The Relocation of Resources document that is attached provides an overall description of our current programs and the four enhancement positions that we are requesting. However, as it appears this was an instrument designed primarily to justify new programs, it is our opinion that it does not adequately describe the severe understaffing of full-time faculty that the school currently faces. The following information we believe illustrates our dilemma:

- Since the fall of 2000 to the current fall of 2010, the School of Art and Design has experienced a 113.5% increase in majors from 372 to 794. (8.5% of the universities total enrollment)

- During the same period (2000 to 2010) our full-time faculty has increased by only 54% from 11 to 17. (in 2000 the advising load was already 33 students per full-time faculty).

- For the fall semester 2010, full-time faculty in the School of Art and Design average 46 advisees per faculty member (the universities recommended advisee-to-faculty ratio is 23 to 1).

-  As a form of comparison, Eastern Michigan University, one of our circle of comparison institutions, during the fall semester 2009 had 450 majors with 25 full-time faculty (18 students per faculty member). During the same period we had approximately 64% more majors with seven fewer full-time faculty.

- As an additional form of comparison within our own university, the College of Business for the 2009 fall semester had approximately 794 majors with 35 full-time faculty. During the same period school of Art and Design at 737 majors with 17 full-time faculty.

- If the School of Art and Design were to average 23 student majors per full-time faculty member we would require an additional 17 faculty members.
  out

The relationship between full-time faculty and student major counts is of critical importance within programs such as ours as much of our instruction is based upon individual feedback that we are able to provide students within a mentoring environment. Full-time faculty assist students to prepare for their Individual Art Review critiques that they must pass in order to enroll in upper-level studio courses. These students meet one-on-one with their faculty advisor and together they prepare a portfolio which is reviewed by faculty critique groups during the 12th week of each semester. A similar portfolio preparation is required for the Senior Exhibition course which all majors must pass in-order to complete their degree. Both of these review processes require extensive dialogue between the student and faculty member which is why it's essential that we have a manageable student/teacher ratio that allows for this type of mentoring experience. We have attempted in recent years to deal with these increased major counts by eliminating one of our student review courses and reducing an upper level cognate requirement from eight credit hours to four.  We are still

assessing the impact of these reductions to our programs in regards to the intellectual scope and professionalism of student portfolios, but we are reluctant to reduce additional required courses simply to address increased pressure on our teaching loads.

It is also important to note that in previous years, full-time faculty have volunteered to instruct overloads to meet course demands. However, recently most of these faculty have been reluctant to assume this role, as these additional responsibilities have begun to take a toll both on their professional and personal lives. For the fall 2010, only two full-time-faculty have assumed Art and Design overload courses. As a result of fewer full-time faculty teaching overloads where adjuncts are not available, we will be unable to offer enough sections of courses to meet the demands of majors, which will result in graduation delays in our most populated studio areas.

Our annual staffing plan continues to attempt to deal with adding new faculty to studio areas where major counts are extraordinarily high simply to catch up which includes photography, electronic imaging, digital cinema painting/drawing/illustration and graphic communication:

**Photography**  Currently this studio concentration has over 120 majors and only two full-time faculty members. Having approximately 60 advisees per faculty member forces these faculty members to ration their advising time before portfolio reviews and course registrations. In addition to teaching, they also maintain the studio and order supplies for students. In the last year this program has had a major revision to a digital photography format and has added over 20 majors for the fall 2010 semester. At present, based on the success of our graduates this program is very successful. However, it could be a great program with an additional faculty member who could share the load with our existing staff and provide a higher degree of quality mentorship to our students.

**Digital Cinema/Electronic Imaging**  At present these two studio areas have 125 majors combined and two full-time faculty. Professors Christian and Larson are responsible for both areas however they were hired to instruct the Electronic Imaging courses and have assumed the teaching load in Digital Cinema most of the time through overloads or reducing the number of sections of Electronic imaging which is a core course to many of our majors and heavily demanded by non-majors. The notion of elevating a program from "good to great" would be greatly enhanced with a full-time faculty member to direct this program which currently has the most majors in its nearly 50 year lifespan (72 for the fall 2010 semester). These faculty members also are responsible for the operation of the Computer Art studio requires continuous upgrades and repairs.

**Drawing/Painting and Illustration**   These two areas of studio concentration currently have 95 majors supported by two full-time faculty members. Two years ago these areas had additional full-time faculty member on a one-year term appointment. This position was not renewed however, and these two faculty

members continue to struggle with almost 50  Drawing, painting and illustration courses are extremely popular with non-majors and we have had to limit the number of sections and enrollments of existing courses in most cases to Art and Design majors. Once again, having an additional faculty member in these two studio areas would greatly enhance the quality of our students experience within the school.

**Graphic Communication** with approximately 150 majors the studio area of graphic communications is the largest in the school.  Three full-time faculty currently currently are assigned to the studio concentration but they are also frustrated by the amount of time that they are able to a lot to individual instruction to almost 50 majors each. Once again, the university standard of 23  advisees per faculty member is more than doubled as a teaching, advising and mentorship role for these three instructors. Adding a fourth instructor to this studio area would greatly improve the quality of this offering to students an add to the ideological and professional base of their experience.

In conclusion, the faculty and I believe we could introduce new programs (architectural design and/or clothing and textile design) that would add significantly more majors to the university, but until we can adequately staff our existing programs we cannot pursue the expansion of our current studio offerings.

# Reallocation of Resources - Criteria

# Position Enhancement: Digital Cinema

The EPC recommends that the following criteria be used, within existing processes, for prioritizing academic programs and for making decisions regarding the reallocation of resources to enhance or initiate new programs as well as for program eliminations.

1. Alignment with the Mission and Vision of Academic Affairs
   o Intellectual Foundation
   Studio courses, which include all Digital Cinema courses, utilize project-based student evaluation methods. A project basis emphasizes logic, reasoning, problem solving, and self-assessment as an inherent portion of the course design. Digital Cinema requires expertise with visual literacy, cultural analysis through critique and evaluation, the historical basis of the medium, and the technological expertise to operate complex computer software in support of video editing.

   The curriculum of the School of Art and Design emphasizes the continuity of shared concepts of the visual, physical and social structures by faculty in all Art and Design courses which provides students with the advantage of broadening the scope of their experience by providing intellectual support for the art experience above and beyond the parameters of studio skills.

   o Active Learning
   The "learning by teaching" process of the active learning methodology is a primary approach utilized in studio instruction in which students learn from each other under the supervision of the instructor. This process is utilized not only during the studio session while students are producing artwork but also in formal critiques with student and faculty participation. The production (project-based) basis of a studio course requires students to learn by doing. Students must discover and implement appropriate techniques and concepts as well as a "vision" for the given project or series. Constant analysis of progress and new techniques or technologies is inherent to every project along with the synthesis of knowledge across the domains of technique, design, and concept. Critiques are the foundation of evaluation – evaluation by self, evaluation by peers, and evaluation by faculty.

   o Career Preparation
   The School of Art and Design approaches education from a broad view. The skills to succeed in a professional workplace are developed as part of the curriculum along with the broader awareness of cultural norms, social expectations, and global needs. Students enroll in a range of courses that cumulatively require mental agility and adaptability to tasks – nothing is ever repetitive. This approaches promotes self-reliance, which is crucial in any creative field that evolves with new technologies.

Through the School's Individual Art Review, each student must present their portfolio to a faculty panel and receive a passing grade to enroll in upper level studio courses. The review assesses the skills and knowledge of each student as required by the professional standards of their discipline. Completing this course and the acceptance by their advisor for entry into the Senior Exhibition provides graduating seniors with a high level of achievement and competence to successfully pursue a career in their chosen field.

Digital Cinema addresses career preparation directly: students develop the technical skills, the visual awareness, the conceptual framework, and the holistic expertise to begin a career in Digital Cinema. As a "high tech" area, students become proficient with digital high definition video cameras, lighting, directing, editing, and industry standards and expectations. Students have a broad skill set and are able to enter the industry through a variety of avenues, having strengths in both the visual and narrative approaches of the medium.

- o Community Engagement
  As part of their undergraduate experience, many students in the School of Art and Design are provided the opportunity to create artworks for "real-world" clients through coursework designated as part of the Superior Edge program, through Academic Service Learning projects, and through extracurricular activities generated by the Studio for Experimental and Eco-Design. Over 160 students are enrolled in the Superior Edge program for Fall 2010.

2. History, development, and expectations of the program
   - o Why was the program established?
     When the Art program expanded from a teacher education emphasis in the mid-1960's, Cinema was added as both a fine art and commercial medium due to student demand as this area of studio concentration was growing nationally. The concentration was changed to Digital Cinema in the 1990's to meet the demands of the increasingly digitally-based industry.

   - o How has the program evolved over time?
     As the courses increased and facilities were developed, the program became part of the Bachelors of Fine Art in 1972. When the industry incorporated new technology, the program was quick to adapt including transitions from film to video and then from video to digital video. These adaptations lead to growth in student enrollment but also created a more streamlined production process allowing students to focus on content. Recent changes in the program to a high-definition workflow and a shift in emphasis to incorporate more visual experimentation have lead to further growth in student enrollment. The foresight to make both timely technological changes and incorporate recent cultural influences has grown the program to over 70 majors while fostering increasingly sophisticated student work.

   - o How has the program adapted to meet change, including demographic changes?
     The Digital Cinema program has adapted and continues to adapt to the contemporary demands of the cinematic/filmmaking industry of the world. The early years of the program emphasized film use and that was replaced with

digital technology for "filming" and editing in the 1990's. As the industry continues to develop new standards and expectations, the Digital Cinema program adapts. Recent changes include the transition to high-definition video formats including relevant camera technology and a complete revision to the 200- and 300-level coursework to emphasize experimental editing techniques and compositing. The Digital Cinema is constantly re-evaluated in relationship to industry standards and historical continuity. Cultural developments affect changes in the curriculum as well – the increasing use of video on the Internet and cell phones creates new sub-genres of cinema. Collaborative, guerilla, and "homemade" video influence the cultural vernacular of cinema as a whole. In order to adapt to demographic changes we are advertising beyond the upper peninsula (75 out of 125 first year students come from more than 250 miles away).

3. External demand for the program
    o National/International
    o State/Regional
      The U.S. Bureau of Labor Statistics indicates a 11% increase occupations related to film/video/cinema from 2008-2018. The recent growth of the Digital Cinema program reflects student interest (approximately 35 majors in 2004 to over 70 in 2010).

4. Internal demand for the program
    o Does this program provide essential support for others in the University? Collaborations have been established throughout the School of Art and Design including alumni visitations and critiques; a trip to Chicago each semester for AD 270: Social Structures to visit design studios, art galleries, and performances; student organizations such as ASL (Art Student's League), AIGA (American Institute of Graphic Arts), IDSA (Industrial Designer Society of America), SPS (Student Photography Society), and DVU (Digital Video Underground) promote art and design to the larger world. Students regularly enter regional and national competitions targeted at both students and professionals. An ongoing collaboration with the DeVos Museum includes a senior exhibition every semester in addition to a new artLAB project to promote student work.

      The Digital Cinema program does support the Film Studies minor and Digital Cinema coursework has provided communication and performance studies majors with elective coursework, which enhances their experience. Digital Cinema courses are required of the photography concentration and the electronic imaging concentration within the School of Art and Design. Approximately 240 students have a requirement of Digital Cinema courses. Since Digital Cinema does not include Liberal Studies courses, the courses are taken primarily by Art and Design majors and Art and Design minors.

5. Quality of the program inputs and resources
    o Equipment
      The School of Art and Design supports a computer studio with twenty-five Apple workstations configured for video editing. The school also supports approximately forty HD video cameras for student use, twelve portable light kits, and twenty floating-head video tripods. An array of other support equipment is in place from video monitors to blu-ray DVD burners, microphones

to music keyboards. The equipment is competitive with cinema programs nationally. Current equipment is sufficient to support the strong, cutting-edge Digital Cinema program.

Such support is reliant upon ongoing equipment funding to replace equipment due to breakage or obsolescence, ongoing funding for computers to maintain industry-standard video editing workstations, and ongoing funding for software for the workstations. Equipment is vital in Digital Cinema and the range of equipment available for student use had played a direct role in student recruitment.

- o Facilities
  The School of Art and Design houses the computer studios utilized in for video editing in Digital Cinema courses. Additionally, a hi-def video screening room is utilized for screenings and discussions. A digital lighting studio is utilized for student projects and includes full industry-standard lighting equipment and a green screen stage. The facilities are competitive with cinema programs nationally. The facilities are sufficient to support the current needs and the projected growth of Digital Cinema for the next five years.

- o Faculty
  The Digital Cinema program uses three professors for instruction. The program lacks a dedicated faculty member to teach Digital Cinema. Two of the professors currently teaching in the program have primary teaching responsibilities in other programs and the third professor is the Associate Dean whose other responsibilities are administrative. The lack of a dedicated faculty member results in a program that lacks some focus, a singular voice to provide direction for the future of the program. Current faculty insufficient to cover all of the courses required of the Digital Cinema program due to the explosive growth of the School of Art and Design. Several of the current offerings are only covered through course overloads each winter – should the faculty member choose not to teach the overload, the program would essentially end.

  **This resource report is requesting the addition of a Digital Cinema professor with primary teaching responsibilities in Digital Cinema.** The ongoing success and future growth of Digital Cinema relies on sufficient qualified faculty to instruct courses. There are currently no qualified contingent faculty in the community to cover courses – it must be a tenure-track position to compete with the compulsion of high-paying industry jobs.

- o Students
  Student graduation rates in Digital Cinema are approximately consistent with the graduation rate of all art and design majors (approximately 67%).

6. Quality of program outcomes
   - o Job placement
     Our graduate outcomes survey indicates that 55% of our alumni are employed in their respective disciplines.

- o National certification results (pass rate for certifications, etc)
  Not Applicable

- o Faculty productivity
  - Teaching effectiveness
  - Scholarship

  Teaching effectiveness in the School of Art & Design is qualified by generally positive student evaluations, and student success in the Art Review process. Students have also been able to find employment within their art & design fields, and entrance into internship and graduate programs. Teaching studios in the visual arts requires one on one attention and portfolio development requires direct mentoring. The increased number of majors along with the lack of enhancement positions has diminished the schools ability to constantly improve student experience; we are in a survival mode.

  Scholarship productivity in the School of Art & Design has a direct impact in the classroom as experience in both commercial and fine art endeavors provide valuable insights into new processes and experience with art dissemination. Considering the increased advising loads (average 47 advisees per faculty) the art faculty has done a reasonable job as documented in annual evaluations. There are serious practical limitations under the current conditions. However, with enhancement positions such as the one in this request increased scholarship could have a great positive impact on the School of Art & Design programs.

- o Impact on the regional community
  The success of the School of Art & Design impacts the regional community in a variety of ways including supporting the arts culture with the impact of so many art students. Not only do we provide the experience of the DeVos Art Museum, but also students show work in a variety of venues around the community. Students are employed in the visual art profession at local television production, print and web design firms. Students have created numerous local businesses to produce and sell art. Marquette has been listed has one of the best small art towns and our students have contributed to that culture while helping the local economy and attracting young professionals to the area. In a period of a declining Michigan economy attracting so many students for outside the region such as the Chicago area not only demonstrates the competitive quality of the program but also brings new interest to the Upper Peninsula.

- o Learning outcomes assessment
  Students need a 2.7 GPA to remain in their program of study, to enroll in their 300 level comprehensive review, to be approved for 400 level course work, and must demonstrate improvement to complete a capstone senior exhibition.


7.    Size, scope, and productivity of the program
  - o Program data provided by Institutional Research
    *http://webb.nmu.edu/InstitutionalResearch/*
  - o Provide data, preferably time series.  For example
    FYES/FTETF
    Major enrollment

SCH
SCH/FTETF
Majors/FTETF
Number of graduates
Class size

8.    Revenue and other resources generated by the program
    o   Enrollment/tuition
        The Digital Cinema program has 72 majors as of Fall 2010.

    o   Grants
        The Digital Cinema program has received several grants since 1972 that include
        equipment and project development funds for several films and videos. Stresses
        from our teaching loads usually limit the amount of time available to direct
        toward grant writing.

    o   Fund raising (current and potential)
        Not applicable

9.    Costs and other expenses associated with the program
    o   Instructional costs
        See next item.

    o   New support needed
        ▪   Equipment
        ▪   Travel
        ▪   Library resources
        ▪   Instructional software
        Support for equipment and software must be **ongoing**. Apple workstations
        capable of HD video editing, Final Cut Express and Adobe After Effects software,
        HD video cameras, video tripods, portable light kits, and wireless microphones
        are the primary equipment considerations.

        Current travel and library resources are sufficient.

    o   Efficiencies – cost cutting
        The School of Art and Design maximizes resources with extensive use of shared
        studio and critique rooms. Digital Cinema shares computer studios with three
        other concentrations with the School of Art and Design and shares a screening
        room with all other programs within the School. Equipment, in many cases, is
        likewise shared. Most significantly, the Art & Design Computer Studio and
        software utilized within the Digital Cinema program are used by six other
        concentrations within the School of Art and Design (approximately 450
        students). Other equipment, such as tripods and some video cameras, are
        shared with other concentrations as well. A small video library is maintained by
        the School of Art and Design to alleviate some of the expenditures of the NMU
        library.

        The Art Students League Purchasing Cooperative is maintained within the
        School of Art and Design to purchase course supplies for students directly from
        the manufacturers and thus provide a 25-30% discount for students. (Note: the

majority of the materials provided by the ASL Purchasing Cooperative do not compete with products kept in stock by the NMU Bookstore). The primary item with regards to Digital Cinema is the sale of SD memory cards for HD video cameras.

10. Impact, justification, and overall essentiality of the program
   o Illustration of program's impact
   The Digital Cinema program has doubled in size and grown to over seventy majors in the last five years. The student interest is clearly present The potential of Digital Cinema as a degree is persuasive to students and alumni are employed throughout the United States in television studio, movie production studios, and production houses. Students complete internships with studios and develop independent cinema productions. The high-tech base of Digital Cinema helps support other programs within the School of Art and Design, most notably electronic imaging and photography, over 160 students combined. It is clear that Digital Cinema is a major contributor to the overall growth of the School of Art and Design and NMU.

   o Connection to mission
   The Digital Cinema program epitomizes the mission of NMU – it challenges students to think critically and develops the ability to be analytical of the self, others, and society in general. The program develops a sense of learning and the ability to teach oneself when the need arises. Digital Cinema is a field that changes rapidly. Students learn to cope with the changes brought by technology and culture. The program maintains consideration of student employment as syllabi and course objectives are developed. The skills developed in the Digital Cinema program are the foundation of video and cinema production throughout the world. The program emphasizes technology and pushes modern workstations to the limit with the scale and scope of the projects undertaken within the program. Computer savvy is critical, but general literacy with new technology is equally important.

   o Centrality to the core values of our curriculum
   The Digital Cinema program is founded on the core values of the curriculum: intellectual foundation, career preparation, active learning, and community engagement. The visual literacy, cultural analysis, and historical basis of the program are the core of the program. Problem solving and technology are utilized in the creation of virtually every project a student undertakes while in the school of Art and Design. While the emphasis of career placement is always present, it is maintained in a fashion that stresses personal development and intellectual agility, the ability of move between skill sets and paradigms fluidly as necessary. Even at the 100-level, students are engaged in a model of active learning. The development of a project, which is the basis of all Art and Design studio courses, requires research, development of concept, analysis of available resources and techniques, synthesis of techniques and historical/cultural influences, and evaluation of the result in class critique. The entire process is repeated throughout the curriculum as the standards are gradually elevated through a student's program of study. Digital Cinema is actively involved with the community, though it may not necessarily be immediately apparent – student projects involve the community. Student projects are "shot" in local restaurants, offices, parks, and commons. Students utilize local individuals as

part of the production, sometimes as subject matter (as in a documentary project) and sometimes as participants (as actors). The continued support of the community to allow such activities to occur is based largely a history of cooperative engagement.

- o Relation to the success of other programs
  The success of Digital Cinema is in part due to the success of the entire School of Art and Design, which in turn is due to the success of all Art and Design programs. A solid foundation core of cognate courses supports all areas of Art and Design and art history courses add breadth and depth to a student's awareness of the entire world of art and design. All areas of high technology within the School of Art and Design are growing, Digital Cinema is among the most productive in terms of percentage growth, ranking third within the School in actual number of majors. Since every concentration requires support courses in other concentrations, all areas benefit from strong programs throughout the School of Art and Design.

11. Opportunity analysis of the program – what new possibilities will this program present?
    - o Articulation of new ideas that have not been considered by the University
    - o Repurposing a program to meet newly identified possibilities
    - o Collaborative relationships with internal or external programs

      The Digital Cinema program is a well-established program with a 38-year history. The curriculum underwent a major revision in 2009 in consideration of new developments in the field of digital cinema. The growth of the Digital Cinema program in the last five years has been significant, close to 100% growth. In short, the program is vibrant and growing due to frequent review by faculty to assess growth possibilities. The rapid evolution of digital cinema as a field is rapidly assimilated into the classroom, one of the significant factors in the growth of the Digital Cinema program. This frequent assessment and **the addition of one new faculty member** are aspects of taking a consistently strong program and making it even stronger.

*Note:  With the exception of item #1 above, these criteria have been adopted by the EPC from "Prioritizing Academic Programs; Reallocating Resources to Achieve Strategic Balance", R.C. Dickeson, 2010.

The EPC will review these criteria annually.

# Reallocation of Resources - Criteria

# Position Enhancement: Graphic Communication

The EPC recommends that the following criteria be used, within existing processes, for prioritizing academic programs and for making decisions regarding the reallocation of resources to enhance or initiate new programs as well as for program eliminations.

1. **Alignment with the Mission and Vision of Academic Affairs**
   - Intellectual Foundation
     Studio courses, which include all Graphic Communication courses, utilize project-based student evaluation methods. A project basis emphasizes logic, reasoning, problem solving, and self-assessment as an inherent portion of the course design. Graphic Communication requires expertise with visual literacy, cultural analysis through critique and evaluation, the historical basis of the medium, and the technological expertise to operate complex computer software in support image manipulation and control.

     The curriculum of the School of Art and Design emphasizes the continuity of shared concepts of the visual, physical and social structures by faculty in all Art and Design courses which provides students with the advantage of broadening the scope of their experience by providing intellectual support for the art experience above and beyond the parameters of studio skills.

     Active Learning
     The "learning by teaching" process of the active learning methodology is a primary approach utilized in studio instruction in which students learn from each other under the supervision of the instructor. This process is utilized not only during the studio session while students are producing artworks but also in formal critiques with student and faculty participation. The production (project-based) basis of a studio course requires students to learn by doing. Students must discover and implement appropriate techniques and concepts as well as a "vision" for the given project or series. Constant analysis of progress and new techniques or technologies is inherent to every project along with the synthesis of knowledge across the domains of technique, design, and concept. Critiques are the foundation of evaluation – evaluation by self, evaluation by peers, and evaluation by faculty.

   - Career Preparation
     The School of Art and Design approaches education from a broad view. The skills to succeed in a professional workplace are developed as part of the curriculum along with the broader awareness of cultural norms, social expectations, and global needs. Students enroll in a range of courses that cumulatively require mental agility and adaptability to tasks – nothing is ever repetitive. This approaches promotes self-reliance, which is crucial in any creative field that evolves with new technologies.

Through the School's Individual Art Review, each student must present their portfolio to a faculty panel and receive a passing grade to enroll in upper level studio courses. The review assesses the skills and knowledge of each student as required by the professional standards of their discipline. Completing this course and the acceptance by their advisor for entry into the Senior Exhibition provides graduating seniors with a high level of achievement and competence to successfully pursue a career in their chosen field.

- o Community Engagement
  As part of their undergraduate experience, many students in the School of Art and Design are provided the opportunity to create artworks for "real-world" clients through course work designated as part of the Superior Edge program, through Academic Service Learning projects, and through extracurricular activities generated by the Studio for Experimental and Eco-Design. Over 160 students are enrolled in the Superior Edge program for Fall 2010.

2. **History, development, and expectations of the program**
   Why was the program established?
   When the Art program expanded from a teacher education emphasis in the mid-1960s graphic communication was added as a discipline. At that time it included print graphic design, advertising and point of purchase display or packaging. The graphic design field was growing nationally during this timeframe and has seen steady growth ever since.

   - o How has the program evolved over time?
     As the courses increased and facilities were developed, the program became part of the Bachelors of Fine Art in 1972. Currently the program has over 150 majors and the AD 118 Introduction to Graphic Communication offers eight sections annually and is a popular course for all art majors, and some minors. In the early 1990s the curriculum evolved employing digital tools using Macintosh computer equipment, as it has continued to this day, especially employing laptop technology. The program presently <u>mirrors the diversity found in the field of design</u> has expanded from a print graphic focus to include digital design such as web design, motion graphics and <u>exhibit design (or design for the environment).</u>

   - o How has the program adapted to meet change, including demographic changes?
   - o In order to adapt to demographic changes we are advertising beyond the upper peninsula (75 out of 125 first year students come from more than 250 miles away). Our school website is an integral source of information for prospective students as well as the significant quantity of campus visits faculty participate in annually.

3. **External demand for the program**
   - o National/International
   - o State/Regional
     The U.S. Bureau of Labor Statistics indicates a 13% increase occupations related to Graphic Communication from 2008-2018.

4. Internal demand for the program
   - o Does this program provide essential support for others in the University?

Collaborations have been established throughout the School of Art and Design including alumni visitations and critiques; a trip to Chicago each semester for AD 270: Social Structures to visit design studios, art galleries, and performances; student organizations such as ASL (Art Student's League), AIGA (American Institute of Graphic Arts), IDSA (Industrial Designer Society of America), SPS (Student Photography Society), and DVU (Digital Video Underground) promote art and design to the larger world. Students regularly enter regional and national competitions targeted at both students and professionals. An ongoing collaboration with the DeVos Museum includes a senior exhibition every semester in addition to a new artLAB project to promote student work.

The introductory course is taken as an elective in various minors across campus, CAPS, Business, English, and even undeclared students, with out prerequisite.  It served, with two courses, the now suspended interdisciplinary major of technical communication for over a decade.

5. Quality of the program inputs and resources
   o Equipment
   The School of Art and Design supports a computer studio with 75 Apple  workstations but also include scanners, printers and accessories such as drawing tablets. The school's software budget provides an array of Adobe products including Photoshop, Lightroom and Flash. Digital cameras and tripods are also   available for students to check out.
   o Facilities
   In addition to the Computer Art studio, graphic communication students have    access to a lighting studio, a matting and mounting room and various critique   rooms specifically designed to assess artwork.
   o Faculty
    The faculty who are instructing the Graphic Communication area consists of 2    1/2 full-time instructors with the remaining half time dedicated to Electronic Imaging. Current faculty aren't sufficient to cover all of the courses required of  Graphic Communications program due to the explosive growth of the School of Art and Design. With over 148 majors these three faculty are responsible for mentoring approximately 50 students each or double the amount of advisees  established as a university wide average.

   This resource report is requesting the addition of a Graphic Communication professor with primary teaching responsibilities in Graphic Communication. The ongoing success and future growth of the Graphic Communication area relies on sufficient qualified faculty to instruct courses. There are currently no qualified contingent faculty in the community to cover Graphic Communication courses-it must be a tenure-track position to compete with the compulsion of high paying industry jobs.
   o Students
   Student graduation rates in Graphic Communication are proximally       consistent with the graduation rates of all art and design majors          (approximately 67%).

6. Quality of program outcomes
   o Job placement
   Our graduate outcomes survey indicates that 55% of our alumni are employed in their respective disciplines.

- o National certification results (pass rate for certifications, etc)
  Not Applicable
- o
- o Faculty productivity
    - Teaching effectiveness
    - Scholarship

    Teaching effectiveness in the School of Art & Design is qualified by generally positive student evaluations, and student success in the Art Review process. Students have also been able to find employment within their art & design fields, and entrance into internship and graduate programs. Teaching studios in the visual arts requires one on one attention and portfolio development requires direct mentoring. The increased number of majors along with the lack of enhancement positions has diminished the schools ability to constantly improve student experience; we are in a survival mode.

    Scholarship productivity in the School of Art & Design has a direct impact in the classroom as experience in both commercial and fine art endeavors provide valuable insights into new processes and experience with art dissemination. Considering the increased advising loads (average 47 advisees per faculty) the art faculty has done a reasonable job as documented in annual evaluations. There are serious practical limitations under the current conditions. However, with enhancement positions such as the one in this request increased scholarship could have a great positive impact on the School of Art & Design programs.

- o Impact on the regional community
  The success of the School of Art & Design impacts the regional community in a variety of ways including supporting the arts culture with the impact of so many art students. Not only do we provide the experience of the DeVos Art Museum, but also students show work in a variety of venues around the community. Students are employed in the visual art profession at local television production, print and web design firms. Students have created numerous local businesses to produce and sell art. Marquette has been listed has one of the best small art towns and our students have contributed to that culture while helping the local economy and attracting young professionals to the area. In a period of a declining Michigan economy attracting so many students for outside the region such as the Chicago area not only demonstrates the competitive quality of the program but also brings new interest to the Upper Peninsula.

- o Learning outcomes assessment
  Students need a 2.7 GPA to remain in their program of study, to enroll in their 300 level comprehensive review, to be approved for 400 level course work, and must demonstrate improvement to complete a capstone senior exhibition.

7. Size, scope, and productivity of the program (School of Art and Design Majors)

- o Program data provided by Institutional Research
  http://webb.nmu.edu/InstitutionalResearch/

- o Provide data, preferably time series.  For example
    - FYES/FTETF
    - Major enrollment   (793 students are enrolled for fall 2010)
    - SCH
    - SCH/FTETF
    - Majors/FTETF
    - Number of graduates
    - Class size (courses are capped at 25)

8. Revenue and other resources generated by the program
    - o Enrollment/tuition
      The Graphic Communication program has 72 majors as of Fall 2010

    - o Grants
      Stresses from our teaching loads usually limit the amount of time available to direct toward grant writing.

    - o Fund raising (current and potential)
      Not Applicable

9. Costs and other expenses associated with the program
    - o Instructional costs
      See next item.

    - o New support needed
        - Equipment
        - Travel
        - Library resources
        - Instructional Software
          Support for equipment must be ongoing. Apple workstations must be upgraded regularly to accommodate the controlled manipulation of large files and printers must be replaced as they reach the end of their lifespan of three to four years. Current software must be available to provide a professional experience and to compete with other institutions. Current travel and library resources are sufficient.
    - o Efficiencies – cost cutting
      The School of Art and Design maximizes resources with extensive use of shared studio and critique rooms.  Graphic Communication shares computer studios with three other concentrations with the School of Art and Design and shares a screening room with all other programs within the School. Equipment, in many cases, is likewise shared. Most significantly, the Art & Design Computer Studio and software utilized within the Graphic Communication program are used by six other concentrations within the School of Art and Design (approximately 450 students).  Other equipment, such as tripods and some video cameras, are shared with other concentrations as well. A small video library is maintained by the School of Art and Design to alleviate some of the expenditures of the NMU library.

      The Art Students League Purchasing Cooperative is maintained within the School of Art

and Design to purchase course supplies for students directly from the manufacturers and thus provide a 25-30% discount for students. (Note: the majority of the materials provided by the ASL Purchasing Cooperative do not compete with products kept in stock by the NMU Bookstore).

10. Impact, justification, and overall essentiality of the program
    o Illustration of program's impact
    For over two decades the graphic communication program has held the highest major counts in the School of Art and Design. During the last twenty years it has increased five fold to 150 students, never decreasing as roughly 1/5$^{th}$ of the schools major count. Graphic Students find employment internationally, nationally, and locally: in corporate communication, publication, packaging, marketing, web design, advertising, printing, museum display, and photography. Many have established their own business. The introductory course is taken by art and design students from other concentrations.

    o Connection to mission
    The Graphic Communication program epitomizes the mission of NMU – it challenges students to think critically and develops the ability to be analytical of the self, others, and society in general. The program develops a sense of life long learning. Graphic Communication is a field that evolves and adapts to digital technology and global communication. Students learn to cope with the changes brought by technology and culture. The program maintains consideration of student employment as syllabi and course objectives are developed. The skills developed in the Graphic Communication program are the foundation of printed graphic communication and typographic layout that includes digital environments such as web. The program incorporates laptop technology and professional software tools to create conceptual communication intended to engage audiences.

    o Centrality to the core values of our curriculum
    The Graphic Communication program is founded on the core values of the curriculum: intellectual foundation, career preparation, active learning, and community engagement. The visual literacy, cultural analysis, and historical basis of the program are the core of the program. Problem solving and technology are utilized in the creation of virtually every project a student undertakes while in the school of Art and Design. While the emphasis of career placement is always present, it is maintained in a fashion that stresses personal development and intellectual agility, the ability of move between skill sets and paradigms fluidly as necessary. Even at the 100-level, students are engaged in a model of active learning. The development of a project, which is the basis of all Art and Design studio courses, requires research, development of concept, analysis of available resources and techniques, synthesis of techniques and historical/cultural influences, and evaluation of the result in class critique. The entire process is repeated throughout the curriculum as the standards are gradually elevated through a student's program of study. Graphic Communication is actively involved with the community, communities beyond the campus environment. In the city of Marquette, for example, many logo designs for local business and nonprofit organizations were student service learning

projects, pedagogically incorporated into course work. Applied to business identities, T-shirts for annual festivals, signage for way finding, just walking around town, multiple examples design are purposeful and visible.

- o Relation to the success of other programs
  Because the introductory course is a degree requirement in the BFA program in seven, (half ) of the area concentrations with in the School of Art and Design, over 50% of our 794 majors benefit from that required course offering.
- o
11. Opportunity analysis of the program – what new possibilities will this program present?
    - o Articulation of new ideas that have not been considered by the University
    - o Repurposing a program to meet newly identified possibilities
    - o Collaborative relationships with internal or external programs
      The Graphic Communication program is a well-established program with a 50-year history. The curriculum revision is evolving as digital communication technologies expand globally. The growth of the Graphic Communication program in the last five years doubled, 200% growth. This continued growth of student majors along with the addition of one new faculty member are aspects of taking a consistently strong program and making it even stronger. This program has and will continue to grow with the evolving needs of the graphic design field, technology, and global communication. Coursework in Graphic Communication includes academic service-learning opportunities that will continue to support economic growth in many markets.

*Note:  With the exception of item #1 above, these criteria have been adopted by the EPC from "Prioritizing Academic Programs; Reallocating Resources to Achieve Strategic Balance", R.C. Dickeson, 2010.

The EPC will review these criteria annually.

# Reallocation of Resources - Criteria

# Position Enhancement:
# Illustration/Drawing/Painting

The EPC recommends that the following criteria be used, within existing processes, for prioritizing academic programs and for making decisions regarding the reallocation of resources to enhance or initiate new programs as well as for program eliminations.

1. **Alignment with the Mission and Vision of Academic Affairs**
   o Intellectual Foundation
   o Active Learning
   o Career Preparation
   o Community Engagement
2. **History, development, and expectations of Illustration/ drawing and painting**
   o Why was the program established?
   The Illustration Program was created in 1979 to prepare students for careers in many fields, including advertising, editorial, and book illustration, as well as cartooning, production art for films and television, and many other fields that have a heavy emphasis on drawing and painting, but require conceptual and technical training distinct from what is taught in fine art drawing and painting programs.
   Additionally, the Drawing and Painting program has been an integral part of the School since its establishment in the mid-sixties. It not only grounds the student in the traditional skills of drawing, but also gives them the opportunity to develop their own concepts as professional artists who must compete in the fine arts market place, such as galleries and competitive exhibitions.
   o How has the program evolved over time?
   The program has changes dramatically to reflect the market for illustration. With the rise of the web-based media, print media has faded in popularity while the need for concept artists for video games, cartoons, and other entertainment media, digital matte painting and storyboarding for movies and television, has grown. Digital technologies have been incorporated into the program, and will continue to make up a greater part of the curriculum in the future.
   The Drawing and Painting program continues to embrace the tradition of depicting the human form, while being open to the vast interpretations of life to be found in the ever-developing world of the fine artist. We embrace the new technologies, and explore student interests such as that found in the resurgence of interest in the old craft of paper making, and how it can be used by artists today.
   o How has the Illustration program adapted to meet change, including demographic changes?
   The interests of students entering the Illustration has centered increasingly on the comics, video games, and cartoons they grew up enjoying. Fortunately, these areas have also become more profitable career paths, so the emphasis with projects, as well as technical and storytelling techniques we teach, has come to emphasize those fields more.

Students in the Drawing and Painting program have expanded their traditional approaches in creating imagery, by their use of computer processes that allow them to research and employ new methods of ideation, that provide solutions and options not before available.

3. External demand for Illustration/ drawing and painting
   o National/International
   While Illustration remains a very competitive field, with opportunities for illustrators changing quickly as new media outlets emerge and others fall out of favor, the demand for drawn images is countless and should continue to be well into the future. The U.S. Bureau of Labor Statistics indicates a 12% increase occupations related illustration from 2008-2018.
   Students in painting face a very competitive field from not only other painters, but from illustrators and graphic artists.  Therefore the demand for students to create at very high levels is greater than at any time in the history of higher education. The U.S. Bureau of Labor Statistics indicates a 12% increase occupations related artists from 2008-2018.

   o State/Regional
   The number of companies that employ illustrators full time in Michigan, and the Upper Peninsula in particular, is modest.  Most of them are advertising and graphic design firms.  However, most illustrators do most of their work on a freelance basis, and because they can communicate and send work to clients digitally, many of our students end up staying in the state, working from there homes and studios, and bringing in money from other states.
   Painters still have available to them the traditional outlets for their work such as galleries, competitive shows, etc. but additionally now can offer their work on line from any area of the state.  On-line sales are proving to be a very viable way of marketing their work and avoiding the rather large commissions charged by galleries.

4. Internal demand for Illustration/drawing and painting
   o Does this program provide essential support for others in the University?
   None of the Illustration courses are required of other majors, though this is largely due to the recent creation of AD 119 – Introduction to Illustration, and its replacing AD 120 – Drawing as the first Illustration course.  Illustration classes remain popular with students from other areas, both within and outside of the School of Art & Design.
    Courses in drawing and painting are required of some other disciplines in the department and provide them with the visual training to be successful in their chosen concentration.  Many students who are not art majors may also elect to take a class in drawing and often pursue additional courses in the department.

5. Quality of Illustration/ painting inputs and resources
   o Equipment
   Illustration students purchase most of their own equipment, either through a share fee or on an individual basis. The classroom equipment is well maintained.
   Painting students already work in a well-equipped studio that provides all the traditional approaches needed for artists and supplement their personal needs with modest purchases of supplies.
   Facilities
   The facilities used in the Illustration program (primarily room AD269) are adequate, and there has been an increase in its use by students outside of regular class hours in recent semesters.

Painters now work in a large studio with state of the art ventilation, a vast array of lighting solutions, spray both, and woodworking facilities that provide for all their needs.

- o Faculty

The Illustration program, as well as Drawing, Painting, and Printmaking, would be greatly served by adding another faculty member, particularly one who specializes in drawing and possibly digital painting, since Professor John Hubbard and Assistant Professor James Phegan, the current faculty in those areas, both already have extensive knowledge and training in non-digital painting. Of the 8-9 sections of AD 120 – Drawing offered each semester, 5-6 are taught by adjunct professors, with that number likely to increase as James Phegan begins teaching AD 119 – Introduction to Illustration every semester.

James Phegan currently has 60 advisees, well above the school average and the optimal number to deliver to offer sufficient individual attention. Professor Hubbard advises a similar number of students and supervises and teaches courses in two studio concentrations, Drawing and Painting and Printmaking.

Greater flexibility to teach other classes would also benefit Illustration students significantly. For example, NMU doesn't currently offer any classes dedicated to figure drawing and human anatomy for artists. The skills learned in these courses are essential to illustrators, and students frequently voice their disappointment and puzzlement that we don't have them. Figure drawing courses are standard at most Universities, even ones without large Art Departments, so its absence here is a great frustration for students and faculty. Illustration programs are fairly uncommon in liberal arts colleges because the technical skills needed to enter the challenging fields under the Illustration umbrella generally take a significant time to learn.

It can be reasonably compared to studying classical music performance; if a student wants to be a concert pianist, they usually enter a conservatory, knowing that they must dedicate themselves fully to their instrument to be successful, even if it means sacrificing a well-rounded education. Learning to draw at the high level demanded of professional illustrators, as well as mastering the storytelling, and conceptual skills involved, is not something one can learn in five semesters unless they enter the program already highly skilled. In order for us to compete with art colleges and not perform a disservice to Illustration majors, more specialized courses are needed. Students in Painting who desire to pursue their interest in the human figure, would greatly benefit from the additional experience that the above mentioned courses would offer.

Offering more special topics courses, as is routinely done in other areas of the college, like the English Department, would be a big improvement over the current situation. Staffing such classes would be difficult, but even more unfortunate is the legitimate concern that offering such classes taught by full time faculty who were willing and could find the time would appear to weaken the school's argument that we are in desperate need of more full time faculty in the eyes of the administration.

We look forward to seeing the long-standing staffing shortages in the School of Art & Design addressed in the near future.

- o Students
  There are currently 55 students declared as Illustration majors, with another 3 in the Media Illustration Associates degree program. Their talent level, dedication, and graduation rate is high.
  The concentration in Painting and Drawing presently has 35 majors and has consistently maintained similar numbers over the years.
  Student graduation rates in Drawing Painting and Illustration are approximately consistent with the graduation rate of all art and design majors (approximately 67%).

6. Quality of Illustration/ painting outcomes
   - o Job placement
     Our graduate outcomes survey indicates that 55% of our alumni are employed in their respective disciplines.

   - o National certification results (pass rate for certifications, etc)
     Not Applicable

   - o Faculty productivity
     - Teaching effectiveness
     - Scholarship

     Teaching effectiveness in the School of Art & Design is qualified by generally positive student evaluations, and student success in the Art Review process. Students have also been able to find employment within their art & design fields, and entrance into internship and graduate programs. Teaching studios in the visual arts requires one on one attention and portfolio development requires direct mentoring. The increased number of majors along with the lack of enhancement positions has diminished the schools ability to constantly improve student experience; we are in a survival mode.

     Scholarship productivity in the School of Art & Design has a direct impact in the classroom as experience in both commercial and fine art endeavors provide valuable insights into new processes and experience with art dissemination. Considering the increased advising loads (average 47 advisees per faculty) the art faculty has done a reasonable job as documented in annual evaluations. There are serious practical limitations under the current conditions. However, with enhancement positions such as the one in this request increased scholarship could have a great positive impact on the School of Art & Design programs.

   - o Impact on the regional community
     The success of the School of Art & Design impacts the regional community in a variety of ways including supporting the arts culture with the impact of so many art students. Not only do we provide the experience of the DeVos Art Museum, but also students show work in a variety of venues around the community. Students are employed in the visual art profession at local television production, print and web design firms. Students have created numerous local businesses to produce and sell art. Marquette has been listed has one of the best small art towns and our students have contributed to that culture while helping the local economy and attracting young professionals to the area. In a period of a declining Michigan economy attracting so many students for outside the region such as the Chicago area not only demonstrates the competitive quality of the program but also brings new interest to the Upper Peninsula.

- Learning outcomes assessment
  Students need a 2.7 GPA to remain in their program of study, to enroll in their 300 level comprehensive review, to be approved for 400 level course work, and must demonstrate improvement to complete a capstone senior exhibition.

7. Size, scope, and productivity of the program
   - Program data provided by Institutional Research
     http://webb.nmu.edu/InstitutionalResearch/
   - Provide data, preferably time series. For example
     - FYES/FTETF
     - Major enrollment
     - SCH
     - SCH/FTETF
     - Majors/FTETF
     - Number of graduates
     - Class size

8. Revenue and other resources generated by the program
   - Enrollment tuition
     The Painting/Drawing/Illustration have approximately 90 majors for Fall 2010.
   - Grants
     Individual grants for faculty projects have been received in recent years but stresses from teaching loads usually limit the amount of time available to direct toward grant writing.

   - Fund raising (current and potential)
     Not Applicable

9. Costs and other expenses associated with the program
   - Instructional costs
     See next Item

   - New support needed
     - Equipment
       With the new facility, no new equipment is needed for the illustration, drawing and painting concentration.
     - Travel
     - Library resources
     - Instructional software
       Support for equipment and software is **ongoing**. Apple workstations are available in the Computer Art lab with paint/draw software available. Current travel and library resources are sufficient.

   - Efficiencies – cost cutting
     The Art Students League Purchasing Cooperative is maintained within the School of Art and Design to purchase course supplies for students directly from the manufacturers and thus provide a 25-30% discount for students. (Note: the majority of the materials

provided by the ASL Purchasing Cooperative do not compete with products kept in stock by the NMU Bookstore).

10. Impact, justification, and overall essentiality of Illustration/Painting
    o Illustration of program's impact
      The Painting and Illustration program currently has a combined total of 90 majors and is expected to grow in the coming years.  With the addition of the new courses in Illustration such as the AD115 beginning class, and hopefully with additional faculty there will be new courses in Anatomy and Figure Drawing that will create further interest in the program.  Students in both areas support regional projects that desire students with the skills to create representational images needed for numerous cultural endeavors, such as murals completed for the Maritime Museum in Marquette, as well as murals and other wall art done for private residences in the area.

    o Connection to mission
      The program answers the mission of the university by challenging the students to develop an independent and personal solution to image construction, which they present to the faculty in their Individual Art Reviews.  This approach then fosters the creative, independent diversity that all universities strive for in creating individuals who are productive in the community at large.

    o Centrality to the core values of our curriculum
      Painting and Illustration has been throughout the history of art programs, areas that represent a concern for development of the basic skills of drawing as the core of all art activities.  Visual literacy is the core of all areas within the department and is supported with an understanding of the cultures that gave rise to the development of the role of the arts throughout history.  Problem solving and process oriented issues are a major part of every project a student undertakes while in the school of Art and Design.  While the emphasis on career placement is always present, it is maintained in a fashion that stresses personal development and intellectual agility, and the ability of moving between skill sets and paradigms fluidly as necessary.  At the early level, students are engaged in a model of interactive learning.  The utilization of "projects", requires research, development of concepts, the analysis of resources and process or techniques, synthesis of process and historical influences as well as evaluation of the result through class discussions.  This model of activity continues into the upper level classes, with the expected increase in quality of degree of difficulty.

    o Relation to the success of other programs
      The Painting and Illustration areas have always been key components of the School of Art and Design and support the program as well as receive support from the other concentrations in it.   Many areas within the department require students to gain experience in drawing as a means of developing concepts in work they may do later in such things as ceramics, metals, and human centered design.  Drawing is the language and shorthand used by all visual artists to express their idea, whether it is electronic or

with paint.  Since every concentration requires support courses in other concentrations, all areas benefit from strong programs throughout the School of Art and Design.

***11***.  Opportunity analysis of the program – what new possibilities will Illustration /painting present?
- o   Articulation of new ideas that have not been considered by the University
- o   Repurposing a program to meet newly identified possibilities
- o   Collaborative relationships with internal or external programs

The concentrations of Painting and Illustration have remained an important component of the School since the inception of the curriculum – Painting and Drawing began in the mid 60's and Illustration in the late 70's.  We are now seeing the need for new classes in Figure drawing and anatomy, which will support greater growth in both areas.  Technology has more than ever been a strong force in the Illustration program, which embraces the use of electronic media as a new means of image making as well as serving as a valuable recording device for painters.  Both areas continue to maintain student interest and create new growth while supporting the broader concerns of the school.

*Note:  With the exception of item #1 above, these criteria have been adopted by the EPC from "Prioritizing Academic Programs; Reallocating Resources to Achieve Strategic Balance", R.C. Dickeson, 2010.

The EPC will review these criteria annually.

# Reallocation of Resources - Criteria

# Position Enhancement: Photography

The EPC recommends that the following criteria be used, within existing processes, for prioritizing academic programs and for making decisions regarding the reallocation of resources to enhance or initiate new programs as well as for program eliminations.

1. **Alignment with the Mission and Vision of Academic Affairs**
   - Intellectual Foundation
     Studio courses, which include all Photography courses, utilize project-based student evaluation methods. A project basis emphasizes logic, reasoning, problem solving, and self-assessment as an inherent portion of the course design. Photography requires expertise with visual literacy, cultural analysis through critique and evaluation, the historical basis of the medium, and the technological expertise to operate complex computer software in support of image manipulation.

     The curriculum of the School of Art and Design emphasizes the continuity of shared concepts of the visual, physical and social structures by faculty in all Art and Design courses which provides students with the advantage of broadening the scope of their experience by providing intellectual support for the art experience above and beyond the parameters of studio skills.

   - Active Learning
     The "learning by teaching" process of the active learning methodology is a primary approach utilized in studio instruction in which students learn from each other under the supervision of the instructor. This process is utilized not only during the studio session while students are producing artworks but also in formal critiques with student and faculty participation. The production (project-based) basis of a studio course requires students to learn by doing. Students must discover and implement appropriate techniques and concepts as well as a "vision" for the given project or series. Constant analysis of progress and new techniques or technologies is inherent to every project along with the synthesis of knowledge across the domains of technique, design, and concept. Critiques are the foundation of evaluation – evaluation by self, evaluation by peers, and evaluation by faculty.

   - Career Preparation
     The School of Art and Design approaches education from a broad view. The skills to succeed in a professional workplace are developed as part of the curriculum along with the broader awareness of cultural norms, social expectations, and global needs. Students enroll in a range of courses that cumulatively require mental agility and adaptability to tasks – nothing is ever repetitive. This approaches promotes self-reliance, which is crucial in any creative field that evolves with new technologies.

     Through the School's Individual Art Review, each student must present their portfolio to a faculty panel and receive a passing grade to enroll in upper level studio courses. The review assesses the skills and knowledge of each student as required by the professional

standards of their discipline. Completing this course and the acceptance by their advisor for entry into the Senior Exhibition provides graduating seniors with a high level of achievement and competence to successfully pursue a career in their chosen field.

- o Community Engagement
  As part of their undergraduate experience, many students in the School of Art and Design are provided the opportunity to create artworks for "real-world" clients through course work designated as part of the Superior Edge, through Academic Service Learning projects, and through extracurricular activities generated by the Studio for Experimental and Eco-Design. Over 160 students are enrolled in the Superior Edge program for Fall 2010.

2. History, development, and expectations of the program
   - o Why was the program established?
     When the Art program expanded from a teacher education emphasis in the mid-1960's photography was added as both a fine art and commercial medium due to student demand as this area of studio concentration was growing nationally.
   - o How has the program evolved over time?
     As the courses increased and facilities were developed, the program became part of the Bachelors of Fine Art in 1972. Currently the program has over 100 majors and the AD 117 Introduction to Photography offers eight sections annually and is a popular course for non-majors and minors.
   - o How has the program adapted to meet change, including demographic changes?
     As the uses of photographic medium continues to expand with the ease that digital technology has provided in capturing subjects, scenes and events so has the interest broadened in the acquisition of accurate skills with the technology. The history and foundation components of the photography program have been solidly established in the curriculum. In the past eighteen months huge transformations have been implemented to include contemporary digital technology (while still maintaining facilities for accomplishing traditional methods within the medium). Additional innovations are still essential, requiring faculty with expertise in these facets of photography. Increasingly, contemporary fine-art photography incorporates multi media production. The dividing lines between digital cinema, electronic imaging, and printmaking along with three-dimensional media are increasingly porous. The photography major would be well served by the addition of faculty trained in cross-media productions. In order to adapt to demographic changes we are advertising beyond the upper peninsula (75 out of 125 first year students come from more than 250 miles away).

3. External demand for the program
   - o National/International
   - o State/Regional
     The U.S. Bureau of Labor Statistics indicates a 12% increase occupations related to photography from 2008-2018.

4. Internal demand for the program

- o Does this program provide essential support for others in the University? Collaborations have been established throughout the School of Art and Design including alumni visitations and critiques; a trip to Chicago each semester for AD 270: Social Structures to visit design studios, art galleries, and performances; student organizations such as ASL (Art Student's League), AIGA (American Institute of Graphic Arts), IDSA (Industrial Designer Society of America), SPS (Student Photography Society), and DVU (Digital Video Underground) promote art and design to the larger world. Students regularly enter regional and national competitions targeted at both students and professionals. An ongoing collaboration with the DeVos Museum includes a senior exhibition every semester in addition to a new artLAB project to promote student work.
- o
  As the Communications Department proposes an expansion of their Journalism major, they seek to include required courses in photojournalism. The photography concentration would be able to offer another career-oriented aspect of the medium with the addition of a faculty member whose training was specific to photojournalism.

  Other areas in the School of Art and Design require the courses in the photography major. Requests from outside the School to incorporate photography classes into their curricula increase. In addition to the Department of Communications, the Biology Department has begun discussion on the possibility of a photography class dedicated to the capture of natural specimens. Photographic skills for students in the Criminology Department are improved with entry-level classes offered by the photography program.


5. Quality of the program inputs and resources
   - o Equipment
     The School of Art and design provides approximately 75 computers for use by photography students that includes specific software for photographic manipulation. Proximately 40 digital cameras and tripods are available to students in photography courses on a checkout basis. For digital 4 x 5 are also available for student use in the lighting studio.
   - o Facilities
     In addition to a 25 station darkroom equipped with enlargers, easels and timers there is a professional lighting studio equipped with state-of-the-art strobe equipment, tripods and numerous backdrops. A mounting studio for print presentation is also available.
   - o Faculty
     The Photography program is currently staffed by two full-time faculty and one contingent faculty. With over 120 photography majors each of our full-time staff is responsible for approximately 60 majors which is three times the average of 23 for the University. The school offers nine sections of photography each year but we still have waiting lists of students both majors and minors requesting enrollment.

     **This resource report is requesting the addition of Photography professor with primary teaching responsibilities in photography.** The ongoing success and future growth of photography relies on sufficient qualified faculty to instruct courses. There is currently only one contingent faculty with some of the credentials required for this position in the community to cover courses – it must be a tenure-track position to compete with the compulsion of high-paying industry jobs.
   - o Students

Student graduation rates in Photography are approximately consistent with the graduation rate of all art and design majors (approximately 67%).

6. Quality of program outcomes
   o Job placement
     Our graduate outcomes survey indicates that 55% of our alumni are employed in their respective disciplines.
   o National certification results (pass rate for certifications, etc)
     Not Applicable
   o Faculty productivity
     ▪ Teaching effectiveness
     ▪ Scholarship
     Teaching effectiveness in the School of Art & Design is qualified by generally positive student evaluations, and student success in the Art Review process. Students have also been able to find employment within their art & design fields, and entrance into internship and graduate programs. Teaching studios in the visual arts requires one on one attention and portfolio development requires direct mentoring. The increased number of majors along with the lack of enhancement positions has diminished the schools ability to constantly improve student experience; we are in a survival mode.

     Scholarship productivity in the School of Art & Design has a direct impact in the classroom as experience in both commercial and fine art endeavors provide valuable insights into new processes and experience with art dissemination. Considering the increased advising loads (average 47 advisees per faculty) the art faculty has done a reasonable job as documented in annual evaluations. There are serious practical limitations under the current conditions. However, with enhancement positions such as the one in this request increased scholarship could have a great positive impact on the School of Art & Design programs.

   o Impact on the regional community
     The success of the School of Art & Design impacts the regional community in a variety of ways including supporting the arts culture with the impact of so many art students. Not only do we provide the experience of the DeVos Art Museum, but also students show work in a variety of venues around the community. Students are employed in the visual art profession at local television production, print and web design firms. Students have created numerous local businesses to produce and sell art. Marquette has been listed has one of the best small art towns and our students have contributed to that culture while helping the local economy and attracting young professionals to the area. In a period of a declining Michigan economy attracting so many students for outside the region such as the Chicago area not only demonstrates the competitive quality of the program but also brings new interest to the Upper Peninsula.

   o Learning outcomes assessment
     Students need a 2.7 GPA to remain in their program of study, to enroll in their 300 level comprehensive review, to be approved for 400 level course work, and must demonstrate improvement to complete a capstone senior exhibition.

7. Size, scope, and productivity of the program

- Program data provided by Institutional Research
  http://webb.nmu.edu/InstitutionalResearch/
- Provide data, preferably time series.  For example
  - FYES/FTETF
  - Major enrollment
  - SCH
  - SCH/FTETF
  - Majors/FTETF
  - Number of graduates
  - Class size

8. Revenue and other resources generated by the program
   - Enrollment/tuition
     The photography program has 121 majors as of Fall 2010.
   - Grants
     The Photography program has received several grants since 1972 that include equipment and project development funds for several photography projects. Stresses from our teaching loads usually limit the amount of time available to direct toward grant writing.
   - Fund raising
     Not applicable
9. Costs and other expenses associated with the program
   - Instructional costs
     See next item.

   - New support needed
     - Equipment
     - Travel
     - Library resources
     - Instructional software

     Support for equipment and software is **ongoing**. Apple workstations capable of manipulating large image files, Photoshop and Lightroom software, digital cameras, tripods, are printers are the primary equipment considerations.

   - Efficiencies – cost cutting
     The School of Art and Design maximizes resources with extensive use of shared studio and critique rooms. Digital Cinema shares computer studios with three other concentrations with the School of Art and Design and shares a screening room with all other programs within the School. Equipment, in many cases, is likewise shared. Most significantly, the Art & Design Computer Studio and software utilized within the Digital Cinema program are used by six other concentrations within the School of Art and Design (approximately 450 students). Other equipment, such as tripods and some video cameras, are shared with other concentrations as well. A small video library is maintained by the School of Art and Design to alleviate some of the expenditures of the NMU library.

     The Art Students League Purchasing Cooperative is maintained within the School of Art and Design to purchase course supplies for students directly from the manufacturers and thus provide a 25-30% discount for students. (Note: the majority of the materials

provided by the ASL Purchasing Cooperative do not compete with products kept in stock by the NMU Bookstore).

10. Impact, justification, and overall essentiality of the program
    o Illustration of program's impact
      The Photography program has increased in size annually and grown to over 110 majors in the last five years. The student interest is clearly present. The potential of Photography as a degree is persuasive to students and alumni are employed throughout the United States in commercial photographic studios, major news journals, and enrolled in MFA programs at some of the most prestigious national (and a couple of international) universities. Students complete internships with both regional studios and national organizations including National Geographic Magazine. They frequently acquired entry-level positions as photographers' assistants. Many advance to the ownership of their own photography enterprises. The high-tech base of Photography helps support other programs within the School of Art and Design, most notably Electronic Imaging, Graphic Communication and Digital Cinema, over 200 students combined. It is clear that Photography is a major contributor to the overall growth of the School of Art and Design and NMU.

    o Connection to mission
      The Photography program epitomizes the mission of NMU – it challenges students to think critically and develops the ability to be analytical of the self, others, and society in general. The program develops a sense of learning and the ability to teach oneself when the need arises. Photography is a field that changes rapidly, especially in the last ten years. Students learn to cope with the changes brought by technology and culture. The program maintains consideration of student employment as syllabi and course objectives are developed. The skills developed in the Photography program are the foundation of both fine art and commercial photographic production throughout the world. The program emphasizes the mastering and application of current technology and theoretical practice to both the fine art and commercial fields. Digital camera and Computer savvy are critical, but general literacy with new technology is equally important.

    o Centrality to the core values of our curriculum
      The Photography program is founded on the core values of the curriculum: intellectual foundation, career preparation, active learning, and community engagement. The visual literacy, cultural analysis, and historical basis of the program are the core. The historical basis is supported by the new addition of the required course in the History of Photography, as an essential addition to the lectures already presented in the studio based class. Problem solving and technology are utilized in the creation of virtually every project a student undertakes while in the school of Art and Design. While the emphasis of career placement is always present, it is maintained in a fashion that stresses personal development and intellectual agility, the ability of move between skill sets and paradigms fluidly as necessary. Even at the 100-level, students are engaged in a model of active learning. The development of a project, which is the basis of all Art and Design studio courses, requires research, development of concept,

analysis of available resources and techniques, synthesis of techniques and historical/cultural influences, and evaluation of the result in class critique. The entire process is repeated throughout the curriculum as the standards are gradually elevated through a student's program of study. Photography is actively involved with the community, though it may not necessarily be immediately apparent – student projects involve the community. They are created in local restaurants, offices, parks, and commons. Students utilize local individuals and the environment as their subjects, in both documentary and conceptual image making. The continued support of the community to allow such activities to occur is based largely a history of cooperative engagement.

- o Relation to the success of other programs
  The success of Photography is in part due to the success of the entire School of Art and Design, which in turn is due to the success of all Art and Design programs. A solid foundation core of cognate courses supports all areas of Art and Design and art history courses add breadth and depth to a student's awareness of the entire world of art and design. All areas of high technology within the School of Art and Design are growing, Photography is the second most productive in terms of percentage growth within the School in actual number of majors. Since every concentration requires support courses in other concentrations, all areas benefit from strong programs throughout the School of Art and Design.

11. Opportunity analysis of the program – what new possibilities will this program present?
    - o Articulation of new ideas that have not been considered by the University
    - o Repurposing a program to meet newly identified possibilities
    - o Collaborative relationships with internal or external programs

    The Photography program is a well-established program with a 40-year history. The curriculum underwent a complete revision in 2008 in consideration of new developments in the field of photography. The growth of the Photography program in the last five years has been significant, and can be attributed to both the state-of-the-art facilities and the adoption of contemporary theory and practices in the instruction. In short, the program is vibrant and growing due to frequent review by faculty to assess the technological and theoretical changes in the industry and in academia. The rapid evolution of photography as a field is assimilated into the classroom, one of the significant factors in the growth of the Photography program. This frequent assessment and **the addition of one new faculty member** are aspects of taking a consistently strong program and making it even stronger.

*Note:  With the exception of item #1 above, these criteria have been adopted by the EPC from "Prioritizing Academic Programs; Reallocating Resources to Achieve Strategic Balance", R.C. Dickeson, 2010.

The EPC will review these criteria annually.