the faculty and of the art department.

It appears that the department maintains confidentiality of student records as required under FERPA guidelines. A transcript review indicated accurate record-keeping.

3. Advisement

The Self-Study explains advising practices for the art department: The department uses an outreach coordinator/departmental advisor to work with new students. Once students enter specific degree tracks, they are assigned a faculty program advisor. Faculty members and staff continue to play an important role in the advising process serving as critical departmental contacts with all degree program students.

The College of Arts and Humanities also uses an advisor who works with all college students on satisfying university Core and General Education requirements. Graduation maps are designed for each major and posted on the web site (www.weber.edu/cah/academicadvising.html).

Information is posted on the department website for students and faculty relative to the advising process. Degree plans are posted on the departmental web site for student information, although there appear to be some discrepancies between printed information and posted degree information. Program and individual student information is provided, while institutional degree audit software is available (CATTRACKS).

The institution has mandatory orientation sessions for incoming students each summer; incoming students meet with academic leaders across all programs to begin academic planning. The orientation program in the College of Arts and Humanities is also made available on-line.

In interviews, students expressed satisfaction, at both department and college level, with the advising process and praised the college advisors for their work with new and transfer student advising. It appears that the department maintains confidentiality of student records as required under FERPA guidelines.

4. Student Complaint Policy and Its Effectiveness

The Self-Study does not address student complaint policies; however, the institutional web site provides instructions to students who wish to communicate concerns across the campus (<http://weber.edu/cgap/student.html>). When queried, students did not express concerns with how to resolve complaints.

All NASAD standards appear to be satisfied with respect to Admission-Retention, Record-Keeping, Advisement, and Student Complaints (NASAD *Handbook 2016-17*, II.H.).

I. Published Materials and Websites

The Department of Visual Art and Design provided published materials associated with the Shaw Gallery exhibitions. These publications were professionally presented and of high quality, reflecting the excellent exhibition programming witnessed in the Shaw Gallery. The visiting team was also given copies of an institutional publication *Weber, The Contemporary West* published by the College of Arts and Humanities. This serial, published since 1984, is an excellent artifact reflecting collaborative creative practice from across the disciplines in the college (<https://www.weber.edu/weberjournal>).

The Self-Study states that the institution's website is regularly updated and maintained. DOVAD pages, college pages, and institutional pages are managed at the institutional level (Institutional Self-Study, I.1. pp. 28-29).

The visitors did note some difficulties or inconsistencies with web materials, as follows.

Information on several unit degree programs available on university, college, and departmental websites and internal publications (particularly advising sheets) is inaccurate, inconsistent, or difficult to locate. For example, the institution website “Majors, Minors, Certificates & Degrees” (<http://www.weber.edu/majors/> accessed 28 Feb., 2017) lists a major in art history, no longer offered; it also breaks out its list into categories which would not be meaningful to students, for example, removing the Art Education degree to a separate “Teaching Degrees” subcategory, where it would not readily be found.

More problematic, on the university’s majors webpage, on the DOVAD webpage, and in related publications elsewhere (the NASAD on-line inventory of accredited institutions, for example), the two baccalaureate degrees in Art Education are inconsistently titled (the Bachelor of Arts is sometimes described with the word “Composite” at the end, a term of art apparently used by the WSU College of Education). Additionally, while the Bachelor of Fine Arts at 146 credits is labeled a 5-year program for NASAD, the Bachelor of Arts degree at 144 credits is labeled a 4-year program (the visiting team notes that the Self-Study does in fact describe this as a 5-year degree (p. 68). On WSU materials, the length of time to degree is not usually provided, nor is, even on advising sheets, the total number of credits needed for program completion (It was pointed out that the DOVAD advising sheets do spell out total credits required for the art portion of each degree; however, students would need at least three separate advising sheets – one for art, one for education, and a third for general studies – and then need to do their own addition to ascertain total number of credits required for the art education programs. This is apparently the norm for the institution; logical but not entirely student-friendly). (It should be noted that, with respect to the degree programs in art education, only in the Self-Study could the visiting team find an accurate total of required credit hours for each degree).

It should also be noted that, as of the drafting of this report (4 March, 2017), it appears that the institution has already made some changes to the web page previously cited (“Majors, Minors, Certificates & Degrees”). As observed during the final interview at Weber State University, much of this problem can be addressed with relatively easy fixes, but consistency across all platforms is needed to bring the institution into compliance with these standards and to avoid confusing students or providing them with insufficient, inaccurate information.

NASAD *Handbook 2016-17*, II.I.1.a.: “Published materials concerning the institution and the art/design unit shall be clear, accurate, and readily available.”

NASAD *Handbook 2016-17*, II.I.1.b.(10): “A catalog or similar document(s) shall be published at least biennially and shall cover...(10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials.”

Comprehensiveness

The site visitors were able to navigate the institutional web pages and locate necessary information with relatively few problems.

Information related to registration, advising, fees, licensure and certification were accessible. The department web site featured information regarding exhibitions, outreach programs, extracurricular activities, student galleries, and featured alumni (<http://www.weber.edu/artanddesign/>).

It is not clear that the institution meets NASAD standards with respect to published materials and websites.

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

The institution conducts classes on seven satellite campuses in Ogden and within the region (<http://www.weber.edu/AboutWSU/Locations.html>). Several DOVAD general education (ART 1010) and introductory (ART 1030) art courses are taught on the Davis Campus in Layton (Institutional Self-Study, p. 30), which is where the entire interior design program is delivered (although this is not mentioned in online materials). While on the Davis Campus studio "...facilities are less extensive than those at the main campus," the DOVAD asserts that they are adequate for these non-major courses, which are taught with the same syllabi used for the courses on the main campus and in coordination with full-time DOVAD faculty. The courses at these locations fulfill the institutional mission of providing access to the region.

DOVAD students have a regular opportunity to participate, in alternating years, in a study-abroad trip to Venice, which has been offered intermittently since 2007 and is timed to coincide with the Venice Biennale (Institutional Self-Study, p. 95). Students enroll for credit via the art studio and art history travel-study courses (ART 3800, 3 credits, and 3850, 4 credits, respectively); most are art majors but, space permitting, non-major students may also enroll. Two faculty members typically share responsibilities for the trip and the two courses on a volunteer basis, which is not counted in annual teaching load; faculty expenses are covered in the budget developed by the unit (thus part of fees assessed to students and/or subverted by the institution), but no separate stipend for teaching is made, while students are not charged for the seven travel-study course credits (http://weber.edu/artanddesign/Extracurricular_Opportunities.html and communication from unit executive, 27 March, 2017, with appended course syllabi) (The institution is reminded to include these in its Optional Response in order that they be available to the Commission for its review).

Two less frequently-offered courses, *Drawing on the Land* and *Photographing the West*, involve departmentally-coordinated trips led by the faculty member teaching each course. Other road trips are extra-curricular and provide on-site art-making and learning opportunities in a range of settings (http://weber.edu/artanddesign/Extracurricular_Opportunities.html). The student art club, Art Guild, has an assigned faculty advisor who serves as part of her/his service responsibilities, and sometimes organizes expeditions, as well as screenings, exhibits, and workshops, as interest arises.

K. Community Involvement; Articulation with Other Institutions

The Self-Study (p. 29) claims "not applicable" in the section on community involvement, but this appears to be a momentary oversight, because, in fact, the mission statement (p. 5) of the Department of Visual Art and Design refers to, and its website lists, a number of programs that appear to be highly successful. These include Arts in the Parks, Fabulous Fridays, My (Art) Space, and Snow Days in Shaw Gallery, which are managed by the DOVAD Outreach Coordinator and in which the DOVAD and cooperating entities within the institution serve as cultural resources to the wider community.

Faculty members are to some extent engaged in specific projects, although the visitors found that not all were as familiar with the extent to which the department is involved. Particularly do students in art education classes find teaching experience through participation in a number of these programs. Other programming is coordinated by the director of galleries and aims squarely at larger participation by university and Ogden community members, bringing them into the gallery for openings, artist talks, and other related events. While some faculty members observed that "Ogden is not a university

town,” it appears to the visiting team that significant outreach by Weber State, involving its Department of Art and Visual Design quite frequently, has been programmed for some time and that the DOVAD, particularly its Shaw Gallery, has done exemplary service in making programming available and delivering it, often literally, to the community.

Resources for these programs are furnished by the DOVAD, the college, and the institution, often having generated some as well via external grants.

L. Non-Degree-Granting Programs for the Community

It appears that the unit provides resources such as space and instructors for classes offered to the community through the institution’s Department of Continuing Education, while in some cases the unit provides studio access to community-based arts groups for activities such as life-drawing sessions (Institutional Self-Study, p. 29). No formal relationships between the DOVAD and the community are otherwise involved (NASAD *Handbook 2016-17*, II.J.1.).

M. Review of Specific Operational Standards for (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor and/or (2) Proprietary Institutions

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures (NASAD *Handbook 2016-17*, III.A.2.-4.).

(1) Definition of Credit and Methods of Assigning Credit

Weber State University defines the credit and the methods for assigning it in its *Curricular Policies Manual* (excerpted in the Institutional Self-Study MDP: pp. 322-325). Its policies for granting course credit for transfer students are published in each year’s undergraduate catalogue (http://catalog.weber.edu/content.php?catoid=12&navoid=2983&hl=%22transfer+students%22&returnto=search#transfer_students); the Registrar’s office and the disciplinary unit may consult to determine specific required coursework that transfer work may satisfy.

(2) Publication of Definitions and Policies

Weber State University publishes its policies for defining credit in its *Curricular Policies Manual*, which is reproduced in part in the Institutional Self-Study (MDP pp. 323-325).

(3) Procedures Used to Make Credit Hour Assignments

The procedures used to make credit hour assignments are outlined in the *Curricular Policies Manual* 4.1 – 4.3 (Institutional Self-Study, MDP pp. 323-326).

(4) Means Employed to Ensure Accurate and Reliable Application

See (3) above.

(5) Procedures for Institutions for which NASAD is the Designated Institutional Accreditor

Not Applicable.

b. Evaluation of Compliance

On campus, the college's Curriculum Committee, and then that of the Faculty Senate, has responsibility for evaluating compliance with institutional credit and time policies (*Curricular Policies Manual*, 4.1; Institutional Self-Study, Section IV, MDP pp. 323-326). Examination of curricula, class schedules, and student transcripts indicate that such evaluation falls within the range of commonly accepted practices in art/design units. The institution appears to meet NASAD standards (*NASAD Handbook 2016-17*, III.A.2.a.).

c. New, Experimental, Atypical Formats or Methods

Several courses offered by the DOVAD and by the program in Interior Design are delivered in hybrid format; that is, partly in traditional class-studio setting and partially asynchronously: ART CA 1010, Introduction to the Visual Arts, and ART CA 1030, Studio Art for the Non-Art Major. Both are general education courses provided to non-majors. The course management system *Instructure Canvas* is used for delivery, as is the case for all post-secondary schools across the state. Most of the courses follow the semester sequence but several have been adjusted so that students can complete at their own pace, regardless of the semester structure (Institutional Self-Study, Section IV, MDP pp. 293-294).

The content of these distance-learning courses is identical to that in the more traditional delivery, as evidenced in syllabi. Oversight by DOVAD faculty is key, as most of these sections are taught by part-time faculty members (see institutional Self-Study, Section IV, MDP, p. 331, and N.5. "Art and Design Studies in General Education," for further details).

The institution provides guidance and support for assuring student privacy:

(<https://cas.weber.edu/login?service=https%3A%2F%2Fweber.instructure.com%2Flogin%2Fcas>); technological support:

(<https://cas.weber.edu/login?service=https%3A%2F%2Fweber.instructure.com%2Flogin%2Fcas>); examination authenticity: (<https://chitester.wordpress.com/section-6-student-guide/taking-tests/>;<https://chitester.wordpress.com/section-6-student-guide/remote-proctors/>).

It appears that the institution complies with NASAD standards with respect to new delivery methods.

2. Specific Curricula

a. General Content and Competency Standards

Recent revision to the studio foundations courses affect all majors in the Department of Visual Arts and Design. Carefully organized content and outcomes for each of the four revised courses – now a lecture-discussion-based Orientation to Visual Studies, a new Design Concepts course, two new Approaches to Making classes built around alternating workshops – as well as the (unchanged) Drawing I course are spelled out in the Institutional Self-Study (pp. 79). These appear to aim toward breadth of experience and understanding, but introduce technical skills, perceptual development and compositional principles in several media while emphasizing concepts and historical perspectives in (fine) art and design.

Part of the impetus to revise the general content derived from faculty sense that standards for admission to the Bachelor of Fine Arts degree had been weakened. Criteria and procedures for admission to the Bachelor of Fine Arts have been revised to eliminate the portfolio and instead raise the minimum grade required for admission, emphasize the role of advising, and develop a stronger sense of demands and expectations for an undergraduate professional degree throughout the progress through the program (Institutional Self-Study, pp. 88-90).

These revisions go into effect in the 2017-18 academic year; both students and faculty are keenly aware of these coming changes and appear to welcome them. Concomitant with them, a reevaluation of liberal arts degree programs offered in the DOVAD, rehabilitating it to a status less secondary and more fully understood as positive in terms of the breadth of preparation it affords (see Q.3.a. below), may also impact the Bachelor of Fine Arts by providing an alternative degree which directs students toward a range of careers appropriate for those inclined to the visual but without the drive to make; currently, most students graduate with the Bachelor of Fine Arts degree (and all students, apparently, aspire to it).

b. Individual Curricula

Associate Programs

Associate of Applied Science - 2 years: Interior Design Technology

- (1) **Status:** This degree is presented for renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** The curriculum for this associate's degree is intended to lead to enrollment in a baccalaureate degree program (http://catalog.weber.edu/content.php?catoid=11&navoid=2693#Requirements_for_Associate_s_Degrees and Institutional *Self-Study*, pp. 50-52). Students enroll in the same sequence of classes as those enrolled in the Bachelor of Science program and complete the same assignments, in addition to general education requirements. They are told explicitly (website) that the bachelor's degree is recommended in order to be competitive.
- (3) **Title/Content Consistency:** The "Technology" in the title of all interior design courses ("Interior Design Technology" or "IDT") is reported to be a holdover from previous nomenclature within the college and now dropped from most usage, apart from formal names. The title is consistent with degree program contents.

Curricular tables for Interior Design degree programs were not supplied in NASAD format, but review of listing of requirements for the Associate of Applied Science degree in the Self-Study, (pp. 50-52) and on its website (<http://www.weber.edu/interiordesign/associates.html>) confirm that the degree is intended to lead to entry-level positions. Students are further advised to earn the bachelor's degree in order to be competitive as professionals.

- (4) **Student Work:** Work was not distinguished by degree program; what was available for review demonstrated polish, familiarity with and application of basic principles and was consistent with the learning outcomes supplied in the Self-Study (pp. 38-39).
- (5) **Development of Competencies:** Work reviewed by visitors demonstrated development of a body of skills and technical/artistic proficiencies, application of design theory and professional standards, an operational awareness of the design process, and growing

awareness of universal and sustainable design standards. Rubrics for learning outcomes per course and per program are used to track these (Institutional Self-Study, pp. 38-42).

- (6) **Overall Effectiveness:** This degree has been long in use (first listed in 1973) and has met demand with current enrollment at 32.

The institution appears to meet relevant NASAD standards for a pre-professional, 2-year degree-granting program.

Associate of Arts - 2 years: Art (General)

- (1) **Status:** This degree is presented for renewal of Plan Approval.
- (2) **Curriculum:** A two-year liberal arts associate degree program with general art content, not intended to train for art/design occupations, this program enrolled its first students only in this, the 2016-17, academic year (and so has as yet no completed transcripts to review). The establishment of this degree was part of an institution-wide effort to provide significant milestones, in the form of associate degrees, along the route to the baccalaureate degree for the relatively high number of WSU students who need more than four to six years to complete requirements. Per the 2016 HEADS report (MDP, p. 111), nineteen (19) students are currently enrolled in this degree program.

Candidates for the Associate of Arts in Art degree complete the five-course studio foundations sequence required of all majors, plus two additional 2000-level introductory studio courses in specific media, plus the Orientation to Visual Studies course for a total of 18 credits, plus two courses in art history, these latter which may also count for general education credits. General studies requirements are also included in the degree.

The curriculum roughly follows the proportions for a liberal arts associate degree, with 35-42% coursework in art and art/design history and the balance in general studies (no electives) (There is a discrepancy between the curricular table – Institutional Self-Study p. 47 – and the listing of courses – pp. 47-50 – total credits for general studies is listed as 35-38 and 39-42, respectively; this may be due to double-counting art history courses for general studies). The development of concepts and skills guides students along a path to general understanding while offering opportunities for specific media-based experiences. This is enhanced by coursework in art/design history.

- (3) **Title/Content Consistency:** The content is reflected in the title, which is typical for this type of degree.
- (4) **Student Work:** Student work on view during the visit was not separated out by degree program but by course; presently this initial cohort is only in its second semester and so not visible beyond foundational courses.
- (5) **Development of Competencies:** See (2) above.
- (6) **Overall Effectiveness:** See (2) above.

This institution appears to meet NASAD standards for a two-year degree-granting program but does not yet have transcripts to confirm completion and so should be renewed for plan approval.

Baccalaureate Programs

Bachelor of Arts - 4 years: Art (General)

- (1) **Status:** This degree is presented for renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** Regarding the curriculum for the Bachelor of Arts degree, the institution appears to follow the NASAD guidelines for distribution: 40% of coursework in studio, related areas and art/design history; 60% in general studies (which include foreign language study), electives and the minor required of Bachelor of Arts degree candidates. All majors in the DOVAD enroll as Bachelor of Arts degree candidates and complete the five foundations courses (Orientation to Visual Studies, Drawing I, Design 2D and Design 3D, plus Color Theory). Students choosing to pursue the liberal arts track in studio complete the art history sequence and elect introductory courses in a two-dimensional discipline, a 3-dimensional discipline, and either photo 1 or introduction to graphic design. Following additional studio electives that can range widely across disciplines, Bachelor of Arts candidates complete the Critical Issues course, required of all studio majors. This totals 48 credits in art and related areas.
- (3) **Title/Content Consistency:** The title of this degree program is appropriate to and consistent with its content.
- (4) **Student Work:** Student work on view was not distinguished by major but instead was presented course by course. Overall works in each class showed increasing competence, technical skill, and conceptual engagement with each level, with notable strengths in work created in the classes on 2D design, printmaking, photography, and graphic design (courses in interaction design, video, product design in particular). Students appear to develop confidence in realizing works in a range of sizes and in dealing with concept as well as craft as they make progress through the curriculum. The work showed energy and boldness.
- (5) **Development of Competencies:** The art/design unit uses regular assessment tools within and across disciplines to measure development of competencies and conducts annual retreats in which faculty members review the results of each year's assessment. This has recently resulted in a revision to the nature and structure of the foundations program, which will be put into effect in the fall, 2017 (described in the institutional Self-Study, pp.79-90). While much of the focus for these changes came from tracking students in the Bachelor of Fine Arts degree programs, since all majors complete the foundation sequence as Bachelor of Arts candidates, the basis for development of competencies is common to all regardless of degree track.
- (6) **Overall Effectiveness:** While significantly fewer students complete the Bachelor of Arts degree than the Bachelor of Fine Arts, faculty members point to recent graduates who have followed curatorial paths or careers in the visual arts other than art-making. Faculty members express some concern to articulate the independent value of the Bachelor of Arts degree in order to counter the perception that it represents the degree only for those unsuccessful in applying to the Bachelor of Fine Arts. This re-evaluation would benefit from review of data on the accomplishments of Bachelor of Arts in Art alumni and from highlighting the wide range of career options to which this liberal arts degree can lead (see Q.3.a below).

It appears that standards for this degree program are met.

Bachelor of Arts - 4 years: Art Education Composite

- (1) **Status:** This degree holds Plan Approval for which Final Approval for Listing is sought.
- (2) **Curriculum:** Like all Bachelor of Arts degree candidates, students in the Bachelor of Arts in Art Education Composite program undergo no admissions review. The degree comports 40% coursework in studio, methods, and art/design history; 28% in professional education (including art education coursework, which consists of two methods courses); and 48% in general studies and the required minor (which is 15% of total credits). In this the institution appears to follow NASAD guidelines for liberal arts degrees.

Students in this degree program enroll for art history courses beyond the minimum outlined in NASAD guidelines.

It has been noted that the credits required for this degree far exceed what can be reasonably completed in four years, even as it is described as a four-year program; in fact, its length differs from that the labeled 5-year Bachelor of Fine Arts degree program by only 6 (fewer) credits (See Section P. below). This problem has become clear in the course of the institutional Self-Study and is now being addressed by the department, led by the new full-time faculty member hired to coordinate art education offerings. The visiting team notes that, at present, the listing for this degree suggests a shorter time period than would typically be required for completion.

- (3) **Title/Content Consistency:** The term “composite” is a term of art in the College of Education on the WSU campus, used to denote a teaching degree with a secondary area of teaching competence; the Bachelor of Arts in Art Education Composite is aimed at those who anticipate needing greater breadth in knowledge areas than depth, as would be appropriate to a liberal arts degree
- (4) **Student Work:** Artwork created in studios by students in this major was on view by course, rather than by major, and so not distinguishable from that of students in other programs. However, in addition to studio work, summaries and analyses of field experiences observed and conducted by art education majors and lesson plans, completed in the two required art education methods classes, were available for review during the visit (although distinction of work by Bachelor of Arts and Bachelor of Fine Arts candidates here was not made).

A mapping unit in the Methods I class had both written and visual components; the written work was somewhat undeveloped in terms of analysis and formal polish, but the visual work demonstrated confidence and individualized style and vision. Lesson plans prepared for the second methods course observed all required components, including references to content stipulated in state guidelines, materials needed for projects, and required learning outcomes (Institutional Self-Study, pp. 42-46; Section IV MDP, pp. 331-338).

- (5) **Development of Competencies:** Work available for examination on-site reflected only that completed during this academic year under the direction of the new faculty member in Art Education but was not distinguishable as product of students in the Bachelor of Arts in Art Education Composite program specifically. On the other hand, coursework in art education is shared by Bachelor of Arts and Bachelor of Fine Arts candidates alike, so it is reasonable to look for the general development of competencies across the board.

From the works on view, it was possible only to compare written assignments in the two sequential methods courses. Those in the second methods course represented a different type of assignment – the classic lesson plan -- and revealed understanding of professional standards and ability to think through complex conceptual and practical strategies, as well as competence with media, techniques, and presentational technologies, although sometimes in terms which suggest need for more hands-on experiences such as those documented here.

Additional evidence of teaching competencies achieved by the conclusion of this degree program was not available, although the Self-Study outlined procedures used to review candidates prior to and during their student teaching experience (Institutional Self-Study, pp.42-44 and section IV, MDP pp.331-338; the source of the documentation quoted extensively in the MDP was not specified).

- (6) Overall Effectiveness:** Recent staffing changes in the unit's art education Bachelor of Arts Composite program have occasioned significant transitions, which the visiting team found in early, though promising, stages (Institutional Self-Study, pp. 78-79). Evidence of development of teaching competencies, such as might be presented in a portfolio, was not available from the period since the unit's first accreditation review five years ago.

Regarding this degree program, it is not clear that the institution meets NASAD standards for accuracy in listing in its published materials, particularly with respect to time required to complete the degree (see Section I. above). In addition, it was not clear that the institution meets standards with respect to the development of teaching competencies for this degree program (NASAD *Handbook 2016-17*, XII.C.3.).

Bachelor of Science - 4 years: Interior Design – Professional Sales

- (1) Status:** This degree program is presented for renewal of Plan Approval and Final Approval for Listing (original).
- (2) Curriculum:** Although curricular tables were not supplied for this degree program, a quick review of course work outlined on the Weber website (http://www.weber.edu/interiordesign/bs_suggested.html) indicates that about 83% of coursework is dedicated to interior design and supportive courses, of which 10% (of 120) are composed of supportive courses in art/design/history; and about 17% to general education requirements (no electives). Three courses – Introduction to Interior Design (IDT 1010), Historical Interiors (IDT 3010), and American and Modern Interiors (IDT 3020) – have significant historical content, thus aligning with NASAD guidelines. This structure appears to enable students to develop the knowledge, skills and competencies needed for the degree.

This degree program is taught primarily on the Weber State Davis Campus in Layton, Utah by full-time and adjunct faculty.

Commonly, the degree is denominated “Interior Design” (omitting the “Professional Sales” addendum).

- (3) Title/Content Consistency:** The content of this degree is consistent with its professional intention. The “Professional Sales” addendum to the title seems at least gratuitous, if not confusing, but apparently the program's location in the Department of Professional Sales governs this usage. The visiting team did not hear “Professional Sales” in any discussion of

the degree, so it appears to be seldom appended. The institution might wish to assess this in future to align title with practical usage, degree content, and student expectations.

- (4) **Student Work:** Student work reviewed demonstrated understanding of basic principles and applications across a variety of residential and nonresidential projects, as well as use of collaborative skills and awareness of professional design practices and processes. It reflected attainment of the learning outcomes listed in the Self-Study. The work was polished, effective in presentation, and reflected research and analysis appropriate to each project.
- (5) **Development of Competencies:** While the review of student work was necessarily brief, it, in conjunction with outline of coursework and student attainment following graduation, strongly suggested that the requisite competencies are addressed and developed in this curriculum (knowledge of user experience and contextual inquiry; ability to design systems, to use appropriate technologies and tools, to conduct research and communicate about process, to work collaboratively). All students complete a required internship in their final semester. Learning outcomes (Self-Study, pp. 39-41) are keyed to coursework and used throughout the program to assess individual student progress as well as to gauge aggregate success.
- (6) **Overall Effectiveness:** The indicators reviewed on-site point to a strong program which gets full benefit of small staff, which engages students in addressing “real world” problems in the community, and which graduates a steady number of prepared professionals. The program also has an advisory board of some eleven practitioners from the design-build industry who provides updates, insights, and feedback. The program is considered effective and successful by the institution.

It appears that the institution meets NASAD standards with regard to this degree program

Bachelor of Fine Arts - 5 years: Visual Arts (Art Education)

- (1) **Status:** This degree program is presented for Final Approval for Listing.
- (2) **Curriculum:** The curriculum follows that for other Bachelor of Fine Arts degrees, ‘though with a two-course reduction in studio courses for which then two art education methods courses are substituted, along with the required professional education courses in the college of education, for 88% of required credits (Institutional Self-Study, pp. 76-78). General education coursework accounts for 33% of the total required for the degree, which comes to 145 credits. Since this program is currently listed in WSU publications with the other Bachelor of Fine Arts degrees that have the “4-year” label, this seems problematic, given that this degree requires 25 more credits than the others. It should be listed and labeled separately as a 5-year program (as it is in the NASAD Inventory of Accredited Institutions) for the institution to align with standards for accuracy and consistency.
- (3) **Title/Content Consistency:** As noted in (2) above, the title is consistent with the contents of the degree, but its listing with other Bachelor of Fine Arts: 4 years Visual Arts degrees requiring fewer credits is misleading. The cover sheet of this report, following institutionally supplied information on the NASAD Inventory of Accredited Institutions, suggests the correct listing.
- (4) **Student Work:** Studio artwork by students in this major was on view by course, rather than by major and so not distinguishable from that of other students (see Bachelor of Fine Arts

degree in Visual Arts, below, for further detail). However, in addition to studio work, summaries and analyses of field experiences observed and conducted by art education majors and lesson plans, completed in the two required art education methods classes, were available for review during the visit (although distinction of work by Bachelor of Arts and Bachelor of Fine Arts candidates was not made).

A mapping unit in the Methods I class had both written and visual components; the written work was somewhat undeveloped in terms of analysis and formal polish, but the visual work demonstrated confidence and individualized style and vision. Lesson plans observed all required components, including references to content stipulated in state guidelines, materials needed for projects, and required learning outcomes.

- (5) Development of Competencies:** Work available for examination on-site reflected only that completed during this academic year (2016-2017) under the direction of the new faculty member in art education but was not distinguishable by degree program specifically. On the other hand, coursework in art education is shared by Bachelor of Arts and Bachelor of Fine Arts degree candidates alike, so it is reasonable to look for the general development of competencies across the board.

From the works on view, it was possible only to compare written assignments in the two sequential methods courses. Those in the second methods course represented a different type of assignment – the classic lesson plan -- and revealed understanding of professional standards and ability to think through complex conceptual and practical strategies, as well as competence with media, techniques, and presentational technologies, although sometimes in terms which suggest need for more hands-on experiences such as those documented here.

Other competencies for students in Bachelor of Fine Arts programs are discussed more fully below.

Additional evidence of teaching competencies achieved by the conclusion of this degree program was not available, although the Self-Study outlined procedures used to review candidates prior to and during their student teaching experience (Institutional Self-Study, pp.42-44 and section IV, MDP pp.331-338; the source of the documentation quoted extensively in the MDP was not specified).

- (6) Overall Effectiveness:** 2016-2017 HEADS data show 53 students enrolled in “art education” degree programs but not broken out into Bachelor of Arts and Bachelor of Fine Arts degrees, so the visiting team has difficulty in gauging relative proportions (Institutional Self-Study, section IV, MDP, pp. 112-113). Transcript review, however, suggests that most students elect the Bachelor of Fine Arts degree for art education, which both the DOVAD and NASAD recommend and which is consistent with student preferences across all degree programs at present.

Evidence of student artwork from candidates in this program was difficult to identify, although presumably requirements for studio work by students in this program is assessed on the same terms as those in other Bachelor of Fine Arts programs, which the visitors found to be appropriate.

It was not clear that the institution meets NASAD standards for accuracy in listing in its published materials, particularly with respect to time required to complete the degree (see

Section I. above). It was also unclear how the institution meets standards with respect to the development of teaching competencies (NASAD *Handbook 2016-17*, XII.C.3.), as documentation from the period since previous accreditation was not provided.

Bachelor of Fine Arts - 4 years: Visual Arts (Two-Dimensional Media)

- (1) **Status:** The degree is presented for renewal of Plan Approval and Final Approval for Listing (original).
- (2) **Curriculum:** Admission to the Bachelor of Fine Arts is currently predicated on portfolio submission and review by area faculty upon completion of the five required foundation courses. The portfolio evaluation rubric is provided in the Self-Study (Self-Study Section IV, p. 330). Beginning in the Fall 2017, the portfolio review process will be eliminated and admission into the Bachelor of Fine Arts program will require completion of the five required studio foundation courses (15 credit hours) with a minimum grade of B- in all courses. A proposal and justification for the changes is included in the Self-Study (Section II, pp. 80-90).

The Bachelor of Fine Arts degree requires that a student maintain a grade of C or better in all program courses and a 2.00 grade point average overall to meet graduation requirements. Students working within the two-dimensional track work in painting, drawing, or printmaking. They may choose to diversify their studies to include all three areas, or hybridize their practice amongst these disciplines. Students may select other media content in consultation with an advisor for upper division track. The program of study includes the required art history (16 credit hours) and general studio distribution courses (9 credit hours) similar, but not identical to other Bachelor of Fine Arts programs. The program area lists courses appropriate to the two-dimensional track focus (29 credit hours) and also requires a Bachelor of Fine Arts Seminar and a Bachelor of Fine Arts Thesis course (6 additional credit hours)

(http://catalog.weber.edu/preview_program.php?catoid=11&poid=5350&returnto=2678).

Review of undergraduate transcripts confirmed that Bachelor of Fine Arts in Visual Arts (Two-Dimensional Media) students are meeting these requirements. It does appear that there are a number of course substitutions (hybridization) allowed within the degree program upper division courses. Consideration of the overall number of transfer and non-traditional students within the department would support these substitutions as they assist student completion and are aligned with the spirit of the degree program.

The curriculum, as presented in the curricular tables, is consistent: 48% of coursework in studio or related areas, 13% in art history, 5% in electives, and 34% in general studies for a total of 120 semester units. Regarding the curriculum as presented in the Self-Study summary of the degree programs and the undergraduate catalog, it appears that the institution meets the NASAD standard for the Bachelor of Fine Arts in Visual Arts with a concentration in Two-Dimensional Media.

The institution appears to meet the NASAD standards regarding overall curricular structure (NASAD *Handbook 2016-17*, IX.G.1.a.b.).

- (3) **Title/Content Consistency:** The program title and associated major are appropriate and reflect content normally associated with professional studio-oriented programs.

- (4) **Student Work:** Student work on view was not distinguished by major, but instead was presented course by course.

There was evidence that student work reflected an understanding of media and content exploration. Reviewing work in the studios, the student work samples in the department, and from the department web site

(http://weber.edu/artanddesign/Fall_2016_BFA_Student_Portfolios.html) the visitors observed examples that appeared to show conceptual connections developed from foundations-level classes through advanced-level work in all two-dimensional media. Conversations with students and faculty echoed an emphasis on conceptual development of imagery and progressive investigation and exploration of media. Foundation coursework reflected multimedia development and an apparent understanding of concepts while using traditional and contemporary processes. Introductory course work showed an understanding of traditional approaches to media and upper-division work showed innovative and experimental directions and expanded scale. All media examples appear to show knowledge of tools, techniques, and processes sufficient to work from concept to finished product. The degree program does not require upper level figure drawing courses, although they are included as electives. Work samples provided of current students provided a limited number of works from figure drawing courses. The overall quality of work observed clearly showed that upper level students were producing work that transcended academically structured assignments and that the degree program is meeting its stated objectives. The visitors' meetings with students revealed that students were very positive about their education and felt they were being sufficiently challenged by the faculty.

The visiting team found the student work to be of high quality.

- (5) **Development of Competencies:** It appears that students completing the Bachelor of Fine Arts in Visual Arts (Two-Dimensional Media) degree program have gained an understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines; have the ability to apply design principles within specializations; have the ability to work in multiple fine arts fields with a concentration in a selected area; display working knowledge of aesthetic issues, processes, and media; and show evidence of conceptualization, development and completion of art works.

Students in the Bachelor of Fine Arts in Visual Arts (Two-Dimensional Media) degree program are expected to complete a fully developed body of work within their thesis project resulting in a professional level public exhibition. Work is expected to show technical proficiency, an awareness of contemporary issues in the visual arts, and a theoretical understanding necessary to sustain independent investigation and creativity. Graduates are expected to be visually literate and innovative thinkers.

- (6) **Overall Effectiveness:** It appears that the institution meets all relevant NASAD standards.

Bachelor of Fine Arts - 4 years: Visual Arts (Three-Dimensional Media)

- (1) **Status:** The degree is presented for renewal of Plan Approval and Final Approval for Listing.
- (2) **Curriculum:** Admission to the Bachelor of Fine Arts is currently predicated on portfolio submission and review by area faculty upon completion of the five required foundation courses. The portfolio evaluation rubric is provided in the Self-Study (Self-Study Section IV, p. 330). Beginning in the Fall 2017, the portfolio review process will be eliminated and

admission into the Bachelor of Fine Arts program will require completion of the five required studio foundation courses (15 credit hours) with a minimum grade of B- in all courses. A proposal and justification for the changes is included in the Self-Study (Section II, pp. 80-90). The Bachelor of Fine Arts degree requires that a student maintain a grade of C or better in all program courses and a 2.00 grade point average overall to meet graduation requirements.

Students working within the Three-Dimensional Media concentration work in ceramics, sculpture, mixed media, and public art. While the facilities include jewelry and small metals studios, specific courses in this studio area are not listed as electives in the Three-Dimensional Media program listing. There are small metals/jewelry classes included in the catalog http://catalog.weber.edu/search_advanced.php?cur_cat_oid=11&search_database=Search&search_db=Search&cpage=1&ecpage=1&ppage=1&spage=1&tpage=1&location=33&filter%5Bkeyword%5D=jewelry&filter%5Bexact_match%5D=1; however, these courses only appear as program courses for the art education minor. Students may choose to diversify their studies to include all areas. Students may select other media content in consultation with an advisor for upper division track. The program of study includes the required art history (16 credit hours) and general studio distribution courses (9 credit hours) similar, but not identical to other Bachelor of Fine Arts programs. The program area lists courses appropriate to the Three-Dimensional Media concentration focus (29 credit hours) and also requires a Bachelor of Fine Arts seminar and a Bachelor of Fine Arts Thesis course (6 credit hours) (http://catalog.weber.edu/preview_program.php?catoid=11&poid=5350&returnto=2678).

Review of undergraduate transcripts confirmed that students in the Bachelor of Fine Arts in Visual Arts (Three-Dimensional Media) are meeting these requirements. It does appear that there are a number of course substitutions (hybridization) allowed within the degree program's upper division courses. Consideration of the overall number of transfer and non-traditional students within the department would support these substitutions as they assist student completion and are aligned with the spirit of the degree program.

The curriculum, as presented in the curricular tables, is consistent: 48% of coursework in studio or related areas, 13% in art history, 5% in electives, and 34% in general studies for a total of 120 semester units. Regarding the curriculum as presented in the Self-Study summary of the degree programs and the undergraduate catalog, the institution appears to meet the NASAD standard for the Bachelor of Fine Arts in Visual Arts with a concentration in Three-Dimensional Media.

The institution appears to meet the NASAD standards regarding overall curricular structure (NASAD *Handbook 2016-17*, IX.G.1.a.b.).

- (3) **Title/Content Consistency:** The program title and associated major are appropriate and reflect content normally associated with professional studio-oriented programs.
- (4) **Student Work:** Student work on view was not distinguished by major, but instead was presented course by course.

There was evidence that student work reflected an understanding of media and content exploration. Reviewing work in the studios, student work samples in the department, and on the department web site (http://weber.edu/artanddesign/Fall_2016_BFA_Student_Portfolios.html), the visitors observed examples that appeared to show conceptual connections developed from

foundations-level classes through advanced-level work in all three-dimensional media. There was not a large body of work reflecting traditional casting and reductive sculpture process, although the facilities certainly allow for an interested student to fabricate work using these traditional approaches. Conversations with students and faculty echoed an emphasis on conceptual development of imagery and progressive investigation and exploration of media.

Foundation coursework reflected multimedia development and an apparent understanding of concepts while using traditional and contemporary processes in sculpture and ceramics. Introductory course work showed an understanding of basic approaches to media and upper-division work showed innovative and experimental directions and expanded scale. All media examples appear to show knowledge of tools, techniques, and processes sufficient to work from concept to finished product. The overall quality of work observed clearly showed that upper level students were producing work that transcended academically structured assignments and that the degree program is meeting its stated objectives. The visitors' meetings with students revealed that students were very positive about their education and felt they were being sufficiently challenged by the faculty.

The visiting team found the student work to be of high quality.

- (5) Development of Competencies:** It appears that students completing the Bachelor of Fine Arts in Visual Arts (Three-Dimensional Media) degree have gained an understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines; have the ability to apply design principles within specializations; have the ability to work in multiple fine arts fields with a concentration in a selected area; display working knowledge of aesthetic issues, processes, and media; and show evidence of conceptualization, development and completion of art works.

Students in the Bachelor of Fine Arts in Visual Arts with concentration in Three-Dimensional Media are expected to complete a fully developed body of work within their thesis project resulting in a professional level public exhibition. Work is expected to show technical proficiency, an awareness of contemporary issues in the visual arts, and a theoretical understanding necessary to sustain independent investigation and creativity. Graduates are expected to be visually literate and innovative thinkers.

- (6) Overall Effectiveness:** It appears that the institution meets all relevant NASAD standards.

Bachelor of Fine Arts - 4 years: Visual Arts (Photography)

- (1) Status:** The degree is presented for renewal of Plan Approval and Final Approval for Listing (original).
- (2) Curriculum:** Admission to the Bachelor of Fine Arts is currently predicated on portfolio submission and review by area faculty upon completion of the five required foundation courses. The portfolio evaluation rubric is provided in the Self-Study (Self-Study Section IV, p. 330). Beginning in the Fall 2017, the portfolio review process will be eliminated and admission into the Bachelor of Fine Arts program will require completion of the five required studio foundation courses (15 credit hours) with a minimum grade of B- in all courses. A proposal and justification for the changes is included in the Self-Study (Section II, pp. 80-90).

The Bachelor of Fine Arts degree requires that a student maintain a grade of C or better in all program courses and a 2.00 grade point average overall to meet graduation requirements.

Students pursuing the Bachelor of Fine Arts in Visual Arts (Photography) study analog and digital photographic processes, video, graphic design, and experimental photographic processes. Students may select other media content in consultation with an advisor for the upper division track. The program of study includes the required art history (16 credit hours) and general studio distribution courses (9 credit hours) that are similar, but not identical to other Bachelor of Fine Arts programs. The program area lists courses appropriate to the Photography program focus (29 credit hours) and also requires a Bachelor of Fine Arts Seminar and a Bachelor of Fine Arts Thesis course (6 additional credit hours) (http://catalog.weber.edu/preview_program.php?catoid=11&poid=5350&returnto=2678).

Review of undergraduate transcripts appeared to confirm Bachelor of Fine Arts in Visual Studies with a concentration in Photography students are meeting these requirements.

The curriculum, as presented in the curricular tables, is consistent: 48% of coursework in studio or related areas, 13% in art / design history, 5% in electives, and 34% in general studies for a total of 120 semester units. Regarding the curriculum as presented in the Self-Study summary of the degree programs and the undergraduate catalog, the institution appears to meet the NASAD standard for the Bachelor of Fine Arts in Visual Arts (Photography).

The institution appears to meet the NASAD standards regarding overall curricular structure (NASAD *Handbook 2016-17*, IX.L.1.a.b.).

- (3) **Title/Content Consistency:** The program title and associated major are appropriate and reflect content normally associated with professional studio-oriented programs.
- (4) **Student Work:** Student work on view was presented course by course. There was evidence that student work reflected an understanding of media and content exploration. Reviewing work in the studios, the student work samples in the department, and from the department web site (http://weber.edu/artanddesign/Fall_2016_BFA_Student_Portfolios.html) the visitors observed examples that appeared to show conceptual connections developed from foundations-level classes through advanced-level work in all photographic media. Student work displayed a wide variety of techniques and advanced experimental processes. Conversations with students and faculty echoed an emphasis on conceptual development of imagery and progressive investigation and exploration of media. Introductory course work showed an understanding of traditional approaches to black and white lens based imagery and color digital processes. Upper-division work showed innovative and experimental conceptual directions and processes, an understanding of lighting, and greatly expanded scale emphasizing the production capabilities of a well-designed and equipped studio.

The overall quality of work observed clearly showed that upper level students were producing work that transcended academically structured assignments and that the degree program is meeting its stated objectives. The visitors' meetings with students revealed that students were very positive about their education and felt they were being sufficiently challenged by the faculty.

The visiting team found the student work to be of very high quality.

- (5) **Development of Competencies:** It appears that students completing the Bachelor of Fine Arts in Visual Arts (Photography) program have gained an understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines; have the ability to apply design principles within specializations; have the ability to work in multiple fine arts

fields with a concentration in a selected area; display working knowledge of aesthetic issues, processes, and media; and show evidence of conceptualization, development and completion of art works.

Students in the Bachelor of Fine Arts in Visual Arts (Photography) program are expected to complete a fully developed body of work within their thesis project resulting in a professional level public exhibition. Work is expected to show technical proficiency, critical skills and theoretical insights necessary to articulate personal ideas into art forms. Graduates are expected to be visually literate and innovative thinkers.

- (6) Overall Effectiveness:** It appears that this degree program meets all relevant NASAD standards.

Bachelor of Fine Arts - 4 years: Visual Arts (Graphic Design)

- (1) Status:** This degree program is presented for renewal of Plan Approval and Final Approval for Listing (original).
- (2) Curriculum:** Admission to the Bachelor of Fine Arts is currently predicated on portfolio submission and review by area faculty upon completion of the five required foundation courses. The portfolio evaluation rubric is provided in the Self-Study (Self-Study Section IV, p. 330). Beginning in the fall, 2017, the portfolio review process will be eliminated and admission into the Bachelor of Fine Arts program will require completion of the five required studio foundation courses (15 credit hours) with a minimum grade of B- in all courses. A proposal and justification for the changes is included in the Self-Study (Section II, pp. 80-90). The Bachelor of Fine Arts degree requires that a student maintain a grade of C or better in all program courses and a 2.00 grade point average overall to meet graduation requirements.

Students working within the Graphic Design concentration work with photography and traditional media as part of their studio distribution requirements. The required studio focus includes 32 credit hours defined in required and elective courses. Students may select other related courses in consultation with an advisor for the upper division track. The program of study includes the required art/design history (16 credit hours) and general studio distribution courses (9 credit hours) similar, but not identical, to other Bachelor of Fine Arts programs. The program area lists courses appropriate to the Graphic Design focus (32 credit hours) and also requires a Design Seminar (3 credit hours). Opportunities for cooperative work experience exist within upper level electives (http://catalog.weber.edu/preview_program.php?catoid=11&poid=5350&returnto=2678).

Review of undergraduate transcripts confirmed that students in the Bachelor of Fine Arts in Visual Arts (Graphic Design) are meeting these requirements. It does appear that there are an adequate number of advanced elective courses offered to meet the needs of students enrolled in the program.

The curriculum, as presented in the curricular tables, is consistent: 48% of coursework in studio or related areas, 13% in art history (including required History of Design), 5% in electives, and 34% in general studies for a total of 120 semester units. Regarding the curriculum as presented in the Self-Study summary of the degree programs and the undergraduate catalog meets the NASAD standard for the Bachelor of Fine Arts with a concentration in Graphic Design.

This appears to meet the NASAD standards regarding overall curricular structure (NASAD *Handbook* 2016-17, X.C.1.a.b.).

- (3) **Title/Content Consistency:** The program title and associated major are appropriate and reflect content normally associated with professional undergraduate design programs.
- (4) **Student Work:** Student work on view was presented course by course. There was evidence that student work reflected an understanding of media and content exploration. Reviewing work in the studios, the student work samples in the department and on the department web site (http://weber.edu/artanddesign/Fall_2016_BFA_Student_Portfolios.html), the visitors observed examples that appeared to show conceptual connections developed from foundations-level classes through advanced-level work in all design media and fluency in the use of the formal vocabulary and concepts of design. Student work was presented in both print and digital formats and included examples of publication design, typographic exploration, web design, constructed narratives, illustration and motion design. Conversations with students and faculty echoed an emphasis on conceptual development of imagery and progressive investigation and development of an ability to develop strategies for planning, producing, and disseminating design concepts.

Upper-level work showed exploration of various types of communication problems, as well as development of personal direction and style and that that the degree program is meeting its stated objectives.

The visitors' meetings with students revealed that students were very positive about their education and felt they were being sufficiently challenged by the faculty. They also expressed appreciation for the continued co-existence of both fine arts and graphic design programs in the DOVAD.

The visiting team found the student work to be of very high quality.

- (5) **Development of Competencies:** It appears that students completing the Bachelor of Fine Arts in Visual Arts (Graphic Design) have gained an understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines; have the ability to apply design principles within specializations; have the ability to work in multiple fine arts fields with a concentration in a selected area; display working knowledge of aesthetic issues, processes, and media; and show evidence of conceptualization, development and completion of art works.

Students in the Bachelor of Fine Arts in Visual Arts (Graphic Design) degree program work with a variety of media and follow a program of study emphasizing foundational skills, typographic systems, interactivity with language and context, and branding design and systems. The program appears to allow ample opportunities for critique and discussion of student work by faculty and students, for professional development seminars, cooperative work experience, and for capstone seminar experiences.

- (6) **Overall Effectiveness:** The NASAD *Handbook* 2016-17, X.C. includes degrees titles such as Bachelor of Fine Arts in Graphic Design as "Communication Design" and defines Communication Design thus:

Communication designers work in static and dynamic formats, such as print-based design, interactive media, and environmental applications to address functional communication

needs. They focus on relationships among audience, context, and content. Artifacts and services created by communication designers may interpret, inform, instruct, persuade, or entertain. Communication designers address the physical, cultural, and technological aspects of specific situations and the cognitive and social behaviors of users. They work with integration and process. They have a symbiotic relationship with technology and are both users and drivers of technological innovation. Designers address problems at various scales ranging from project components to complex systems that encompass intersections among communication and various social, cultural, technological, economic, physical, and service contexts.

The program information appears to address NASAD standards for essential competencies, opportunities, and experiences.

It would appear that the Bachelor of Fine Arts in Visual Arts (Graphic Design) meets NASAD standards

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements per degree program

A review of transcripts on-site suggests that students are meeting requirements for all degree programs.

Most Weber State University students take longer than five years to complete degrees, stepping out to attend to family and other matters or to attend other institutions; a large percentage enroll as part-time students, reflecting Weber's mission to serve the region fully and thus function, through its open enrollment, in part as a community college as well as a four-year degree institution. Students in the DOVAD present large numbers of transfer credits, many having completed associate degrees at other institutions. In all, the challenge to an advisor appears to be great - that so many students as well as faculty members affirmed that advising works well is a credit to the unit and the institution.

Associate Programs

No transcripts for the Associate of Arts in Art (General) degree have yet been generated, given that this program is newly established for 2016-2017. Transcripts for the Associate of Applied Science in Interior Design Technology demonstrated fulfillment of requirements, with several students transferring in work, several participating in extensive art classes or study abroad opportunities, and 67% going on to complete the Bachelor of Science degree after having completed the 2-year degree.

Baccalaureate Programs

Four transcripts for the Bachelor of Fine Arts in Art Education were examined, two for the Bachelor of Arts in Art Education Composite; of the latter, a total of three transcripts need to have been reviewed for Final Approval for Listing, so the institution is requested to provide one additional transcript in its Optional Response. The B.A. transcripts show completion of the required minor, one in Health Foundations, the other in Geography, confirming the intent of this degree to prepare broadly students who would have multiple disciplinary responsibilities in their teaching careers.

Transcripts for the Bachelor of Arts in Art (General) showed emphases in art history (in fact, a double-major with Anthropology), ceramics, printmaking, and digital art. These students completed required minors in such subjects as theatre and psychology.

Throughout, transcripts revealed a rather liberal approval of substitutions, usually within the department. This may reflect careful attention to individual needs and/or adjustment to staffing irregularities but overall program requirements appear to have been met consistently.

Review of undergraduate transcripts for Bachelor of Fine Arts in Visual Arts (Two-Dimensional Media) students confirms that they are meeting requirements. It does appear that there are a number of course substitutions (hybridization) allowed within the program's upper division courses. Consideration of the overall number of transfer and non-traditional students within the department would support these substitutions, as they support student completion and are aligned with the spirit of the degree program.

4. Exhibitions

The Mary Elizabeth Dee Shaw Gallery presents contemporary art exhibitions and educational programs unique to the region and provides students and community access to an impressive exhibition schedule. It serves the Department of Visual Art and Design, Weber State University and the community of Northern Utah by presenting the work of local, regional, and nationally recognized artists, including new work, emerging media, and original scholarship. The gallery website includes an impressive history of contemporary exhibitions featuring internationally acclaimed contemporary artists <http://weber-edu-dova.org/shawgallery/>.

The gallery's mission statement states, "The Shaw gallery aspires to engage a diverse audience, create a sense of community, provide insight into the creative process, and challenge visitors to contemplate, discuss and understand the historical, social, and cultural context of contemporary art."

The gallery is professionally run by a full-time director (a staff member), with the assistance of student assistants and gallery attendants. It provides excellent opportunities for these students who also work with visiting artists, attend lectures, and actively participate in an impressive exhibition agenda. The curated exhibitions, some school-based -- such as the annual student exhibition and the biennial faculty show -- and others significant professional exhibitions -- coordinated with other institutions or originated at Weber -- provide art students with important educational opportunities as well as open the university's department to wider regional audiences (Institutional Self-Study II, p. 94).

The annual exhibition schedule and the Shaw Art Gallery are outstanding components of the department, complementing all degree programs. The gallery and exhibitions programming are doubtless unique assets to the institution.

5. Visual Arts in General Education

The DOVAD has responded to the 2012 Faculty Senate general education Foundational Principles for the Creative Arts and Humanities by providing four courses designed to introduce non-majors to the visual arts from several angles (Institutional Self-Study, p. 93, and MDP II.F pp. 338-339): One is an introduction to the visual arts taught as a lecture course (ART CA 1010), one an introduction to studio practices taught as a studio class (ART CA 1030), and the two-course art history sequence from Paleolithic to present (ARTH CA 1090 and 1100), taught in

lecture format, for which most students elect one or other in the sequence (see also institutional Self-Study, Section IV, MDP, p. 331).

Multiple sections of 1010 and 1030 are taught asynchronously, and face-to-face sections are taught on the Downtown Ogden and Davis campuses. In the spring of 2017 (Self-Study, pp. 293-296), these sections were almost entirely filled, generating substantial FTE. These courses seem to be taught primarily by part-time faculty members with Master of Fine Arts degrees; the department is careful to assure that part-time faculty without terminal degrees teach only courses enrolling non-majors (Self-Study, MDP, pp. 279-280).

However, only full-time faculty members appear to teach the art history sequence, which is, by contrast with the above, quite limited in the number of its offerings each semester (Self-Study, MDP, p. 300). This may reflect the lack of available qualified part-time instructors, although it would seem that the subject lends itself particularly well to asynchronous delivery and perhaps opportunities are missed here.

These general education offerings appear to be appropriate to the purposes, size and scope of the unit and constitute an important part of its alignment with the institution's mission of outreach to the community and region. These courses expose students to a broad range of styles and encourage them to develop critical skills that enable them to be knowledgeable and discriminating (NASAD *Handbook 2016-17*, III.O.); in addition to the above-listed studio course, students with the appropriate pre-requisites may enroll in any introductory studio course in order to develop an appreciation for the discipline and skills involved.

O. Art/Design Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

The Self-Study provides a clear description of the unit's policies, evaluation, and planning practices as well as projections based in part upon consideration of the progress since the last accreditation visit. It describes the processes for review and input from faculty, staff, students, administration, and community members regarding evaluation and planning for the department. The study also includes brief descriptions of the departmental SWOT analysis that appears to accurately describe the current state of the department within the university, and these findings appear to be used as the basis for planning initiatives described in the Self-Study.

With respect to the assimilation of department planning with planning at higher administrative levels, it is the team's impression that the unit's plans and needs are well understood and supported at the college level and that the DOVAD is a key, integrated element within the university's planning (Institutional Self-Study, III.A–D, pp. 98-105; MDP section IV, III, pp. 340-343).

2. Completeness and Effectiveness of Self-Study

The Self-Study is well-organized and cross-referenced, although some areas are dealt with far less thoroughly than others. Materials from the interior design degree program were not all available ahead of the visit but the program coordinator was unfailingly gracious in supplying what was needed on-site and during the drafting of this report. Some gaps in the Self-Study appear to have been inadvertent, with materials provided on-site. The report arrived in a timely fashion and was sufficiently documented to permit the visitors' productive preparation ahead of their arrival.

The institution is encouraged to provide copies of all materials solicited by the visiting team not included in the original Self-Study in its Optional Response, so that the Commission has these for review.

P. Standards Summary

The visiting team found the following issues of apparent non-compliance with standards:

1. With respect to facilities, equipment, health, and safety, the main concern has to do with lack of dedicated space for B.F.A. students to create work required for their senior exhibition. This appears to be both a facilities (NASAD *Handbook 2016-17*, II.F.1.a.) and a degree program (NASAD *Handbook 2016-17*, VIII.A.4.b.; B.4.; C.1.) compliance issue and is reported in Sections F and N above.

NASAD standards for this professional degree program repeatedly stress that advanced Bachelor of Fine Arts students must be afforded opportunities for independent and self-directed work (NASAD *Handbook 2016-17*, VIII.B.2.; C.1.2.). Presently, there is no standing provision for studio spaces in which independent work can be created, contemplated, and securely stored. This leads to situations in which students seek ad hoc solutions, some of which put them in conflict with facilities policies and most of which also put the work and the personal tools, supplies, and equipment used to create it at risk.

2. Information on several unit degree programs which is available on university, college, and departmental websites and internal publications (particularly advising sheets) appears to be inaccurate, inconsistent, or difficult to locate. For example, the institution website “Majors, Minors, Certificates & Degrees” (<http://www.weber.edu/majors/> accessed 28 Feb., 2017) lists a major in art history, no longer offered; it also breaks out its list into categories which would not be meaningful to students, removing the art education degree to a separate “Teaching Degrees” subcategory, where it would not readily be found.

More problematic, on the university’s majors webpage, on the DOVAD webpage, and in related publications elsewhere (the NASAD on-line inventory of accredited institutions, for example), the two baccalaureate degrees in Art Education are inconsistently titled (the Bachelor of Arts is sometimes described with the word “Composite” at the end, a term of art apparently used by the WSU College of Education). Additionally, while the Bachelor of Fine Arts at 146 credits is labeled a 5-year program for NASAD, the Bachelor of Arts degree at 144 credits is labeled a 4-year program. On WSU materials, the length of time to degree is not usually provided, nor is, even on advising sheets, the total number of credits needed for program completion. It was pointed out that the DOVAD advising sheets do spell out total credits required for the art portion of each degree; however, students would need at least three separate advising sheets – one for art, one for education, and a third for general studies – and then would need to do their own calculation in order to ascertain total number of credits required for that particular program. This is apparently the norm for the institution; logical but not entirely student-friendly.

It should be noted, with respect to the degree programs in art education, that only in the Self-Study could the visiting team find an accurate total of required credit hours for each degree (see Section N. above).

It should also be noted that, as of the drafting of this report (4 March, 2017), it appears that the institution has already made some changes to the webpage previously cited (“Majors, Minors, Certificates & Degrees”); as observed during the final interview at Weber State University, much

of this kind of correction can be done with relatively easy fixes, but consistency across all platforms is needed to bring the institution into compliance with these standards.

NASAD Handbook 2016-17, II.I.1.a.: “Published materials concerning the institution and the art/design unit shall be clear, accurate, and readily available.”

NASAD Handbook 2016-17, II.I.1.b.(10): “A catalog or similar document(s) shall be published at least biennially and shall cover... (10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials.”

3. Evidence for development of teaching competencies in the two degree programs in art education was not provided, so it is unclear how the institution meets standards as follows:

Teaching Competencies

The artist-teacher must be able to connect an understanding of educational processes and structures with an understanding of relationships among the arts, sciences, and humanities, in order to apply art competencies in teaching situations and to integrate art/design instruction into the total process of education (*NASAD Handbook 2016-17, XII.C.3.*).

Recognizing that the faculty member dedicated to the art education components of these degree programs is new, the visiting team nonetheless does not find demonstration of continuing practices that would enable it to assess compliance here. Capstone projects, such as portfolios, typically contain evidence of development of competencies. Additionally, inconsistencies and inaccuracies in information available on the two art education degree programs raise compliance issues dealt with more fully in P.2 above.)

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

1. Strengths

The visiting team noted the following:

- A strong group of faculty members successful as professional artists and scholars who are also devoted to students
- An excellent physical facility in the Kimball Art Center which has functioned well to support recent doubling of enrollments as well as developments in visual arts media and technologies
- A recently re-designed foundations curriculum that reflects the energy and thoughtfulness of faculty and which students recognize as forwarding both the conceptual rigor and technical strengths of its degree programs
- Vigorous departmental leadership which enjoys the support and confidence of colleagues and super-ordinates, as well as appreciation of students and staff, who recognize the dedication represented by the chair’s open door
- Acknowledged success in sharing among staff and faculty responsibility for effective student advisement
- Ambitious and energetic exhibitions and programs organized for department, institution, and wider community and region by the Shaw Gallery in its world-class space
- A regular visiting artist program that brings artists and art to both campus and community
- Strategically unique synergy and cooperation between faculty responsible for programs in studio arts and visual communication design

- Openness, particularly among students and staff, to opportunities for community involvement and recent history of successful collaborations, such as Arts in the Parks, Fabulous Fridays, Snow Days at the Shaw Gallery, and collaboration with the Utah Film Center to sponsor a film series at the Peery Egyptian Theatre in downtown Ogden
- Strong student work and enthusiastic reception of same at openings that involve the university community as well as families, friends, and donors
- Apparent good support from upper administration and engagement of same in some of the regular activities, such as exhibition openings and lectures, of the Department of Visual Arts and Design
- Students who speak appreciatively of faculty generosity with time, attention, and counsel, as well as of staff readiness to assist and serve as resources for a range of questions, from advising to technology to logistics
- A department and college with a history of successful development efforts, including for the capital campaign for the Kimball Arts Center and for gallery programming, on which to continue to build relationships and plans

2. Recommendations for Short-Term Improvement

- The team recommends that the process for facility safety oversight and facility audits be better explained in the Optional Response.

This would include identification of the university units and/or outside party responsible for maintaining first aid kits, eye wash stations, fire extinguishers, signage, and other health and safety matters in the department (*NASAD Handbook 2016-17*, II.F.1.d.i.). The explanation can specifically identify the university unit schedule for conducting safety audits and how this information is shared with the department. The team noted some instances of outdated first aid kits in studios beside what appeared to be the first aid kits maintained by an outside unit. There were also some locations where the emergency eye wash stations were blocked, or not clearly accessible within the regular working areas of the studios.

- The team recommends that discussions at the college and departmental level review the current proportion of full- and part-time faculty, and how these faculty members are mentored and evaluated, to support all undergraduate programs as well as to permit full-time faculty to take advantage of leaves for creative activity or research as well as leadership and other professional opportunities (*NASAD Handbook 2016-17*, II.B.1.a. b.; II.E.4.a.(1)(2)).
- The visitors recommend that the institution explore conditions that strongly suggest that a facilities manager for the Kimball Art Center is needed.

Beyond their important, regular duties, faculty, administrators, and staff all spend significant time attending to facilities problems and procedures that require coordination with other entities on campus. A building manager, or equivalent, with a range of specialized equipment and technology skills, would assure timely repair, regular attention to maintenance, and effective communication with the appropriate campus experts. This would relieve faculty and staff of some immediate problems so that they can deal directly with students, while students will be able to rely, without interruption, on spaces, equipment, and technology to support their learning in the material-dependent disciplines of the visual arts (*NASAD Handbook 2016-17*, II.F.1.d.e. i.). It would also yield faculty members some additional time to engage in their artistic practice, inspiring their students and advancing their professional profile in the region and beyond (*NASAD Handbook 2016-17*, II.E.4.a.(2)).

- The visitors recommend that the DOVAD develop a functional set of guidelines, specific to its several disciplines, to guide one another and colleagues beyond the department in faculty promotion, tenure, and review deliberations. Guidelines in the *NASAD Handbook* set forth some of the considerations that might be weighed.

Specific criteria appropriate to research and creativity in the visual arts can guide the department chair, the dean, and colleagues across the institution who may be less familiar with such activity in the visual arts but who are called upon to evaluate faculty productivity. In the same way, these criteria could inform wider institutional conversations about criteria for advancement and minimum expectations, as set forth in the institutional PPM and in any faculty handbook(s) in use.

- The visitors recommend that the DOVAD develop an internal program for training and review for all faculty members with purchasing authority on budget basics, to improve their collaboration with staff on accounting processes and procedures, and that lines of reporting, especially when staff members are involved, be clarified.

Because such a large number of faculty are responsible for purchasing and tracking expenditures in their own studios and programs, they need regular opportunities to be reminded of and updated on policies and procedures, in order to expedite transactions and reporting and to minimize time dedicated to these necessary tasks. This will also affect collaboration with staff members and improve communication and departmental reviews of budget allocation. Such programs may already exist elsewhere in the institution and therefore be readily adapted.

- The visitors recommend that the Program in Interior Design consider revision to the historically-based but somewhat uninformative degree titles A.A.S. in Interior Design *Technology* , and B.S. in Interior Design – *Professional Sales*. These do not describe degree contents so much as program location or history and could be confusing to prospective students. The fact that these title extensions have little daily usage indicates that they are vestigial and could well be discarded.

3. Primary Futures Issues

- The unit will want to engage in a series of internal conversations to clarify the nature and relevance for the liberal arts student of the Bachelor of Arts in Art (General) degree and to distinguish Bachelor of Arts and Bachelor of Fine Arts degree programs in such a way as to value each for the multiple career directions each offers to students.

The widespread, if unspoken, perception in the DOVAD that the Bachelor of Arts is a second-class degree works against students with visual talents and aptitudes who will not become makers but could use the Bachelor of Arts as a springboard to a range of viable career paths in the visual arts. This has perhaps weakened the strength of the Bachelor of Fine Arts in making it the default degree for most art majors rather than a more selective and rigorous program to educate future makers. Clarification of the current perception could perhaps then continue with the departmental advising process. Colleagues are referred to the sections of the *NASAD Handbook* which discuss the natures and differences between the liberal arts and professional degrees (*NASAD Handbook 2016-17*, IV.; V.; VII.; VIII.).

Additionally, a better understanding of the Bachelor of Arts degree will entail a re-examination of the Art Education Composite, along with the Bachelor of Fine Arts in Art Education, degree programs. The former, listed as a 4-year program, presently appears to require a total of at least 139 credits (there is some inconsistency in reporting the total), which would be only 5 credits less than the Bachelor of Fine Arts in Art Education, which is designated a 5-year program. NASAD provides guidelines in the *NASAD Handbook 2016-17*, III.A.1.b.e.; XII.B.1.

The new art education faculty member appears to be prepared to address this problem, along with others within the programs, but the visiting team suggests that such a solution needs to occur within the context of a broader consideration of the value of the liberal arts and professional degree programs that the DOVAD offers to its students. It would appear to the visitors that the art education programs are particularly strategically well positioned to fulfill DOVAD and institutional missions and could be vigorously promoted.

The visiting team also recommends, with regard to the degree programs in art education, that DOVAD chair take the lead in improving communication with relevant counterparts in the Moyes College of Education, to assure administrative, curricular, and faculty collaboration that at the program level.

- Also the unit will want to pursue strategic planning, based on the conversations just outlined, with regard to articulating a plan for future hires in the unit, giving attention to needs addressed in the Self-Study as well as others that may become apparent in due course. The visiting team notes that additional lines have been identified as needs in the areas of graphic design and new media in order to address growth in enrollment and current and projected student demand. Typically, such conversations simultaneously assess under-enrolled programs and curricula to evaluate continuing viability.

4. Suggestions for Long-Term Development

Community outreach activities sponsored and organized by the Department of Visual Arts and Design have been important in connecting Weber State University with the town of Ogden and the region. The institution will want to examine new strategies for the impact of that collaboration to be recognized more broadly and also for it to have a place in the system of reward in considerations of faculty rank and tenure.

There appears to be sentiment among both administration and students that more explicit professional development and experiential learning should be embedded in course and program content throughout the Bachelor of Arts and Bachelor of Fine Arts degree programs. This could be part of the aforementioned conversations about the nature of the liberal arts and professional degrees offered by the department; the team suggests that students be involved in at least the initial stages of those conversations.