

Indiana University Kokomo
School of Humanities and Social Sciences
Program Review:
Bachelor of Arts and Bachelor of Fine Arts in New Media, Art, and Technology (NMAT)
Self-Study

School, Division, Department: New Media, Art, and Technology Program (NMAT); New Media, Art, and Technology Department; School of Humanities and Social Sciences

I. Review Process

A. Program under Review: Bachelor of Arts and Bachelor of Fine Arts in New Media, Art, and Technology (NMAT)

B. Review Period: AY 2015/16 to 2017/18 Note: This Program Review is an exception to the typical five year review period because the program was not officially formed until 2015. The New Media, Art, and Technology Program was created after the merger of New Media Communications and Fine Arts in 2015. After the merger, the faculty worked as a unit to refine the curriculum. The NMAT 2.0 curriculum was launched in AY 2017.

C. Steps in the Review Process:

1. Data obtained: Data for the review were obtained from departmental and program records, the Office of Student Affairs, official institutional documents, individual faculty records, Faculty Annual Reports (FARs), and from the Indiana University Kokomo website.

Faculty involvement in the Self-Study process: All resident New Media, Art, and Technology faculty participated in the process. Minda Douglas (Associate Professor of Fine Arts and Chair of New Media, Art, and Technology), Gregory Steel (Associate Professor of Fine Arts and New Media), Erik Deerly (Associate Professor of New Media), Michael Koerner (Assistant Professor of New Media), Wayne Madsen (Assistant Professor of New Media), and Yunjin La-mei Woo (Assistant Professor of Fine Arts) collected data and participated in the writing of the report. Program faculty also collaborated in identifying a suitable external reviewer to bring to campus in spring 2018.

2. External Reviewer: Paul Catanese, Associate Professor of Art and Art History at Columbia College Chicago.

II. Review Criteria

A. Program Role and Mission and Consistency with University Mission

A.1. Describe the ways in which the program advances the campus's mission, vision, values, and strategic goals.

The mission statements of the New Media, Art, and Technology program, the School of Humanities and Social Sciences, and Indiana University Kokomo are provided below:

New Media, Art, and Technology Program Mission Statement:

The Department of New Media, Art, and Technology is committed to academic excellence and to the fostering of creativity and innovation of our students, faculty, and community. The department offers a program that prepares students to be critical, adaptive, inquisitive, effective, and creative thinkers and makers, communicators, and problem-solvers, able to succeed as relevant professionals in a multitude of established and emerging fields.

Indiana University Kokomo School of Humanities and Social Sciences Mission Statement:

The mission of the School of Humanities and Social Sciences is to improve well-being through our teaching, research, and service. Through our innovative educational programs, we help people to become enlightened, successful citizens prepared for meaningful lives, community engagement, and fulfilling careers in the 21st century. Through teaching, research, and service we increase our understanding of the world and improve the lives of those within it.

Vision Statement:

The IU Kokomo School of Humanities and Social Sciences strives to offer degree programs recognized for their outstanding quality, unique opportunities, and personal relationships among faculty and students. We prepare students to be versatile, lifelong learners able to make positive changes in their lives and within their communities.

Indiana University Kokomo Mission Statement:

The mission of Indiana University Kokomo, a regional campus of Indiana University, is to enhance the educational and professional attainment of the residents of north central Indiana by providing a wide range of bachelor's degrees, and a limited number of master's and associate degrees (in Allied Health). Indiana University Kokomo is further dedicated to enhancing research, creative work, and other scholarly activity, promoting diversity, and strengthening the economic and cultural vitality of the region and the state through a variety of partnerships and programs.

In addition to the official mission statement, IU Kokomo also uses an accompanying vision statement and statement of commitments to guide campus planning efforts. These statements read as follows:

Vision Statement:

Indiana University Kokomo aspires to become a regional institution of first choice recognized for providing critical opportunities for student success; acknowledged as a primary and engaged community resource; and valued as a campus where there are faculty, students, and professional staff active in research, creative work, and other scholarly activity.

Indiana University Kokomo Statement of Commitments:

Indiana University Kokomo contributes to its students and to the region through the affirmation of the following values in all of its endeavors:

- **Commitment to Student Learning:**
The campus community provides a learner-centered environment grounded in the liberal arts and sciences and linked to the professional schools. We are committed to open and free inquiry, high quality instruction and academic support services, experiences that foster students' development, opportunities for experiential learning, and the enhancement of skills in the areas of civic engagement, diversity, and global awareness and involvement.
- **Commitment to Regional Engagement:**
The campus community works with regional partners, including other educational institutions, to enhance the vitality of the region by promoting community engagement opportunities as a key campus strategy and by valuing shared governance and open, civil discourse.
- **Commitment to Diversity:**
The campus community demonstrates its commitment to diversity by providing a safe, welcoming, and inclusive environment that promotes integrity and respect among all members of best practices in teaching and learning, student development, institutional stewardship, and scholarly activity.
- **Commitment to Innovation:**
As a community of learners, the campus embraces innovation and creativity in its pursuit of best practices in teaching and learning, student development, institutional stewardship, and scholarly activity.
- **Commitment to Assessment:**
The campus community embraces a culture of assessment, actively seeking evidence for improving current practices while providing an atmosphere in which new initiatives can develop as the campus strives for excellence in all of its work.

Campus Strategic Plan 2015-2020

- 1 Preparing students for a 21st century global economy by delivering innovative and relevant academic programs
- 2 Increasing college enrollment and degree attainment in north central Indiana
- 3 Promoting the culture of discovery and creativity among students, faculty, staff and community members
- 4 Being a valued regional partner by enhancing relationships with community members and alumni
- 5 Supporting the professional growth of faculty and staff

Discussion of Mission Related to Campus Strategic Plan

NMAT Strategic Plan Update 2016-2017-Relationship of Program to Campus Strategic Plan

Strategic Priority 1 – Preparing students for 21st century global economy by delivering innovative and relevant academic programs

- New Media, Art, and Technology created an ambitious KEY (Kokomo Experience and You) Plan. The plan involved many curriculum changes including a core foundations program and sophomore sojourn.
- NMAT hired a new faculty member Yunjin Woo. Woo brings a diverse approach to the program with expertise in traditional and digital media and contemporary art practices.
- We held the first integrated senior exhibition. The exhibition combined senior work from students from Fine Arts, New Media Communications, and the newly merged NMAT Program.
- NMAT enhanced the video lab and sound/video production suites and introduced a new course related to sound.
- NMAT expanded the Design Center courses to include more community projects and partnerships to enhance student learning.
- Minda Douglas wrote a grant for the purchase of new technology-based equipment. The review of the grant is in progress. The equipment would enhance the program tremendously and help us deliver an innovative 21st century curriculum.
- Four students from our program participated in an overseas trip/course to Italy in 2016, seven students participated in a graphics conference in 2017, and eight students worked in our campus art galleries.

Strategic Priority 2 – Increasing college enrollment and degree attainment in north central Indiana

- New Media, Art, and Technology began promoting the newly developed program to local high schools, career centers, and community colleges.
- In the upcoming year, we plan to expand and develop a more comprehensive plan of recruitment. With the finalized changes to the curriculum and some newly created recruitment materials, NMAT is positioned to increase these efforts.
- Plans to update the website to reflect all the changes is in process.
- Faculty actively participated in the campus VIP Days, Annual High School Exhibition, and visits from high schools associated with the Misch Kohn exhibition.

Strategic Priority 3 – Promoting the culture of discovery and creativity among students, faculty, staff, and community members

This priority is inherent in the work we do in NMAT. The mission of our program prepares students to be creative individuals. The faculty within the program create work and disseminate it to the community. The students and faculty work closely with community members to collaborate on projects and promote art and design.

- Students helped with at risk youth through the New Leaf Mentoring Program.
- Students developed design materials for community businesses and organizations through the Design Center courses.
- Students worked with youth at Logansport Juvenile Retention Center through our newly course-listed course with Psychology.

- Students worked with Community Bank to create a public sculpture for a local park.
- Students and alumni worked with Carroll County Schools in their Visiting Artist Program.

Strategic Priority 4 – Being a valued regional partner by enhancing relationships with community members and alumni

NMAT has fostered relationships with the community in a number of ways.

- The Union Street Gallery and campus gallery offer opportunities to exhibit work from faculty, high school and university students, alumni, and the community. This is a wonderful way for faculty and students to interact with the community and enhance relationships.
- In addition to exhibitions, the galleries host events such as receptions, demonstrations, and lectures.
- The Design Center set of courses work directly with the community to create professional design work, build relationships, and develop networking opportunities.

Strategic Priority 5 – Supporting the professional growth of faculty and staff

- NMAT encourages professional development and faculty travel to conferences, and workshops, as well as the shipping of artwork to exhibitions.
- We have worked to create a collegial working group through regular meetings, exhibitions, and social events.

A.2. List key relationships between the program and the external constituencies, such as collaborations, partnerships with regional, community, state organizations, and/or businesses.

New Media, Art, and Technology faculty members are active in the community and with external constituencies. Multiple courses are engaged with the local and regional communities in the following ways:

Students in NMAT's Design Center have successfully partnered with several local non-profit organizations and businesses in providing professional print and digital design solutions to meet their challenges. Local as well as state-wide campaigns have successfully been created, and implemented.

Clients include:

Greater Kokomo Economic Development Alliance
Brady's Hope
United Way of Howard County
Kokomo Arts Association
Kokomo Symphony
SHAK Makerspace
HoosierDance International Film Festival
Tipton Community School Corporation
Family Services Association – Jackson Street Commons & Domestic Violence Program
Gamer Giving
Enough is Enough – Women's Ministry Conference
Indiana University Kokomo – Field Journal of Arts & Sciences
Indiana University Kokomo – Office of Sustainability
Hog Runners Charity Riders

Tin Man Brewery
365 Balance & Mindful Academy
Gilead House
CHANGE – Purdue Extension

NMAT faculty have been or are currently active members of the following community boards:

Kokomo Area Career Center Graphic Design Advisory Board
Century Career Center Graphic Design Advisory Board
Kokomo Public Arts Action Coalition Advisory Board

Our internships serve as an essential element of our involvement in the community. Interns have been placed locally and regionally. They have interned at myriad business, non-profits, and other organizations, including:

Chrysler (Kokomo plant)
Union Street Gallery
Greater Kokomo Economic Development Alliance
Brady's Hope
United Way of Howard County
Kokomo Arts Association
Kokomo Symphony
SHAK Makerspace
HoosierDance International Film Festival
Tipton Community School Corporation
Family Services Association – Jackson Street Commons & Domestic Violence Program
Gamer Giving
Enough is Enough – Women's Ministry Conference
Hog Runners Charity Riders
Tin Man Brewery
365 Balance & Mindful Academy
Gilead House
CHANGE – Purdue Extension

We frequently place interns in other units on campus. For example, our program maintains a longstanding relationship with IU Kokomo's Media and Marketing department, Office of Sustainability, Student Activities, and the campus art galleries. The New Media, Art, and Technology faculty and students engage with the campus, community, and regional communities in several other ways as well. For more detailed information about faculty activities and community outreach, please see the NMAT program faculty curricula vitae in Appendix A.

B. External and Internal Demand

B.1. Describe the external demand for graduates of the program. Refer to employment projections based on federal and state information and other resources. See, for example the [Occupational Outlook Handbook](#) and the [Indiana Department of Workforce Development](#).

Federal projections. The following information is from the [Occupational Outlook Handbook](#) and represents national employment projections from 2016 to 2026.

	Employment thousands 2016	Employment thousands 2026	Employment change thousands 2016-26	Employment change percentage 2016-26	Occupational Openings 2016-26 annual average (thousands)	2016 median annual wage
Fine artists, including painters, sculptors, and illustrators	28.0	30.4	2.4	8.6	2.5	50,790
Art Directors	90.3	97.0	6.7	7.4	8.0	89,820
Film and video editors	34.2	39.8	5.6	16.3	4.0	62,760
Graphic Designers	266.3	278.8	12.5	4.7	26.2	47,640
Multimedia artists	73.7	81.3	7.7	10.4	6.8	65,300
Web Developer	162.9	184.2	21.3	13.1	14.2	66,130

State projections. The following information is from the Indiana Department of Workforce Development. These numbers represent projections for 2024.

	Jobs in 2024	% change
Arts, Design, Entertainment, Sports, and Media Occupations	41,926	5.9%

Some Typical Jobs for Art and Design Majors

Professional artist, illustrator, video editor, graphic designer, multimedia artists, web designer, art director

B.2. What steps has the program implemented to attract enrollment from high school students and transfer students?

The New Media, Art, & Technology (NMAT) department participates with the School of Humanities and Social Sciences and the campus as a whole in recruiting efforts. These efforts involve recruiting on campus

through VIP Day, AIM Day, and other initiatives. NMAT faculty and students regularly conduct demonstrations and workshops at these events. The department collaborates with Media and Marketing to publish and disseminate print and video information regarding the program. NMAT faculty and students curate and advertise gallery exhibitions in both the on-campus and downtown art galleries; the downtown gallery participates in the city's popular First Friday initiative. NMAT faculty established the Kokomo Public Arts Action Coalition to facilitate placing student and faculty art in public spaces, often in collaboration with local businesses. The NMAT faculty regularly visit high schools and appropriate high school career centers in the surrounding counties to present the program and recruit students, especially those already engaged in art, design, media, and related areas of study. NMAT faculty sit on the boards of the two most significant art and design-related high school career centers. In 2018, NMAT is holding its first Portfolio Visit Day in February.

The Department plans to hold a Portfolio Visit Day in both the spring and fall semesters to bring high school students to campus to meet faculty, have their portfolios reviewed, see studio, lab, and gallery facilities, and watch demonstrations. The first Portfolio Visit Day is planned for February 10, 2018.

With the help of the Media and Marketing Department, NMAT has created promotional materials to help with recruitment. The promotional postcard is included in the Appendix. The link to NMAT's promotional video can be found on the department home page:

<http://www.iuk.edu/humanities-and-social-sciences/new-media-art-technology/index.php>

B.3. How has the program addressed increased demand?

New Media, Art, and Technology Program Rationale

Located in Indiana's North Central region Indiana University Kokomo is about 40 minutes due north of Indianapolis. The campus serves a significant portion of the state. Thirteen counties from as far north as Logansport, Indiana, to as far South as Carmel, Indiana. Many students commute up to one hour to attend classes at Indiana University Kokomo.

In addition to the large geographic area IU Kokomo covers, we also serve a large, diverse student population. Students from different cultures and economic backgrounds all attend classes together at IU Kokomo.

In 2016-17 the faculty undertook the monumental task of redesigning the curriculum for the newly joined fine arts and new media program which would become NMAT; New Media, Art, and Technology. This decision to change the existing curriculum was driven by an understanding of the complexities of the art world and the needs of the students to develop the skills necessary to succeed in the world. NMAT's

program is designed to be an open framework for experiential learning and transferable skills.

Transferrable skills are the types of things that can be put to use in a variety of settings, both professional and creative. The new core curriculum was established to present the students with a comprehensive and varied set of experiences. Students meet with a different faculty member each for a short five-week session. These experiences focus on different approaches and techniques used in art making and design. In this rapid-fire approach to the foundations, the students get to know all the faculty and get a broad look at the landscape for art making.

The student population at IU Kokomo, like most other institutions, is interested in employment after graduation. The curriculum created in the NMAT program prepares the students for multiple approaches to employment in the multitude of creative fields such as graphic design, photography, videography, printmaking, sculpture, drawing, painting and illustration, animation, digital design, product design, website creation and development, and robotics. In short, the program intends to prepare the students for the jobs that may be available rather than jobs that have existed now or in the past. The faculty believes that we should prepare the student to be able to take their lives in whatever direction they choose. Students can choose to go on to graduate studies, into the professional world, or the world of the independent professional artist/craftsperson.

B.4. What problems have been encountered in meeting demand?

The program still in its infancy, we are actively working to refine the processes and curriculum to deliver the educational experience we have envisioned. This program review will serve us well as we seek to build this unique program in the middle of Indiana into a meaningful and robust program for art and design.

B.5. Curriculum

Bachelor of Fine Arts in New Media, Art, & Technology (BFA)

The Bachelor of Fine Arts in New Media, Art & Technology (NMAT) combines tradition and innovation in a four-year, undergraduate degree for students desiring to develop practical skills and strong knowledge in areas including, but not limited to: digital media, web/mobile media, 2D & 3D studio art & design, virtual media, and emergent media. Students will develop effective art and design skills across both traditional and digital media, preparing them for a variety of career paths and the possibility of pursuing graduate education. Students will experience a robust set core of courses in New Media, Art, & Technology with interactions with all the faculty in the program. This mentorship process and system will help them develop an academic strategy to further tailor their educational paths and to customize the degree to their own interests and career plans. Students can choose from either the Design or Studio Track. The progressive curriculum offers skills, knowledge, and in-service learning; providing valuable pathways into many occupations, including graphic design, illustration, publishing, commercial art, fine art, web design and development, videography, cinematography, and photography.

The major consists of 84 credit hours of courses in New Media, Art, & Technology, divided amongst a required core, courses within a chosen concentration, art history/theory/philosophy, and senior capstone. At IU Kokomo, the Bachelor of Fine Arts Degree in New Media, Art, & Technology features an innovative multidisciplinary approach, with coursework taught by faculty from a variety of fields. Coursework includes topics such as digital imaging, web design, printmaking, graphic design, painting, sculpture, 2D and 3D studio art, video and photography, portfolio development and internships. In addition, all students are encouraged to tailor their coursework and to focus on their particular interests and goals.

Mission

New Media, Art, & Technology is a program that prepares students to be critical, adaptive, inquisitive, effective, and creative thinkers and makers, communicators, and problem-solvers, able to succeed as relevant professionals in a multitude of established and emerging fields.

Goals

Students who complete the program will:

- understand how to produce industry-standard works within their chosen concentration
- have the practical and theoretical knowledge to critique works within their chosen concentration
- possess the verbal, historical and theoretical knowledge to present their work to a variety of audiences
- understand the professional practices required to succeed in their chosen area
- produce a portfolio of their work suitable for advancement within their chosen field

Requirements

1. Fulfillment of Campus General Education Requirements (36 hours)

2. All New Media, Art, & Technology and Art History require a C grade or higher to count toward the major.

3. New Media, Art, & Technology BFA Core Foundation (21 hours)

All students earning a Bachelor of Fine Arts in New Media, Art, & Technology must take:

- NMAT-F101, NMAT-F102, NMAT F103- Tier 1 Foundations (9 credits)
- NMAT-F201, NMAT-F202, NMAT-F203-Tier 2 Foundations (9 credits)
- NMAT-F250 Connected Foundations (3 credits)

4. New Media, Art, & Technology BFA Concentration Areas

Choose Design Track or Studio Track (42 credits in NMAT)

Students work with faculty and advisors to customize their own plan within the concentration.

The Design Track features characteristics that are considered critical to the design process in general and prepare students pursuing careers in a design field such as graphic design or web design. It is focused on, but not limited to: client/organization based art/design in graphics, video/photography, web, illustration, and commercial art. Students participate in work across all media, but must complete at least 15 credits of 300 or 400 level NMAT courses.

The Studio Track features characteristics of studio arts practice in general and prepares students pursuing a particular art practice along with a research agenda and thesis that outlines the creative research and conceptual agenda associated with the creative practice. This process intends to prepare the student for

serious pursuit of an MFA degree or to become an entrepreneurial artist. Students participate in work across all media but must complete at least 15 credits of 300 or 400 level NMAT courses.

5. Art History/Philosophy/Theory (15 credits)

- PHIL-P346 Philosophy of Art
- NMAT-G405 Concepts and Images
- 9 credits of art history
 - Students in the design track must take NMAT-H258 History of Graphic Design as one of their 3 art history courses
 - Students in the studio track must take FINA-A449 Contemporary Art 1925-present as one of their 3 art history courses

6. Senior Capstone (6 credits)

- NMAT-G491 Senior Seminar (Professional Practices—name change in remonstrance) (3 credits)
- NMAT-G499 Senior Thesis Capstone (3 credits)

Bachelor of Arts in New Media, Art, & Technology (BA)

The Bachelor of Arts in New Media, Art, & Technology (NMAT) combines tradition and innovation in a four-year, undergraduate degree for students desiring to develop practical skills and strong knowledge in areas including, but not limited to: digital media, web/mobile media, 2D & 3D studio art & design, virtual media, and emergent media. Students will develop effective art and design skills across both traditional and digital media, preparing them for a variety of career paths. Students will experience a robust set core of courses in New Media, Art, & Technology with interactions with all the faculty in the program. This mentorship process and system will help them develop an academic strategy to further tailor their educational paths and to customize the degree to their own interests and career plans. The progressive curriculum offers skills, knowledge, and in-service learning; providing valuable pathways into many occupations, including graphic design, illustration, publishing, commercial art, fine art, web design and development, videography, cinematography, and photography.

The major consists of 48 credit hours of courses in New Media, Art, & Technology, divided between a required core foundation and courses within the major. At IU Kokomo, the Bachelor of Arts Degree in New Media, Art, & Technology features an innovative multidisciplinary approach, with coursework taught by faculty from a variety of fields. Students are encouraged to tailor their coursework to focus on their interests and goals. The BA degree offers a wider experience within general education and possibly allows room to take a minor in another area of study.

Mission

New Media, Art, & Technology is a program that prepares students to be critical, adaptive, inquisitive, effective, and creative thinkers, communicators, problem-solvers and creators, able to succeed as relevant professionals in a multitude of established and emerging fields.

Goals

Students who complete the program will:

- understand how to produce industry-standard art and media works

- have the practical and theoretical knowledge to critique works
- possess the verbal, historical and theoretical knowledge to present their work to a variety of audiences
- produce a written thesis and small portfolio of their work suitable for advancement within their chosen field

Requirements

1. See “Requirements for a Bachelor of Arts Degree” section under “School of Humanities and Social Sciences.”

2. All New Media, Art, & Technology and Art History courses require a C grade or higher to count toward the major.

3. New Media, Art, & Technology Requirements

A. Core Foundation (21 credits)

Required: All students earning a Bachelor of Fine Arts in New Media, Art, & Technology must take:

- NMAT-F101, NMAT-F102, NMAT-F103- Tier 1 Foundations (9 credits)
- NMAT-F201, NMAT-F202, NMAT-F203-Tier 2 Foundations (9 credits)
- NMAT-F250 Connected Foundations (3 credits)

B. NMAT Upper Level (15 credits)

Students work with faculty and advisors to customize their own plan within the major

Students can work across all media, but must complete at least 9 credits of 300 or 400 level NMAT courses.

C. Art History/Philosophy/Theory (9 credits)

NMAT-G405, PHIL-P346, and one NMAT-H or FINA-A course

D. Senior Capstone (3 credits)

- NMAT-G499 Senior Thesis Capstone (3 credits)

Minor in Studio Art (16 credits)

The Minor in Studio Art is focused on the studio arts within NMAT. The minor includes NMAT-S courses and it involves a capstone experience where minors present their work. This minor offers a pathway for students interested in pursuing Art Therapy. It also works well for education majors or any student interested in pursuing traditional studio art.

Minor in Studio Art Requirements

(3 cr.) NMAT-F 101 Core Foundations: Tier 1—Block 1

(3 cr.) NMAT-F 102 Core Foundations: Tier 1—Block 2

(9 cr.) Choose 9 hours from any NMAT-S courses

(1 cr.) FINA-S 400 Independent Studio Projects

16 credits

New Media, Art, & Technology Minor (15 credits)

The minor is an excellent choice for students wishing to develop a strong understanding of new media technologies so they can apply them to their chosen field. The minor consists of 15 credit hours.

All students earning a minor in New Media, Art, & Technology must take:

1 NMAT-F101 Core Foundations: Tier 1—Block 1 and NMAT F102 Core Foundations: Tier 1—Block 2 (6 cr.)

2 NMAT-W201 Introduction to New Media (3 cr.)

Students must take 6 more credit hours from the courses listed as included in the New Media, Art, & Technology degree, excluding NMAT-G398 Internship in New Media, Art & Technology.

All New Media, Art, & Technology courses require a C grade or higher to count toward the minor.

C. Productivity

Describe the resources generated and used by the program and key results of the uses of these resources in the areas of student retention, graduation rates, numbers of degrees awarded, and services provided to non-majors and to campus-wide learning goals.

C.1. List grants and contracts received by the program in the last three years and indicate how these resources have affected program productivity and efficiency.

Grants Received (program and student specific)

Grants received for creative work/faculty research are included in the faculty vitae

2015 Applied Learning Grant, \$500.00, 4 students Southern Graphics Council International Conference, Minda Douglas

2015 Undergraduate Research Grant, \$1,500.00, Minda Douglas

2016 Applied Learning Grant, \$500.00, Overseas Italy Course, Minda Douglas

2016 Applied Learning Grant, \$500.00, Steamrolling Event, Minda Douglas

2016 Staff Council Grant, \$250.00, Overseas Italy Course, Minda Douglas

2016 Technology Grant for 3D Printers and CNC Cutter, \$9,500.00, Minda Douglas

2016 KEY Funds for Connected Foundations Retreat for 10 students, \$2,800.00

2017 Applied Learning Grant, \$500.00, 7 students Southern Graphics Council International Conference, Minda Douglas

2017 KEY Funds, \$500.00, 7 students Southern Graphics Council International Conference, Minda Douglas

2017 Undergraduate Research Grant, \$1,500.00, Wayne Madsen

C.2. List other financial resources generated by the program, such as donations, externally funded programs, and conference earnings. Indicate how these resources have enhanced productivity and efficiency.

- The NMAT operating budget is comprised of the student lab and media fees collected for each course. The budget for supplies, equipment, and resources consists of about \$21,000 annually. In addition, the Humanities and Social Sciences budget pays for a Shop Technician in the Fine Arts Building. This \$12/hr at 17hrs/wk position provides help to students working in the building and helps maintain the facilities.
- The campus downtown gallery/Design Center space is funded by an annual \$13,000.00 donation to pay for rent. This donation is 2016-current. This funding has allowed the NMAT program to utilize

an external space to host student, faculty, and alumni exhibitions and events. The space has allowed more interaction with the community and community partners.

C.3. Describe the resource requirements of accreditation other than annual fees and site visits:

As the campus approaches our next Higher Learning Commission accreditation visit in 2018, the NMAT faculty have participated in several efforts, most notably our heavy involvement with the KEY Program and community engagement. The Program ongoing assessment efforts is part of the accreditation requirements.

C.4. List in the tables below the program's retention rates, number of degrees, credit hour production, and enrollment data.

Degrees Conferred by Major and Year

Fiscal Year	FINABA	FINABFA	NMATBFA	NMATBS	NMEDIABA	NMEDIABS	NMEDIABPC	CREARTSMIN	ARTHISTMIN	NMEDIAMIN	Grand Total
2009-10								2		2	4
2010-11					5		3	1		3	12
2011-12	3				1		1	1		2	8
2012-13	3	1			1	7		3		2	17
2013-14	1	5			5	13	1	9		5	39
2014-15	1				2	14		6	1	8	32
2015-16	1	2			2	17		10		10	42
2016-17	1	2	1	4		8		6		3	25
Grand Total	10	10	1	4	16	59	5	38	1	35	179

Degrees Conferred by Subplan and Year

Fiscal Year	FINABA	FINABFA	NMATBFA	NMATBS			NMEDIABA			NMEDIABS			Grand Total
	Null	Null	NMBFASACON	NMBSDDCON2	NMBSGDCON2	NMBSWDCON2	Null	NMBADDCON1	NMBAGDCON	NMBSDDCON1	NMBSGDCON	NMBSWDCON	
2010-11							5						5
2011-12	3						1						4
2012-13	3	1					1				3	4	12
2013-14	1	5					2	3		2	10	1	24
2014-15	1							1	1	3	11		17
2015-16	1	2					1	1		2	13	2	22
2016-17	1	2	1	1	2	1					6	2	16
Grand Total	10	10	1	1	2	1	10	1	5	7	43	9	100

Count of Prsn Univ Id broken down by Major and Acad Sub Plan Mjr1 Cd vs. Fiscal Year. The view is filtered on Major and Acad Sub Plan Mjr1 Cd. The Major filter excludes ARTHISTMIN, CREARTSMIN, NMEDIABPC and NMEDIAMIN. The Acad Sub Plan Mjr1 Cd filter keeps 20 of 20 members.

Credit Hour Production by Term and Course Level - SecEd Fine Arts Majors

	100	200	300	400	Grand Total
Fall 2013	15	6		3	24
Spring 2014		18	3		21
Fall 2014	6	15			21
Spring 2015	3	15	3	6	27
Fall 2015		6			6
Spring 2016	6	3			9
Fall 2016	15		3		18
Spring 2017	9	18			27
Fall 2017	12	9			21

Credit Hour Production by Term and Course Level - NMAJ Majors

	100	200	300	400	Grand Total
Fall 2009	54	114	21	30	219
Spring 2010	3	96	105	24	228
Fall 2010	93	177	60	15	345
Spring 2011	9	183	87	76	355
Fall 2011	93	297	79	22	491
Spring 2012	42	213	267	32	554
Fall 2012	135	297	144	105	681
Spring 2013	24	261	217	73	575
Fall 2013	93	228	212	160	693
Spring 2014	75	177	213	114	579
Fall 2014	99	210	124	140	573
Spring 2015	90	222	117	137	566
Fall 2015	72	153	154	57	436
Spring 2016	66	210	114	124	514
Fall 2016	114	162	159	81	516
Spring 2017	126	174	138	135	573
Fall 2017	255	165	99	51	570

Credit Hour Production by Term and Course Level - NonMajors

	100	200	300	400	Grand Total
Fall 2009	237	144	42	12	435
Spring 2010	48	150	69	19	286
Fall 2010	228	144	42	1	415
Spring 2011	18	240	75	61	394
Fall 2011	129	201	34	6	370
Spring 2012	63	153	117	18	351
Fall 2012	153	159	51	21	384
Spring 2013	75	195	78	6	354
Fall 2013	132	240	75	9	456
Spring 2014	135	261	54	1	451
Fall 2014	153	294	123	16	586
Spring 2015	192	270	60	37	559
Fall 2015	249	249	75	6	579
Spring 2016	207	171	102	23	503
Fall 2016	315	138	72		525
Spring 2017	168	168	27	24	387
Fall 2017	159	96	84	13	352

Course Enrollments - Online Courses, Fall 2013* to Fall 2017

*no online classes prior to Fall 2013

		Fall '13	Spring '14	Fall '14	Spring '15	Summer '15	Spring '16	Summer '16	Spring '17
FINA-A 101 ANCIENT AND MEDIEVAL ART	Enrollment	28							
	% Capacity	80.0%							
	# of Sections	1							
FINA-A 102 RENAISSANCE THROUGH MODERN ART	Enrollment					14		10	
	% Capacity					56.0%		40.0%	
	# of Sections					1		1	
FINA-A 280 THE ART OF COMICS	Enrollment						18		17
	% Capacity						75.0%		70.8%
	# of Sections						1		1
FINA-A 340 TOPICS IN MODERN ART	Enrollment			20					
	% Capacity			57.1%					
	# of Sections			1					
NMCM-N 213 WEB SITE DESIGN & DEVELOPMENT	Enrollment	7		13					
	% Capacity	29.2%		43.3%					
	# of Sections	1		1					
NMCM-N 245 INTRO TO WEBSITE DES PRIN&PRAC	Enrollment	19							
	% Capacity	79.2%							
	# of Sections	1							
NMCM-N 345 INTERM WEBSITE DES PRIN&PRAC	Enrollment			20					
	% Capacity			83.3%					
	# of Sections			1					
NMCM-N 351 CYBERCULTURE AND COMMUNITY	Enrollment				18		21		
	% Capacity				81.8%		87.5%		
	# of Sections				1		1		
NMCM-N 362 SERVER-SIDE WEB PROG USING PHP	Enrollment	12							
	% Capacity	50.0%							
	# of Sections	1							
NMCM-N 391 SEMINAR	Enrollment		8						
	% Capacity		33.3%						
	# of Sections		1						

Fall to Fall Retention - Cohorts 2009 to 2016*

*Includes BFA, BA, BS, and Post-Bac programs

	Cohort Count	Retained in Major	Retained in Major %	Retained Different Major	Retained Different Major %	Total Retained	Total Retained %
Fall 2009	17	8	47.1%	1	5.9%	9	52.9%
Fall 2010	23	13	56.5%	3	13.0%	16	69.6%
Fall 2011	39	23	59.0%	4	10.3%	27	69.2%
Fall 2012	27	14	51.9%	1	3.7%	15	55.6%
Fall 2013	29	14	48.3%	3	10.3%	17	58.6%
Fall 2014	20	9	45.0%	1	5.0%	10	50.0%
Fall 2015	19	11	57.9%	3	15.8%	14	73.7%
Fall 2016	17	9	52.9%	2	11.8%	11	64.7%

Spring to Fall Retention - Cohorts 2010 to 2017*

*Includes BFA, BA, BS, and Post-Bac programs

	Cohort Count	Retained in Major - Spring	Retained in Major % - Spring	Retained Different Major - Spring	Retained Different Major % - Spring	Total Retained - Spring	Total Retained % - Spring
Spring 2010	3	3	100.0%	0	0.0%	3	100.0%
Spring 2011	6	2	33.3%	0	0.0%	2	33.3%
Spring 2012	6	1	16.7%	1	16.7%	2	33.3%
Spring 2013	3	2	66.7%	1	33.3%	3	100.0%
Spring 2014	2	1	50.0%	0	0.0%	1	50.0%
Spring 2015	3	0	0.0%	2	66.7%	2	66.7%
Spring 2016	2	2	100.0%	0	0.0%	2	100.0%
Spring 2017	4	4	100.0%	0	0.0%	4	100.0%

Course Enrollments - All Courses, Fall 2009 to Spring 2016

		Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total	
FINA-A 101 ANCIENT AND MEDIEVAL ART	Enrollment	12		18		0		0		28		0	25	4	29	9	34	14	13	186
	% Capacity	34.3%		51.4%		0.0%		0.0%		80.0%		0.0%	19.2%	6.2%	17.8%	10.5%	27.0%	25.9%	13.7%	20.0%
	# of Sections	1		1		1		1		1		1	4	2	5	3	4	2	3	29
FINA-A 102 RENAISSANCE THROUGH MODERN ART	Enrollment					18	23	19		18		21	8	10	17	11	8			153
	% Capacity					75.0%	95.8%	79.2%		75.0%		38.9%	22.9%	13.5%	26.2%	13.9%	12.3%			32.7%
	# of Sections					1	1	1		1		2	1	3	2	3	2			17
FINA-A 200 TOPICS IN ART HISTORY	Enrollment				10				7					6	14				6	43
	% Capacity				50.0%				58.3%					20.0%	31.1%				24.0%	32.6%
	# of Sections				1				1					1	2				1	6
FINA-A 280 THE ART OF COMICS	Enrollment									12		20		18		17				67
	% Capacity									50.0%		83.3%		75.0%		70.8%				69.8%
	# of Sections									1		1		1		1				4
FINA-A 333 FROM VAN EYCK TO VERMEER	Enrollment							4		2										6
	% Capacity							16.7%		8.3%										12.5%
	# of Sections							1		1										2
FINA-A 340 TOPICS IN MODERN ART	Enrollment					10			2			20		7		13			12	64
	% Capacity					41.7%			8.3%			57.1%		20.0%		37.1%			34.3%	34.0%
	# of Sections					1			1			1		1		1			1	6
FINA-A 342 20TH CENTURY ART	Enrollment												2							2
	% Capacity												6.7%							6.7%
	# of Sections												1							1
FINA-A 449 20 C ART 1925-PRESENT	Enrollment				9															9
	% Capacity				30.0%															30.0%
	# of Sections				1															1
FINA-F 100 FUNDAMENTAL STUDIO-DRAWING	Enrollment	7	5	11	5	20	11	26	11	12	33	20	31	28	6	4	2	1		233
	% Capacity	17.5%	33.3%	20.0%	33.3%	33.3%	36.7%	42.6%	73.3%	27.9%	73.3%	55.6%	68.9%	32.6%	14.0%	8.0%	8.0%	2.0%		32.6%
	# of Sections	2	1	3	1	3	2	3	1	2	3	2	3	4	2	2	1	2		37
FINA-F 101 FUNDAMENTAL STUDIO-3D	Enrollment	3	4	6		14		13		15		13	12	11						91
	% Capacity	20.0%	26.7%	40.0%		93.3%		86.7%		100.0%		86.7%	66.7%	73.3%						65.9%
	# of Sections	1	1	1		1		1		1		1	1	1						9
FINA-F 102 FUNDAMENTAL STUDIO-2D	Enrollment	9		9		10		13		14	14	16	15	15	1	1	2	2		121
	% Capacity	60.0%		60.0%		66.7%		86.7%		93.3%	93.3%	106.7%	100.0%	100.0%	5.0%	2.5%	8.0%	4.9%		46.4%
	# of Sections	1		1		1		1		1	1	1	1	1	1	2	1	2		15
FINA-H 100 INTR:ART	Enrollment											0	4	1	1	5	2	0		13

Course Enrollments - All Courses, Fall 2009 to Spring 2016

	Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
GRAPHIC PROGRAMMING				1														1
FINA-S 270 SCULPTURE 1		0	0															0
	% Capacity	0.0%	0.0%															0.0%
	# of Sections	1	1															2
FINA-S 272 STUDIO IN OBJTS IN TIME&SPACE	Enrollment			0		0		0		14		4		0				18
	% Capacity			0.0%		0.0%		0.0%		93.3%		26.7%		0.0%				20.0%
	# of Sections			1		1		1		1		1		1				6
FINA-S 280 METALSMITHING & JWLRY DESIGN I	Enrollment				9	4	1	7	3	5		6	8	6				49
	% Capacity				60.0%	66.7%	6.7%	46.7%	20.0%	100.0%		85.7%	53.3%	85.7%				49.0%
	# of Sections				1	1	1	1	1	1		1	1	1				9
FINA-S 291 FUNDAMENTALS OF PHOTOGRAPHY	Enrollment							0	15	23		22	20	15				117
	% Capacity							0.0%	62.5%	95.8%		45.8%	91.7%	83.3%				60.9%
	# of Sections							1	1	1		2	1	1				8
FINA-S 301 DRAWING 2	Enrollment	0	0	3	1	5	2	5			1	1	5					23
	% Capacity	0.0%	0.0%	10.0%	6.7%	16.7%	6.7%	27.8%			6.7%	100.0%	33.3%					12.5%
	# of Sections	1	1	2	1	2	2	1			1	1	1					13
FINA-S 330 STUDIO IN DIGITAL MEDIA II	Enrollment	0	1	1	0	1	0	0	0	0	0	0	0	1				4
	% Capacity	0.0%	4.2%	4.2%	0.0%	4.2%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	5.0%				1.3%
	# of Sections	1	1	1	1	1	1	1	1	1	1	1	1	1				13
FINA-S 331 PAINTING 2	Enrollment	1		0	2	0	2		5		4		2	3				19
	% Capacity	6.7%		0.0%	13.3%	0.0%	13.3%		33.3%		26.7%		13.3%	20.0%				14.1%
	# of Sections	1		1	1	1	1		1		1		1	1				9
FINA-S 341 PRINTMAKING II INTAGLIO	Enrollment		2		2	6	0		2		2		3					17
	% Capacity		13.3%		13.3%	40.0%	0.0%		13.3%		13.3%		20.0%					16.2%
	# of Sections		1		1	1	1		1		1		1					7
FINA-S 343 PRINTMAKING II LITHOGRAPHY	Enrollment			9														9
	% Capacity			60.0%														60.0%
	# of Sections			1														1
FINA-S 344 PRINTMAKING II SILKSCREEN	Enrollment						6		8		2		4					20
	% Capacity						40.0%		53.3%		13.3%		26.7%					33.3%
	# of Sections						1		1		1		1					4
FINA-S 357 GRAPHIC DESIGN II	Enrollment	0		3		0		1		0		0						4
	% Capacity	0.0%		12.5%		0.0%		4.2%		0.0%		0.0%						2.8%
	# of Sections	1		1		1		1		1		1						6

Course Enrollments - All Courses, Fall 2009 to Spring 2016

		Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
FINA-T 260 VIDEO PRODUCTION PRACTICUM	% Capacity					6.7%	0.0%	0.0%	0.0%	0.0%									1.3%
	# of Sections					1	1	1	1	1									
FINA-T 320 VIDEO ART	Enrollment	0			3		3		0		0								6
	% Capacity	0.0%			15.0%		15.0%		0.0%		0.0%								6.5%
	# of Sections	1			1		1		1		1								5
FINA-T 360 ADV VIDEO PROD PRACT	Enrollment					0	1	0	0	0									1
	% Capacity					0.0%	6.7%	0.0%	0.0%	0.0%									1.3%
	# of Sections					1	1	1	1	1									5
FINA-U 301 SPECIAL TOPICS IN STUDIO ART	Enrollment					2							0						2
	% Capacity					13.3%							0.0%						6.1%
	# of Sections					1							1						2
FINA-U 400 SOURCES & RES: PROF SKLS FINA	Enrollment				0														0
	% Capacity				0.0%														0.0%
	# of Sections				2														2
FINA-U 401 SPECIAL TOPICS IN STUDIO ART	Enrollment	1	5		6		0		7		0								19
	% Capacity	20.0%	16.7%		20.0%		0.0%		70.0%		0.0%								19.0%
	# of Sections	1	2		2		1		1		1								8
FINA-U 405 CONCEPTS AND IMAGES	Enrollment						8		3				4						15
	% Capacity						57.1%		30.0%				16.0%						30.6%
	# of Sections						1		1				1						3
NMAT-D 216 DIGITAL MEDIA STUDIO I	Enrollment														9	12	14	13	48
	% Capacity														37.5%	50.0%	70.0%	54.2%	52.2%
	# of Sections														1	1	1	1	4
NMAT-D 217 TYPOGRAPHY I	Enrollment														13		15		28
	% Capacity														54.2%		75.0%		63.6%
	# of Sections														1		1		2
NMAT-D 257 GRAPHIC DESIGN I	Enrollment														15	18		20	53
	% Capacity														62.5%	90.0%		100.0%	82.8%
	# of Sections														1	1		1	3
NMAT-D 277 DESIGN CENTER: INTRO TO GD P&P	Enrollment																	6	6
	% Capacity																	40.0%	40.0%
	# of Sections																	1	1
NMAT-D 277 INTRO TO GRAPHIC DES PROD & PR	Enrollment														10	6	6		22
	% Capacity														76.9%	40.0%	40.0%		51.2%

Course Enrollments - All Courses, Fall 2009 to Spring 2016

		Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total	
NMAT-F 102 FOUNDATIONS: TIER 1 - BLOCK 2	Enrollment																		32	32
	% Capacity																		71.1%	71.1%
	# of Sections																		3	3
NMAT-G 341 INDEPENDENT STUDY IN NMAT	Enrollment														3	2				5
	% Capacity														27.3%	13.3%				19.2%
	# of Sections														3	1				4
NMAT-G 398 INTERNSHIP IN NM, ART, & TECH	Enrollment													1	2	0		5	8	
	% Capacity													25.0%	33.3%	0.0%		33.3%	28.6%	
	# of Sections													2	2	1		3	8	
NMAT-G 405 CONCEPTS & IMAGES	Enrollment														5		8		13	
	% Capacity														20.0%		32.0%		26.0%	
	# of Sections														1		1		2	
NMAT-G 411 NEW MEDIA THEORY	Enrollment														14		20		34	
	% Capacity														70.0%		100.0%		85.0%	
	# of Sections														1		1		2	
NMAT-G 491 PROFESSIONAL PRACTICES	Enrollment																	11	11	
	% Capacity																	55.0%	55.0%	
	# of Sections																	1	1	
NMAT-G 491 SENIOR SEMINAR	Enrollment														17				17	
	% Capacity														85.0%				85.0%	
	# of Sections														1				1	
NMAT-S 100 FUNDAMENTAL STUDIO DRAWING	Enrollment														29	24	26	13	92	
	% Capacity														96.7%	66.7%	57.8%	86.7%	73.0%	
	# of Sections														2	2	3	1	8	
NMAT-S 110 FUNDAMENTAL STUDIO-2D	Enrollment														13	28	10	13	64	
	% Capacity														86.7%	93.3%	66.7%	86.7%	85.3%	
	# of Sections														1	2	1	1	5	
NMAT-S 112 FUNDAMENTAL STUDIO-3D	Enrollment														7	12	9		28	
	% Capacity														38.9%	80.0%	50.0%		54.9%	
	# of Sections														1	1	1		3	
NMAT-S 200 DRAWING II	Enrollment														6	6	9	9	30	
	% Capacity														40.0%	16.7%	60.0%	60.0%	37.0%	
	# of Sections														1	2	1	1	5	
NMAT-S 230 PAINTING	Enrollment														6	10	6	10	32	

Course Enrollments - All Courses, Fall 2009 to Spring 2016

	Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
NMAT-S 230 PAINTING I	% Capacity													40.0%	66.7%	40.0%	76.9%	55.2%
	# of Sections													1	1	1	1	4
NMAT-S 240 INTRO TO PRINTMAKING MEDIA	Enrollment													10		5		15
	% Capacity													66.7%		33.3%		50.0%
	# of Sections													1		1		2
NMAT-S 260 CERAMICS I	Enrollment															10		10
	% Capacity															66.7%		66.7%
	# of Sections															1		1
NMAT-S 270 SCULPTURE I	Enrollment														9	3		12
	% Capacity														60.0%	20.0%		40.0%
	# of Sections														1	1		2
NMAT-S 270 SPATIAL ART I	Enrollment																7	7
	% Capacity																46.7%	46.7%
	# of Sections																1	1
NMAT-S 300 DRAWING III	Enrollment													2		0	3	5
	% Capacity													13.3%		0.0%	20.0%	11.1%
	# of Sections													1		1	1	3
NMAT-S 302 ADVANCED DRAWING	Enrollment															1	0	1
	% Capacity															6.7%	0.0%	3.3%
	# of Sections															1	1	2
NMAT-S 322 EXPLORATION OF MATERIALS & PRO	Enrollment													9	7	0	6	22
	% Capacity													60.0%	46.7%	0.0%	40.0%	36.7%
	# of Sections													1	1	1	1	4
NMAT-S 330 PAINTING II	Enrollment													6	0	4	1	11
	% Capacity													40.0%	0.0%	26.7%	7.7%	19.0%
	# of Sections													1	1	1	1	4
NMAT-S 340 INTAGLIO PRINTMAKING	Enrollment															10		10
	% Capacity															66.7%		66.7%
	# of Sections															1		1
NMAT-S 342 RELIEF PRINTMAKING	Enrollment													5				5
	% Capacity													33.3%				33.3%
	# of Sections													1				1
NMAT-S 344 SILKSCREEN PRINTMAKING	Enrollment														11		11	22
	% Capacity														73.3%		73.3%	73.3%

Course Enrollments - All Courses, Fall 2009 to Spring 2016

		Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
SILKSCREEN PRINTMAKING	# of Sections															1		1	2
NMAT-S 360 CERAMICS II	Enrollment																2		2
	% Capacity																13.3%		13.3%
	# of Sections																1		1
NMAT-S 370 SCULPTURE II	Enrollment															4	1		5
	% Capacity															26.7%	6.7%		16.7%
	# of Sections															1	1		2
NMAT-S 370 SPATIAL ART II	Enrollment																	0	0
	% Capacity																	0.0%	0.0%
	# of Sections																	1	1
NMAT-S 430 PAINTING III	Enrollment													2	3	1	1		7
	% Capacity													13.3%	20.0%	6.7%	7.7%		12.1%
	# of Sections													1	1	1	1		4
NMAT-S 432 ADVANCED PAINTING	Enrollment																3	0	3
	% Capacity																20.0%	0.0%	10.7%
	# of Sections																1	1	2
NMAT-S 444 ADV SILKSCREEN PRINTMAKING	Enrollment															3		3	6
	% Capacity															20.0%		20.0%	20.0%
	# of Sections															1		1	2
NMAT-S 460 CERAMICS III	Enrollment																2		2
	% Capacity																13.3%		13.3%
	# of Sections																1		1
NMAT-S 470 SCULPTURE III	Enrollment																2		2
	% Capacity																13.3%		13.3%
	# of Sections																1		1
NMAT-S 470 SPATIAL ART III	Enrollment																	1	1
	% Capacity																	6.7%	6.7%
	# of Sections																	1	1
NMAT-W 201 INTRO TO NEW MEDIA	Enrollment														12	11	15		38
	% Capacity														50.0%	55.0%	75.0%		59.4%
	# of Sections														1	1	1		3
NMAT-W 235 WEB DESIGN I	Enrollment															7		11	18
	% Capacity															43.8%		73.3%	58.1%
	# of Sections															1		1	2

Course Enrollments - All Courses, Fall 2009 to Spring 2016

	Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
NMCM-N 231 INTRO TO VIDEO GAME DESIGN	% Capacity				83.3%		95.8%		0.0%									59.7%
	# of Sections				1		1		1									3
NMCM-N 245 INTRO TO WEBSITE DESIGN PRIN&PRAC	Enrollment		3		9	13	10			19								54
	% Capacity		12.5%		37.5%	54.2%	41.7%			79.2%								45.0%
	# of Sections		1		1	1	1			1								5
NMCM-N 250 GRAPHIC DESIGN I	Enrollment	9		10		20		21		20		18	22	16				136
	% Capacity	39.1%		41.7%		83.3%		87.5%		83.3%		75.0%	91.7%	80.0%				72.7%
	# of Sections	1		1		1		1		1		1	1	1				8
NMCM-N 255 HISTORY OF GRAPHIC DESIGN	Enrollment							21		10								31
	% Capacity							87.5%		50.0%								70.5%
	# of Sections							1		1								2
NMCM-N 260 VIDEO PRODUCTION PRACTICUM	Enrollment				3	9	8	8	9	6	0							43
	% Capacity				20.0%	60.0%	53.3%	53.3%	60.0%	40.0%	0.0%							41.0%
	# of Sections				1	1	1	1	1	1	1							7
NMCM-N 261 ACTION SCRIPT 3 PROGRAMMING	Enrollment				9													9
	% Capacity				45.0%													45.0%
	# of Sections				1													1
NMCM-N 262 INTRO TO WEB SCRIPTING	Enrollment						0	22	0		13		7					42
	% Capacity						0.0%	91.7%	0.0%		54.2%		35.0%					36.2%
	# of Sections						1	1	1	1	1		1		1			5
NMCM-N 298 INTERMEDTE DIGITAL PHOTOGRAPHY	Enrollment				7		0											7
	% Capacity				29.2%		0.0%											19.4%
	# of Sections				1		1											2
NMCM-N 312 DIGITAL ILLUSTRATION	Enrollment						22		17		19		14					72
	% Capacity						91.7%		85.0%		95.0%		70.0%					85.7%
	# of Sections						1		1		1		1		1			4
NMCM-N 315 WEB USABILITY AND INFO ARCH	Enrollment	5			11													16
	% Capacity	20.8%			45.8%													33.3%
	# of Sections	1			1													2
NMCM-N 320 VIDEO PRODUCTION	Enrollment				4		5		9		0		0					18
	% Capacity				20.0%		25.0%		45.0%		0.0%		0.0%					17.3%
	# of Sections				1		1		1		1		1					5
NMCM-N 330 STUDIO IN DIGITAL MEDIA II	Enrollment	0	1	6	3	3	2	5	7	4	7	7	3	6				54
	% Capacity	0.0%	4.2%	25.0%	12.5%	12.5%	8.3%	20.8%	29.2%	16.7%	29.2%	29.2%	12.5%	30.0%				17.5%

Course Enrollments - All Courses, Fall 2009 to Spring 2016

		Fall '09	Spring '10	Fall '10	Spring '11	Fall '11	Spring '12	Fall '12	Spring '13	Fall '13	Spring '14	Fall '14	Spring '15	Fall '15	Spring '16	Fall '16	Spring '17	Fall '17	Grand Total
NMCN-N 395 INDPT STUDY IN NEW MEDIA COMM	Enrollment		0		0		2												2
	% Capacity		0.0%		0.0%		33.3%												11.1%
	# of Sections		1		1		1												3
NMCN-N 398 INTERNSHIP IN NEW MEDIA COMM	Enrollment	1	0	0	0	1	2	0	7	5	9	5	1	3					34
	% Capacity	33.3%	0.0%	0.0%	0.0%	33.3%	25.0%	0.0%	87.5%	62.5%	81.8%	62.5%	14.3%	60.0%					46.6%
	# of Sections	1	1	1	1	1	4	2	6	3	4	3	3	1					31
NMCN-N 401 SENIOR SEMINAR	Enrollment		1	1		1		8	3	17		18		12					61
	% Capacity		5.0%	5.0%		5.0%		32.0%	100.0%	70.8%		75.0%		60.0%					39.1%
	# of Sections		1	1		1		1	1	1		1		1					8
NMCN-N 408 ADV PHOTOGRAPHY & CINEMATOGRAPHY	Enrollment									7		0		2					9
	% Capacity									29.2%		0.0%		66.7%					17.6%
	# of Sections									1		1		1					3
NMCN-N 410 PUBLICATION & EDITORIAL DESIGN	Enrollment									14		17							31
	% Capacity									70.0%		85.0%							77.5%
	# of Sections									1		1		1					2
NMCN-N 411 NEW MEDIA COMMUNICATION THEORY	Enrollment	5	1		11			21			25		22						85
	% Capacity	23.8%	20.0%		55.0%			87.5%			104.2%		91.7%						72.0%
	# of Sections	1	1		1			1			1		1						6
NMCN-N 412 ADVANCED COMPUTER ILLUSTRATION	Enrollment												15						15
	% Capacity												62.5%						62.5%
	# of Sections												1						1
NMCN-N 445 ADV WEBSITE DES PRIN&PRACT	Enrollment		0		0														0
	% Capacity		0.0%		0.0%														0.0%
	# of Sections		1		1														2
Grand Total	Enrollment	105	89	149	161	219	233	324	281	349	319	350	346	308	310	322	285	281	4,431
	% Capacity	21.0%	14.3%	25.9%	24.0%	27.4%	30.5%	35.5%	42.3%	47.0%	41.7%	40.4%	36.3%	32.8%	34.1%	35.4%	32.0%	31.0%	33.1%
	# of Sections	29	36	33	41	45	49	48	45	42	44	47	50	47	46	47	48	49	733

C.5. Provide information relating to other areas in which the major has contributed to campus-wide initiatives in the areas of learning, engagement, diversity, and others not already reported in a previous section of this report. These might include but are not limited to involvement in freshman learning communities, campus-community partnerships and collaborations, and campus diversity initiatives. Please provide specifics regarding the number of individuals involved in each initiative, the duration of the involvement, as well as the impact of the initiative on the campus.

- The New Media, Art, and Technology Department is actively involved in the campus KEY-Kokomo Experience and You initiative which provides students with experiential learning experiences in every level of their education. Our program has been used as an innovative example because of our revised curriculum and unique experiences such as our Connected Foundations Retreat. (See our KEY curriculum outline in D.4. of this document).
- NMAT faculty Minda Douglas is active in the overseas travel curriculum. She has led students trips overseas to Italy in 2007, 2009, 2013, and 2016. The next trip to Italy will occur in March 2018. She has also led a student trip to France in 2011. These trips are open to students in all majors, and provide essential exposure to diverse experiences. The courses met general educational outcomes for cultural diversity.
- The campus galleries (campus and downtown Kokomo) are active components of the NMAT program and serve the campus and community through diverse exhibitions and programs. Faculty in the NMAT program serve on the gallery boards, help run the facilities, and participate actively in faculty and student exhibitions, demonstrations, and lectures.

- The Design Center courses are embedded in the NMAT curriculum and partner with the community through student projects. 100% of the projects are for community clients. This is an excellent example of campus-community partnerships.

D. Program Quality

Describe activities of the program that lead to high program quality and provide documentation of how that quality is measured.

D.1. Provide evidence of the students' successful achievement of the program's learning outcomes.

Assessment. The New Media, Art, and Technology faculty engage in yearly assessment of our program. We create learning outcomes and components upon which our assessment is based. Each year we collect and analyze data related to a chosen outcome. Reports are generated and passed on to the chair, dean, and VCAA. All resident faculty participate in assessment. Our assessment reports are included in Appendix. They show that students are meeting our learning outcomes, and that we adapt our curriculum to our assessment results.

Below are NMAT's Assessment Outcomes:

Goal 1

Students can demonstrate New Media, Art, and Technology (NMAT) core foundation knowledge

Outcome 1

Students can synthesize multiple concepts learned in the NMAT core foundation across a variety of materials and processes

Component 1 (1.1.1)

Students will be able to apply basic design principles to solve art/design challenges

Component 2 (1.1.2)

Students will be able to properly utilize materials and processes to solve art/design challenges

Component 3 (1.1.3)

Students will be able to apply concepts to their art/design projects

Courses tied to Goal 1:

(courses from new core foundation changes 2016) NMAT F101, NMAT F102, NMAT F103, NMAT F201, NMAT F202, NMAT F203, NMAT F250,

(courses from core foundation prior to 2016 changes) NMAT S100, NMAT S200, NMAT D216, NMAT S110, NMAT S112, NMAT S322, NMAT W201, NMAT W235

Goal 2

Students can demonstrate knowledge of historical and contemporary art/theory/philosophy related to the field of new media/art/design

Outcome 1

Students will be able to interpret major theories/philosophies related to new media/art/design

Component 1 (2.1.1)

Students demonstrate an ability to describe the content theories/philosophies accurately

Component 2 (2.1.2)

Students demonstrate an ability to make connections and contrasts between the theories/philosophies learned in the course

Outcome 2

Students will be able to analyze work from various perspectives based in historical and contemporary art/design

Component 1 (2.2.1)

Students will formulate responses to work based in historical and contemporary art/design

Courses tied to Goal 2:

NMAT G405 Concepts and Images, PHIL P346 Philosophy of Art, all FINA-A courses, NMAT-H258 History of Graphic Design, NMAT-G411 New Media Theory

Goal 3

Students can apply core foundation knowledge and theory to upper level art/design courses within their area(s) of interest

Outcome 1 (3.1)

Students will be able apply knowledge of core design principles to upper level projects

Courses tied to Outcome 1:

300 and 400 level NMAT W/S/D courses, and 200 level NMAT W/S/D courses that are apart of the core foundations

Outcome 2 (3.2)

Students will be able to establish a conceptual basis for their work on upper level projects

Courses tied to Outcome 2:

300 and 400 level NMAT W/S/D courses, and 200 level NMAT W/S/D courses that are apart of the core foundations

Outcome 3 (3.3)

Students will be able to demonstrate the ability to conduct and apply design method in a client/organization context

Courses tied to Outcome 3:

NMAT G398 Internship in New Media, Art, and Technology, NMAT D277 Graphic Design Production & Practice, NMAT D377 Graphic Design Production and Practice

Goal 4

Students can demonstrate a culmination of New Media, Art, and Technology (NMAT) concepts in the Program Capstone

Outcome 1

Students will be able to apply major concepts of New Media, Art, and Technology to their own work

Component 1 (4.1.1)

Students can effectively communicate design/creative agenda

Component 2 (4.1.2)

Students can create an industry-standard portfolio suitable for concentration

Component 3 (4.1.3)

Students can organize an industry-standard exhibit/presentation of their work

Courses tied to Goal 4:

NMAT G491 Senior Seminar, NMAT G499 Senior Thesis Capstone (going through remonstrance December 2016)

Samples of student work will be shared via an online share folder.

D.2. Provide outcome information on graduates as available, in particular, employment and enrollment in graduate programs. Information on exit exams, licensure, and other tests and exams should also be provided, especially when comparative results are available.

At this time, the New Media, Art, and Technology program does not have a systematic way of tracking the employment of graduates from the program. We do maintain contact with some of our students after they graduate via email, Facebook, and other social media.

The following list contains a sample of job titles of former graduates of our program: Graphic Designer, Media Specialist, Creative Director, Art Teacher, Photographer

D.3. Discuss the benefits, impact, and importance of accreditation where appropriate.

The campus is accredited by the Higher Learning Commission. The New Media, Art, and Technology Program is not accredited apart from this, but the faculty are interested in acquiring accreditation from the National Association of Schools and Art and Design in the next five years.

D.4. What steps has the program taken to develop pedagogical innovation and forward-looking curricula?

The NMAT 2.0 curriculum (fall 2017) dissolves the silos of particular media and processes and allows students in the program to fulfill the requirements across many areas. Students will receive a well-rounded education across many disciplines. This curriculum is very different than the other fine art/design programs in the IU system and across the state.

A forward-looking part of the New Media, Art, & Technology Program is a new experiential learning plan in conjunction with the campus Kokomo Experience and You initiative (KEY).

The following is a four-year outline of this plan:

Freshman

NMAT is revamping the foundation portion of our program in order to create a unique, robust, and fulfilling experience for our majors. This unique set of courses are delivered in blocks of five-week units under umbrella topics. The faculty will rotate in order to expose the students to a wide range of experiences and approaches. The foundation has 2 tiers with Tier 1 during the freshman year and Tier 2 in the sophomore year. The basics of 2D and 3D design, drawing, and digital media are incorporated into the new format.

Learning Objectives

Students will be able to:

- Demonstrate an understanding of the basics of 2D and 3D design, drawing, and digital media.
- Apply knowledge of the foundation of art and design to diverse projects and approaches.
- Synthesize the connectivity of the foundation of art and design across a variety of materials and processes.
- Develop working relationships with the entire faculty in our program by the end of the sophomore year.
- Identify their strengths and interest areas within the program.

Understanding the connectivity of the foundation within the program and developing working relationships with the faculty are most definitively tied to the unique format of this program.

Sophomore

The foundation program would continue in the sophomore year with the Tier 2 courses. The Tier 2 courses would address the more complex elements/principles of design as well as more complex materials and processes within foundation.

In the summer following the completion of the Tier 2, students would take a course titled *Connected Foundations*.

NMAT G301 Connected Foundations

This week-long course is formatted much like a creative art and design retreat. As much a Sophomore Sojourn as a course, the course would occur off campus and require overnight commitments. This immersive experience exposes students to a wide range of experiences including, but not limited to: lectures, films, critiques, research, and collaborative and individual projects. It would seek to solidify the students' foundation experience and begin developing their artist vision. The course would help students develop confidence and help clarify their intended direction within the program.

Junior

The junior year is less prescribed and will allow students to fulfill the KE requirement through a variety of options. The emphasis would be on Experiential Learning that involves community outreach, undergraduate research, and learning beyond the classroom. Students would be required to achieve one of the following:

- Internship in related field
- Design Center experience
- International travel course
- Undergraduate Research

SeniorNMAT G491 Senior Seminar

The seniors in our program would be required to fulfill the senior seminar requirement which involves a senior thesis and exhibition. This course is being revamped with the Kokomo Experience philosophy in mind. The students from all the tracks in the program will be required to show or present their work in some form. This external exposure will prepare students for the art/design world beyond undergraduate education. The students would work with a variety of faculty to help guide them through their senior thesis work.

Learning Objectives

Students will be able to:

- Investigate career development, job search, and graduate study options following graduation

- Create appropriate job search documents (résumé and/or CV and cover letter)
- Understand and author creative business documents, such as Agreements, and contracts
- Create a professional portfolio that is appropriate to their goals
- Demonstrate successful interviewing skills
- Research alternatives employment arrangements, including but not related to freelance work, contract work, and pursuing clients
- Participate in a portfolio review
- Plan and install a gallery exhibition of their work
- Assemble application materials appropriate for graduate studies

The New Media, Art, and Technology Program has an innovative curriculum with an intense core foundation and a self-directed and cross-disciplinary major devoid of narrow tracks/concentrations. The students work across both traditional and digital media throughout the curriculum.

D.5. Provide evidence of advising effectiveness.

Our campus uses a professional advising system. Students now have more opportunities to meet with advisors and the monitoring of student progress has become more regular. Faculty retain the role of mentoring students informally, and often meet with students to review graduation plans, course selection, career options, and so on.

The advisors have their own regular assessment plans, and use several features such as electronic degree maps and academic planners. However, these tools are relatively new and we do not yet have data on their impact upon students.

D.6. Describe specific efforts aimed at student success and retention: if possible, include the numbers of students, faculty, and staff involved in these initiatives, and provide evidence of the effects of these activities quantitatively and qualitatively.

- The innovative curriculum and initiatives associated with experiential learning [KEY] (as mentioned in other sections of this document) are the primary ways in which we have introduced efforts aimed at student success. All six resident faculty are involved in this initiative.
- The core foundations is aimed at retention. Since students are able to work with all the resident faculty and other NMAT students in the core foundations their first semester, we hope they are more likely to be successful and continue in the program. This is a cohort designed program, because incoming freshman and new transfer students will be in one unit of courses. This program is new, so data is just coming available. The best assessment will occur when the first cohort of students reaches the senior year in 2019/20 for transfers and 2020/2021 for traditional freshman.

D.7. Provide evidence of faculty engagement in scholarship and service.

These 2016 reports for both scholarship and service, serve as an example of a typical year for the six resident faculty.

Creative Works, January 1, 2016 - September 31, 2017

Deerly, Erik

Deerly, E. A., Art - Exhibition, Competitive, "Dog and Pony Show", CORE, CORE New Art Space, Denver, CO, United States, National, peer-reviewed/refereed

This is a juried national exhibition in a well-known, 25-year-old Denver art gallery.

Deerly, E. A. Art - Exhibition, Competitive, "Summer Exhibition", The Concept Space-Bermondsey, The Concept Space-Bermondsey, London, United Kingdom, International, peer-reviewed/refereed

The Concept Space is a new addition to Bermondsey — an area gaining a reputation as London's latest art hub. As such, this inaugural Summer Exhibition resulted from an international juried call meant to attract a wide range of established artists.

Deerly, E. A. Art - Exhibition, Competitive, "Mobile Only, International Juried Exhibition", PH21 Gallery, PH21 Gallery, Budapest, Hungary, International, peer-reviewed/refereed

Recent work from my Databent Series (2015-ongoing) was chosen for inclusion in a juried international photography exhibition, held at PH21 Gallery in Budapest, Hungary. One of my pieces, Databent 54, was selected as the "Juror's Choice" — the traditional way to identify a "best of show" work, which is always a rare honor, especially in an international venue.

Deerly, E. A. Art - Exhibition, Competitive, "Objectified, International Juried Exhibition", Czong Institute for Contemporary Art, CICA Museum, Gimpo-si, South Korea, Non-Academic, International, peer-reviewed/refereed

Responding to a call on the topic of objectification from my colleagues at CICA Museum, I created and submitted for consideration a new body of work: "Objectified," a ChromaLuxe Triptych on aluminum. This new work was selected to be included in the exhibition at CICA Museum, in Gimpo Si, South Korea.

Deerly, E. A. Art - Exhibition, Competitive, "Abstract Mind, International Exhibition on Abstract Art", CICA Museum, CICA Museum, Gimpo-si, Gyeonggi-do, South Korea, Non-Academic, International, peer-reviewed/refereed

"Mutations" was created using an interactive genetic algorithm and simulated Darwinian style natural selection, as pioneered by Tatsuo Unemi, Soka University. The Mutations series includes works done in 2D, video and sound, and WebGL web animations. This project was begun in 2015 and is still in development.

Mutation (Once-Removed), the video from that work, was selected for the International Exhibition on Abstract Art, "Abstract Mind," at CICA Museum, in Gimpo Si, South Korea.

Deerly, E. A. Art - Exhibition, Competitive, "tXtMe", OCCCA, Orange County Center for Contemporary Art, Santa Ana, CA, United States, Non-Academic, National, peer-reviewed/refereed

156 EXPERIENCES FOR ACTIVE CONTEMPORATION: THOUGHT | ACTION was accepted into the Orange County Center for Contemporary Art "tXtMe" exhibition by Juror, Leisa Austin. The work was created as a web-based art installation, to be projected on a wall or large screen. (<http://erikdeerly.org/156experiences/>). Just one month prior, this work was exhibited in South Korea's CICA Museum as a physical paper installation.

Deerly, E. A. Art - Exhibition, Competitive, "A4 O2O Project: Instruction-based Art", CICA Museum, CICA Museum, Gimpo-si, Gyeonggi-do, South Korea, Non-Academic, International, peer-reviewed/refereed

156 EXPERIENCES FOR ACTIVE CONTEMPORATION: THOUGHT | ACTION is a meditative instructional art piece. Created originally as a web-based public art installation, it was adapted as a physical A4 paper installation specifically for exhibition in the CICA Museum, in Gimpo Si, South Korea.

Deerly, E. A. Art - Exhibition, Competitive, "Up Next, 1st National Juried Exhibition", NEXT Gallery, NEXT Gallery, Denver, CO, United States, Non-Academic, National, peer-reviewed/refereed

NEXT Gallery is one of the premier co-ops in Denver, recently highlighted in Westword as part of one of the best art districts in Denver, CO. Work from my ongoing series, databent, was selected for inclusion.

Deerly, E. A. Art - Exhibition, Competitive, "5th Annual Juried Exhibit", JF Gallery, JF Gallery, West Palm Beach, FL, United States, National, peer-reviewed/refereed,

JF Gallery was my first opportunity to date to show work and make contacts in South Florida. Work from my ongoing series, "Databent," was chosen to be included in this two-week event. I employ a text editor to manipulate the raw data behind the original image, altering the code itself and permanently corrupting the file. The resulting random distortions are only revealed to me when the computer attempts to read back the data. Each image in the series is printed as a ChromaLuxe on aluminum.

Douglas, Minda

Douglas, M. M. (Exhibitor), Art - Exhibition, Competitive, "Silverwood Park Exhibition", Silverwood Park, Saint Anthony, Minnesota, United States, Academic, National, peer-reviewed/refereed

The exhibition was a national call for artists with a connection to the natural world. The juror was Christine Baeumler, Associate Professor in the Department of Art at the University of Minnesota in the area of Interdisciplinary Art and Social Practice. The juror selected 31 works from 340 submissions. This represents a 10% selection rate.

Douglas, M. M. (Exhibitor), Art - Exhibition, Competitive, "National Parks--Personal Narratives", The Phipps Center for the Arts, Hudson, Wisconsin, United States, Academic, International, peer-reviewed/refereed

The National Park Service celebrated its centennial in 2016. The Phipps Center for Arts hosted a juried exhibition to celebrate the centennial. Submissions were juried by members of the Visual Arts Council associated with the Phipps Center for the Arts. The exhibition was held from October 21-November 27, 2016. Over 185 artists submitted works with art from 105 artists selected. I had 2 works accepted into the exhibition.

Douglas, M. M. (Exhibitor), Art - Exhibition, Competitive, "Crooked Tree Arts Center 2016 Juried Fine Arts Exhibition", Crooked Tree Arts Center, Petoskey, Michigan, United States, Academic, International, peer-reviewed/refereed

This was a juried competition open to all artists and mediums. The juror was Takeshi Takahara a Professor at the University of Michigan specializing in drawing and printmaking.

Douglas, M. M. (Exhibitor), Art - Exhibition, Competitive, "National Juried Exhibition at Larkin Arts", Larkin Arts, Harrisonburg, Virginia, United States, Academic, National, peer-reviewed/refereed

This was a national juried exhibition open to all artists in the United States. The juror was Gary Freeman, Director of Duke Hall Gallery of Fine Art. Over 300 works were reviewed for the exhibition.

Douglas, M., Art - Exhibition, Invitational, "Nature As Spirit", Harrison Center for the Arts, Indianapolis, Indiana, United States, Academic, peer-reviewed/refereed

This was a solo exhibition of my work. I was invited by the Harrison Center to organize a one-person exhibition of my work. I had over 25 recent works of art on display.

Douglas, M., Art Conference, "Southern Graphics Council International Member's Portfolio", Southern Graphics Council International, Annual Conference, Atlanta, Georgia, United States, Academic, International, peer-reviewed/refereed

I participated in the member exchange portfolio as part of the annual conference. This required creating an edition of prints associated with the conference theme. The work is not juried in, but is accepted based on standards of quality. The works are displayed during the conference.

Douglas, M. M. (Exhibitor), Faculty Exhibition, "Biennial Faculty Exhibition", Indiana University Kokomo Art Gallery, Indiana University, Kokomo, Indiana, United States, Academic, Local
The exhibition was our Biennial Faculty Exhibition. It is not juried, but it requires time and effort to prepare works for the exhibition and attend events. It is an important exhibition because it allows the faculty to come together and share research with the campus.

Douglas, M. M. (Exhibitor), Collaborative Community Exhibition, "U Shop Exhibition", Greater Kokomo, Local shops in Kokomo, Indiana, Kokomo, Indiana, United States, Academic, Local
Faculty and students from IU Kokomo partnered with a local Kokomo business to exhibit work in their stores. This was organized by Gregory Steel and was part of August's First Friday event in Kokomo, Indiana.

Douglas, M. M. (Exhibitor), Schrock, M. (Exhibitor), Faculty/Student Exhibition, "Grand Opening Exhibition Union Street Gallery", IU Kokomo Union Street Gallery, IU Kokomo Union Street Gallery, Kokomo, Indiana, United States, Academic, Local

This was a faculty, student, and alumni exhibition. Faculty selected a student or alumni to show with them at the Grand Opening of the Union Street Gallery. I choose the student Mary Schrock.

Koerner, Michael A.

Koerner, M. A. (Composor/Author), Art - Art Works in Publication, "Whitefish Review #19, Volume X, Issue 1, The Change", Montana, United States, Non-Academic, National, peer-reviewed/refereed

Whitefish review is a nationally acclaimed peer reviewed journal on literature, art and photography. The selected artwork, Pluto the Planet, is an excerpt from my 2016 artist book Things We Will or Have Already Lost. In addition to the artwork, my artist statement was also published and together they comprise two full pages, 71 & 88.

- Koerner, M. A. (Exhibitor), Art - Arts Festival, "The 12th Athens Digital Arts Festival", Athens, Greece, Non-Academic, International, peer-reviewed/refereed
The Shape of Heroes and Villains, Digital Animation Short.
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "Zephyr Gallery Corporate Program Juried Exhibition", Craig Henry PLC, Louisville, Kentucky, United States, Non-Academic, Regional, peer-reviewed/refereed
Group exhibition –
Sequence Paintings #12 -25, Acrylic on Canvas
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "The Image of the Savage", LoosenArt Gallery – Millepiani Exhibition Space, Rome, Italy, Non-Academic, International, peer-reviewed/refereed
Group Exhibition – The selected artwork is an excerpt from my 2016 artist book, Things We Will or Have Already Lost.
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "Abstract Mind 2017", Czong Institute for Contemporary Art (CICA Museum), Gimpo-si, South Korea, Non-Academic, International, peer-reviewed/refereed
Group exhibition –
The three selected artworks are excerpts from my 2016 artist book, Things We Will or Have Already Lost.
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "Zephyr Gallery Corporate Program Juried Exhibition", FSA Event Marketing, Louisville, Kentucky, United States, Non-Academic, Regional, peer-reviewed/refereed
Group exhibition
Sequence Paintings #5,6,8,9,10,11, Acrylic on Canvas
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "When Language Meets Art", The Louise Hopkins Underwood Center for the Arts, Lubbock, TX, United States, Non-Academic, National, peer-reviewed/refereed
The selected artwork is an excerpt from my 2016 artist book, Things We Will or Have Already Lost.
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "38th Whitewater Valley Annual Art Competition", Indiana University East, Tom Thomas Gallery, Richmond, Indiana, United States, Academic, Regional, peer-reviewed/refereed
- Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "American Institute of Graphic Arts Show", AIGA, Cooper Kings, Louisville, Kentucky, United States, Non-Academic, Regional, peer-reviewed/refereed
Group exhibition –

Things We Will or Have Already Lost – Digital Flip Book Version of artist book.

Koerner, M. A. (Exhibitor), Art - Exhibition, Competitive, "Telling America's Stories: Celebrating 100 Years of National Parks", Brush Gallery and Lowell National Historical Park, Lowell, Massachusetts, United States, Non-Academic, National, peer-reviewed/refereed Group exhibition – Grand Prismatic Spring, Photograph on Aluminum.

Koerner, M. A. (Exhibitor), Art - Exhibition, Invitational, "IU Kokomo Faculty Show", Indiana University Kokomo, IU Kokomo Gallery, Kokomo, Indiana, United States, Academic, Local Things We Will or Have Already Lost (book & prints); The Shape of Heroes & Villains animated short

Koerner, M. A. (Exhibitor), Art - Exhibition, Invitational, "Faculty, Student & alumni Show", Indiana University Kokomo, Union Street Gallery, Kokomo, Indiana, United States, Academic, Local Things We Will or Have Already Lost (book & prints), Drink Me? (digital print)

Koerner, M. A. (Exhibitor), Art - Exhibition, Invitational, "Lost & Found", Swanson Contemporary Gallery, Louisville, Indiana, United States, Non-Academic, State, peer-reviewed/refereed Two-person exhibition with Deathbot Manufacturing Things We Will or Have Already Lost (book & prints), Drink Me? (digital print), Life Takes Place on a Rock in Space (sculptural drawing series)

Koerner, M. A. (Exhibitor), Art – Acquisition of Artwork into Corporate Permanent Collection, "Zephyr Gallery Corporate Curated Permanent Collection", J & L Marketing, Louisville, Kentucky, United States, Non-Academic, Regional, peer-reviewed/refereed Acquired: Sequence paintings #1,2,3,4,7 (five artworks in total)

Madsen, Wayne

Madsen, W., Art - Arts Festival, "21st International Video Festival", Videomedija, Museum of Contemporary Art, Novi Sad, Serbia, International, peer-reviewed/refereed Videomedija is one of the most prestigious new media art festivals exploring media in all forms. Jurors: Theus Zwakhals, Dalibor Baric, Vladimir Tupanjac

Madsen, W., Art - Arts Festival, "Digital Graffiti", Alys Foundation, Alys Beach, Florida, United States, Non-Academic, International, peer-reviewed/refereed Digital Graffiti at Alys Beach is a one-of-a-kind projection art festival where artists use the latest digital technologies to project their original works onto the iconic white walls of Alys Beach. Sometimes referred to as "Photon Bombing," "Guerilla Projection" or "Urban Projection," underground artists around the globe have been using the latest design, animation and projection technologies for many years to cast dynamic images onto skyscrapers and other urban structures as a means of artistic expression. Digital Graffiti at Alys Beach is a festival geared towards bringing these artists together in one place to celebrate and showcase their unique talents.

Jurors: Mark Schnell, Lucia Fishburne, Gabriel Barcia-Colombo, Brett Phares, Evan Narcisse, Roy Anthony

Madsen, W., Art - Exhibition, Competitive, "Lumen Prize - Short List", London, England, International, peer-reviewed/refereed

The Lumen Prize is a not-for-profit social enterprise to support mid-career artists. Since their first show in London's Cork Street in January 2013, Lumen given away more than \$40,000 and has staged over 30 exhibitions and events around the world, including New York City, Shanghai, Athens, Amsterdam, Riga, Cardiff, Hong Kong, Leeds and London. In collaboration with its academic partners, Lumen advances the understanding of digital art at seminars, artist talks, workshops and symposiums. The Lumen Prize receives over a thousand entries each year, of which less than 4% will be selected for the shortlist.

Jurors: Douglas Dodds, Foteini Aravani, Michael Takeo Magruder, WeiWei Wang, Tessa Jackson, Bruce Wands

Madsen, W., Art - Exhibition, Competitive, "1st Biannual Competition", Lincoln, NE, The Cube Art, Lincoln, Nebraska, United States, International, peer-reviewed/refereed

The Cube Art Project is a Digital Arts Initiative for the people of Nebraska providing a large format/ public display of international national and local art. Artists digital work is displayed on a large scale specially made cube monitor in downtown Lincoln on a loop throughout the year.

This year there were over 70 selected artists exhibiting their work from 12 different countries. Four jurors curated the works.

I had three works accepted and shown at this exhibition.

Madsen, W., Art - Exhibition, Competitive, "ArtVenice Biennale 4", The Biennial Project, Venice, Italy, Non-Academic, International, peer-reviewed/refereed

The Biennial Project is a collaborative project by artists Eric Hess, and Anna Salmeron to explore the nature and understand the perception of biennial exhibits within the art world, and, in so doing, to develop a collective. The ArtVenice Biennale is a satellite featured exhibition online during the Venice Biennale to showcase mid-career artists during this important Art Festival with over 40,000 subscribers visiting daily.

Both my Family Reflux and my guernica generative works were shown. Family Reflux was a specific requested work and a finalist for the Grand Prize.

Jurors: Argelia Bravo (Venezuela's 56th Venice Biennale Representative), Binelde Hyrcan (Angola's 56th Venice Biennale Representative), Camille Zakharia (Bahrain's 55th Venice Biennale Rep), George Camille (Seychelles' 56th Venice Rep), Nigol Bezjian (Armenia's 56th Venice Rep), Nizar Sabour (Syria's 54th Venice Rep), Togmidshiiev Enkhbold (Mongol's 56th Venice Rep), and Horst Uhlemann (Costa Rica's 54th Venice Rep)

Madsen, W., Art - Exhibition, Competitive, "Maps DNA and Spam", wayward new media, International, peer-reviewed/refereed

Wayward new media is the digital curation space of Michael Demers. Monthly, works are selected from a large pool of entries to be hosted in a virtual space.

Madsen, W., Art - Exhibition, Competitive, "The Digital Body: 3rd International Exhibition on New Media Art", Czong Institute for Contemporary Art (CICA), Gimpo, South Korea, International, peer-reviewed/refereed

Madsen, W., Art - Exhibition, Competitive, "Beyond Printmaking 5", Texas Tech School of Art, Landmark Arts, Lubbock, Texas, United States, Academic, National, peer-reviewed/refereed
The BP5 Exhibition will address the melding of the hybrid processes that allows printmaking to be a perfect vehicle in STEAM education. With so many possibilities in printmaking's future, we will also address the implications of technology with regards to traditional printmaking process. Juror: Patricia Villalobos Echeverría

Madsen, W., Art - Exhibition, Competitive, "PRINT Exhibition 2d/3d Works", San Joaquin Delta College, LH Horton Jr Gallery, Stockton, California, United States, Academic, National, peer-reviewed/refereed

What ties the work selected in the exhibition is uncanniness, something beautiful and eerie but strangely familiar, that comes from each piece. Through the artists' concepts, their choice of printing medium, techniques and the final results, the work in the exhibition inspires ambiguous questions about psychological connection and disjunction that we encounter in our everyday life, exploring something essential in our larger social and ecological systems.

Juror: Mayumi Hamanaka, Director of the Kala Art Institute in Berkeley, CA.

Madsen, W., Art - Exhibition, Competitive, "Portrait", Czong Institute for Contemporary Art (CICA), Gimpo, South Korea, International, peer-reviewed/refereed

Madsen, W., Art - Exhibition, Competitive, "Sacred & Profane", Arc Gallery, San Francisco, CA, Non-Academic, National, peer-reviewed/refereed

Show where artists draw the line between sacred and profane.

Juror: Kim Larson, Modern Eden Gallery, San Francisco, CA

ONLINE ACCEPTANCE ONLY

Madsen, W., Art - Exhibition, Competitive, "29th national juried exhibition", Cobb Arts Center, Mableton, GA, Non-Academic, National, peer-reviewed/refereed

29th national juried exhibition juried by Maria Sarmiento in conjunction with the SCAA conference.

Madsen, W., Art - Exhibition, Competitive, "Art of Wonder", Cincinnati, OH, Non-Academic, National, peer-reviewed/refereed

This is a call for art that springs from the human spirit on the theme of wonder.

Juror: Ruth Meyer, former director of Taft Museum, Contemporary Art Center in Cincinnati

Madsen, W., Art - Exhibition, Competitive, "Body and Machine", Minneapolis, Non-Academic, Regional, peer-reviewed/refereed

Body and Machine 2016 is the second juried exhibition of kinetic and interactive art being held by Make It Move at the Northrup King Building 3rd Floor Gallery in Minneapolis, Minnesota.

Jurors: Minneapolis artists Brad Jirka, Bill Klaila, and Jack Pavlik

Madsen, W., Art - Exhibition, Competitive, "Never not broken", Ann Arbor Art Center, Ann Arbor, MI, Non-Academic, National, peer-reviewed/refereed
Never Not Broken is taken from the Hindu Goddess Akhilanda or the 'Always Broken Goddess'. "Akhilanda derives her power from being broke: in flux, pulling herself apart, living in different selves [and states of being] at the same time, from never becoming a whole that has limitations." (*1)
Juror: Anna van Schaap

Madsen, W., Art - Exhibition, Invitational, "Printmaking National Exhibition", Wichita Center for the Arts, Mark Arts, Wichita, Kansas, United States, Non-Academic, National, peer-reviewed/refereed
Juror: Sarah Riley

Steel, Gregory

Steel, G., Art - Art Works in Publication, Art in America, Art In America, United States, Non-Academic, International
Featured artist listed in Art in America

Steel, G., Art - Exhibition, Competitive, "Anima Mundi", Palazzo Ca' Zanardi, Venice, Cannaregio 4132, Italy, Non-Academic, International, peer-reviewed/refereed

Steel, G., Art - Exhibition, Competitive, "Alchemic Body", itsLiquid, Laura Haber Gallery, Buenos Aires, Non-Academic, International, peer-reviewed/refereed

Steel, G., Art - Exhibition, Invitational, "Electron Salon", LACDA, Los Angeles Center for Digital Arts, Los Angeles, CA, United States, Non-Academic, International, peer-reviewed/refereed

Steel, G., Art - Exhibition, Invitational, "Monaco Yatch Show", Monaco Yatch Club, Monte Carlo, Monaco, Non-Academic, International, peer-reviewed/refereed

Steel, G., Art - Exhibition, Invitational, "Electron Salon", Los Angeles Center for Digital Arts, Los Angeles Center for Digital Arts, Los Angeles, CA, United States, Non-Academic, International, peer-reviewed/refereed
Curated by invitation to participate in an international digital arts exhibition.

Steel, G., Art - Exhibition, Invitational, "Sectrum Miami", Miami Art Week, Miami, FL, United States, Non-Academic, International, peer-reviewed/refereed

Steel, G., Art - Exhibition, Invitational, "Snap To Grid", Los Angeles Center for Digital Arts, Los Angeles Center for Digital Arts, Los Angeles, CA, United States, Non-Academic, International

Steel, G., Art - Exhibition, Invitational, "Fragmented Identities", Bahcesehir University, Rome, Italy, Non-Academic, International, peer-reviewed/refereed
This was a large international exhibition in Rome Italy. Artists were pre-selected by curators and then an overall committee made further selections, resulting in a mutli-level selection process.

Steel, G., Art - Exhibition, Invitational, "Art Expo New York", Art Up Close Gallery, Pier 94, 711 12th Ave New York, NY 10019-5399, New York, NY, United States, Non-Academic, International, peer-reviewed/refereed
Having been associated with this gallery in the past, I was one of the artists invited to participate in this exhibition.

Steel, G., Art - Exhibition, Invitational, "Electron Salon", Los Angeles Center for Digital Art, Los Angeles Center for Digital Art, Los Angeles, CA, United States

Steel, G., Art - Exhibition, Invitational, "Actual Size", Detroit Contemporary Gallery, Detroit Contemporary Gallery, Detroit, MI, United States, Non-Academic, International, peer-reviewed/refereed
This is a bi-annual exhibition hosted by the Detroit Contemporary Gallery. Artists are invited by the curator to participate in these exhibitions. Themes are changed for each one to reflect the current conditions in the world and in the city of Detroit. I was one of the featured artists in this exhibition.

Woo, Yunjin L.-m.

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (tour)", Spectacle Theatre, Brooklyn, NY, United States, Academic, International, peer-reviewed/refereed
My short film, Sneeze, was officially selected and screened at the Spectacle Theatre as a part of the Festival of (In)appropriation #9 and its international tour.

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (tour)", Close-Up Theatre, London, United Kingdom, Academic, International, peer-reviewed/refereed
My short film, Sneeze, was officially selected and screened at the Close-Up Theatre as a part of the Festival of (In)appropriation #9 and its international tour.

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (tour)", Flatpack Film Festival, Birmingham, United Kingdom, Academic, International, peer-reviewed/refereed
My short film, Sneeze, was officially selected and screened at the Flatpack Film Festival as a part of the Festival of (In)appropriation #9 and its international tour.

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (tour)", Metro Cinema, Garneau Theater, Edmonton, AB, Canada, Academic, International, peer-reviewed/refereed
My short film, Sneeze, was officially selected and screened at the Garneau Theater as a part of the Festival of (In)appropriation #9 and its international tour.

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (tour)", Northwest Film Forum, Seattle, WA, United States, Academic, International, peer-reviewed/refereed
My short film, Sneeze, was officially selected and screened at the Northwest Film Forum as a part of the Festival of (In)appropriation #9 and its international tour.

Woo, Y. L.-m., Art - Arts Festival, "Unstable Zone: Videoart, Essay, and Experimentation (Parallel Section of 3 FICAE-Diseases International Short Film and Art Festival 2017)", The Faculty of

Fine Arts of the Polytechnic University of Valencia, The Polytechnic University of Valencia, Valencia, Spain, Academic, International, peer-reviewed/refereed

Woo, Y. L.-m., Art - Arts Festival, "The Festival of (In)appropriation #9 (premiere)", Los Angeles Filmforum, Egyptian Theater, Los Angeles, CA, United States, Academic, International, peer-reviewed/refereed

My short film, Sneeze, was officially selected and screened at the Egyptian Theater as a part of the Festival of (In)appropriation #9.

Woo, Y. L.-m., Art - Arts Festival, "BlowUp: Chicago International Arthouse Film Festival 2016", Logan Center for the Arts, Chicago, IL, United States, Academic, International, peer-reviewed/refereed, Accepted

My short film, Sneeze, was accepted as an official selection of the BlowUp: Chicago International Arthouse Film Festival 2016.

Woo, Y. L.-m., Art - Arts Festival, "Short to the Point: International Short Film Festival", Bucharest, Lasi, Oradea, Brasov, Romania, Academic, International, peer-reviewed/refereed

My short film, Sneeze, was accepted as an official selection of the Short to the Point: International Short Film Festival.

Woo, Y. L.-m., Art - Exhibition, Invitational, "See in Space", Indiana University Kokomo Union Street Gallery, Kokomo, IN, United States, Academic, State, Invited, Invitation

I was invited to show my collages in this group exhibition of Indiana-based young artists's drawing works.

Woo, Y. L.-m., Art - Exhibition, Invitational, "Those Who Arrive Survive", Southern Graphic Council International Annual Conference, Atlanta, 2017, Lowe's Hotel, Atlanta, GA, United States, Academic, International, Invited, Invitation

This exhibition is a themed portfolio of risograph-printed books, organized by Seth Dalton, as a part of SGCI's annual conference in Atlanta, GA. The following description shows the concept and scope of the portfolio:

Woo, Y. L.-m., Batty, M. (Exhibitor), Art - Exhibition, Invitational, "Invasive Species (two-person show with Matthew Batty)", Noise Gallery, Bloomington, IN, United States, Academic, State, Invited, Invitation

This two-person exhibition with Matthew Batty was curated by Raphael Cornford with a curatorial theme of 'invasive species,' where the two participating artists were invited to reexamine the notion of invasion in a critical manner.

Woo, Y. L.-m., Art - Exhibition, Invitational, "U-Shop: Making Sense of Consumerism", Beyond Borders Language Learning Center/Beyond Barcode Bookstore/Bind Cafe, Kokomo, IN, United States, Academic, Local, Invited, Invitation

Curated by Gregory Steel, a number of IUK faculty members were invited to work with small businesses in downtown Kokomo to create artworks that expand people's understanding of their enterprises.

Woo, Y. L.-m., Art - Exhibition, Invitational, "Nasty Women (solo exhibition)", Union Street Gallery, Kokomo, IN, United States, Academic, Local, Invited, Invitation
Named after the misogynistic remark by the current president elect, this exhibition investigated the centuries-old history of oppression on and mystification of women with power.

Woo, Y. L.-m., Art - Exhibition, Invitational, "Faculty Exhibition", Indiana University Kokomo Campus Gallery, Kokomo, Indiana, United States, Academic, Local, Invited, Invitation

Service

Indiana University

January 1, 2016 - December 31, 2016

Deerly, Erik

Public Service

Kokomo Public Arts Action Coalition, Local, Board Member, approximately 8 hours spent per year, Appointed, Pro Bono, This board was just recently formed. (2016 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

As a member of the Kokomo Public Arts Action Coalition Advisory Board, I work with like-minded members of the community—business owners, officials, and others to seek avenues to expend the arts and humanities community in the greater Kokomo area.

Logansport Century Career Center, Local, Board Member, approximately 12 hours spent per year, Appointed, Pro Bono, I have not yet attended my first meeting with the committee. (2016 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

As a member of Logansport Century Career Center Advisory Board, I am informed as to the progress of the Center, and make recommendations when appropriate. Because the center serves six high schools in the Logansport area, it happens to be a strategically important recruitment avenue for our department.

Kokomo Area Career Center, Local, Board Member, approximately 8 hours spent per year, Appointed, Pro Bono, In 2016, I recommended and ultimately supported an NMAT alum to replace the outgoing graphic design instructor...a key role in their center and a great ambassador to IUK and NMAT. (2013 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

As a member of Kokomo Area Career Center Interactive Media Advisory Board, I am informed as to the progress of the Career Center. Because the center serves six local high schools, it happens to be a strategically important recruitment avenue for our department.

Institutional Service

Campus, Faculty Board of Review Committee, Committee Member, United States, approximately 24 hours spent per year, Elected. (2017 - Present).

Diversity Indicator: No, Civic Engagement: No

"The Faculty Board of Review shall express its judgment on issues of academic freedom, dismissal, discipline, reappointment, tenure, promotion, salary adjustment, annual review, and any other issue that affects the nature or conditions of work/employment, including issues protected by the IU Kokomo Due Process Procedures and any other relevant Due Process policies passed by the Faculty Senate or University Faculty Council. This procedure applies to any faculty member including faculty members who have an administrative role/appointment."

Campus, Assessment Committee, Committee Member, United States, approximately 6 hours spent per year, Elected, I am new to this committee. (2016 - Present).

Diversity Indicator: No, Civic Engagement: No

As a previous assessment coordinator, it made sense that I work in this committee to help ensure our campus assessment is done and reported on time. This is especially important as we approach an accreditation visit.

Department, IUK Union Street Gallery Advisory Board Member, Committee Member, United States, Appointed, I just joined this group. (2016 - Present).

Diversity Indicator: No, Civic Engagement: Yes

Help program the gallery. In addition, some events involve my participation of some sort. In that case, the hours of involvement will vary dramatically.

Campus, Educational Policies Committee, Committee Member, United States, approximately 50 hours spent per year, Elected, As a representative of HSS, I routinely ensure that any and all persons who might have an interest in an item are informed about it and given the opportunity to voice their opinion. I do not take sides, nor do I vote on important items without consulting HSS first. These are not key accomplishments, simply routine EPC work. (2014 - Present).

Diversity Indicator: No, Civic Engagement: No

Educational Policies Committee speaks for the faculty regarding any and all changes or additions to the curriculum. This is a 12-month committee!

Department, IUK Gallery Advisory Board Member, Committee Member, United States, Appointed, We have not met in a long time, however I have still made myself available. (2014 - Present).

Diversity Indicator: No, Civic Engagement: Yes

Help program the gallery. In addition, some events involve my participation of some sort. In that case, the hours of involvement will vary dramatically.

School/College, HSS Promotion and Tenure Committees, Committee Member, United States, approximately 20 hours spent per year, Appointed. (September 2017 - December 2017).

Diversity Indicator: No, Civic Engagement: No

I am a member of two Promotion and Tenure Committees for HSS faculty in 2017-2018.

Department, NMAT 3rd Year Promotion and Tenure Committee, Committee Member, United States, approximately 10 hours spent per year, Appointed. (September 2017 - December 2017).

Diversity Indicator: No, Civic Engagement: No

I am a member of a 3rd Year Promotion and Tenure Committee for an NMAT faculty in 2017-2018.

Campus, Faculty Senate, Faculty Governance, United States, approximately 24 hours spent per year, Elected, My role in particular was to oversee the meetings and help ensure proper decorum and procedure was followed. (2015 - 2017).

Diversity Indicator: No, Civic Engagement: No

Faculty Senate Parliamentarian, 2015-2017. In this role, I worked with the other officers to create the agenda for each meeting.

Department, Search Committee: Assistant Professor of Fine Art, 2015-2016, Committee Member, United States, approximately 20 hours spent per year. (2015 - 2016).

Diversity Indicator: Yes, Civic Engagement: No

Search committee member. I attended meetings and helped with the interviewing process.

Douglas, Minda

Institutional Service

School/College, Chair of New Media, Art, and Technology, Chair, United States, approximately 260 hours spent per year, Appointed, Led efforts to create KEY curriculum and experiences for students in our program.

- Planning Sophomore Sojourn retreat course.
- Creating new core foundation courses and helping get the courses through remonstrance.
- Helping rewrite degree requirements.
- Helping Erik Deerly reorganize Senior Seminar and thesis experiences.
- Created new assessment goals and outcomes for our program and completed the degree map that was non-existent.
- Visited Herron School of Art's high-tech art lab and wrote a \$20,000 high tech equipment grant for our program (waiting to hear if it will be funded).
- Helped order materials and equipment to support the new faculty member Yunjin Woo.
- Helped order equipment for new printing lab in the Mac Lab.
- Organized representation at campus VIP Days.

Other Duties for Chairs of Humanities and Social Sciences

- Set short- and long-term goals for departmental success and improvement
- Create and enact plans for departmental success and improvement
- Regularly assess department plans and performance
- Annually report to dean concerning state of the department, goals, and plans
- Participate as active and constructive campus citizens
- Annual and long-range budget development

- Evaluation of departmental curriculum: course goals; course content; grade distribution, especially in multi-section classes; quality control in multi-section classes; meeting the needs of other programs
- Recruitment of students
- Representation of the department to internal and external constituencies
- Development and implementation of IU, IU Kokomo, and HSS policies and procedures
- Generation of departmental reports as called for by the Dean or other University administrators
- The second level in the process of student grade appeals
- Development of the course schedule
- Analysis of data and other information on student success to promote the success of majors and other students in department classes
- Maintenance of departmental records: student files, budget accounts, enrollment data, faculty files, equipment records, departmental meeting information, search and screen records, and other items of departmental business not covered above
- Annual and long-range budget development
- Evaluation of departmental curriculum: course goals; course content; grade distribution, especially in multi-section classes; quality control in multi-section classes; meeting the needs of other programs
- Recruitment of students
- Representation of the department to internal and external constituencies
- Evaluation of faculty
- Recruitment of faculty (chairpersons serve as the chair or designate the chair of departmental search and screen committees)
- Hiring and supervising of adjunct faculty
- Administrative support, guidance, and mentoring for faculty in pursuit of their teaching, research, and service roles in the University, including the third-year review and promotion and tenure processes
- Recruitment of faculty (chairpersons serve as the chair or designate the chair of departmental search and screen committees)

Campus, Campus Art Gallery Advisory Board, Committee Member, United States, approximately 15 hours spent per year, Appointed. (January 1, 2016 - December 31, 2016).

Diversity Indicator: Yes, Civic Engagement: Yes

Help plan and support exhibitions and events associated with the on campus art gallery.

Campus, Director of Union Street Gallery, Director, United States, approximately 260 hours spent per year, Appointed, Working with the Gallery Manager and student workers, we held nine successful First Friday events, helped host the Field Live event, two artist talks, and an Art Therapy Lecture. (January 1, 2016 - December 31, 2016).

Diversity Indicator: Yes, Civic Engagement: Yes

Oversee the downtown gallery (Indiana University Kokomo Union Street Gallery) associated with the campus.

Helped the Gallery Manger with day to day operations of the gallery.

Helped with promotion and installation of exhibits.

Worked with the faculty planning committee to plan exhibits and events.

Campus, VIP Days, Faculty Advisor/Mentor, United States, approximately 10 hours spent per year. (2016).

Diversity Indicator: No, Civic Engagement: No

Attended several VIP Days to help recruit students to our campus and program.

Campus, Sculpture Committee, Committee Member, United States, approximately 20 hours spent per year, Appointed, We helped select 7 new pieces of art to enhance the campus and the community. (January 1, 2016 - August 1, 2016).

Diversity Indicator: No, Civic Engagement: Yes

Gregory Steel and I helped organize the search for and selection of the public sculptures for campus.

Department, Search Committee, Committee Member, United States, approximately 30 hours spent per year, Appointed, We had a successful search, and hired Yunjin Woo as Assistant Professor in New Media, Art, and Technology. (March 20, 2016).

Diversity Indicator: No, Civic Engagement: No

I served on the search committee to hire a new faculty member for our program. Yunjin Woo was hired. We brought three candidates to campus for face to face interviews, we conducted 6-7 phone interviews, had several meetings and email conversations.

Koerner, Michael A.

Professional Service

Senior Seminar Faculty Review Panel, Reviewer – Portfolio, approximately 2.5 hours spent per year, Pro Bono. (December 14, 2016).

Diversity Indicator: No, Civic Engagement: No

I was invited by Assistant Professor Erik Deerly to sit on a faculty panel for reviewing and grading the Senior Seminar portfolio presentations. This was my 3rd year involved.

Public Service

HoosierDance International Film Festival, International, Board Member, Appointed, Pro Bono, Held the Walking Dead Fundraiser Party on 10/23/16. (August 12, 2016 - November 17, 2016).

Diversity Indicator: Yes, Civic Engagement: Yes

Provide the committee with a much needed design and marketing perspective as the Festival looks to solidify their brand and increase their scope.

Memorial Book for Officer Koontz, Local, Coordinator of Cover Art Design, Pro Bono. (April 12, 2016 - April 30, 2016).

Diversity Indicator: No, Civic Engagement: Yes

Professor Beau Shine asked me if I could assist in coordinating the cover design/artwork for a memorial book project that he was overseeing. The book was to be gifted to Officer Koontz's wife. I approached Rob Trlak, a student of mine, and informed him of this opportunity. After fleshing out the details, I placed him in touch with Professor Shine and the hand drawn ink work was completed beautifully.

Institutional Service

Campus, Carnegie Steering Committee for Bicentennial Strategic Plan, Committee Member, United States, approximately 0 hours spent per year, Appointed. (November 1, 2016 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

Carnegie Steering Committee for Bicentennial Strategic Plan – our goal is to take the steps necessary in analyzing IUK's current focus on community engagement and forge a comprehensive long term plan (in adherence to Carnegie's guidelines) to increase the campus efforts in this area across the board and gain Carnegie status.

Campus, Calendar Committee, Committee Member, United States, approximately 0 hours spent per year, Elected. (April 19, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

This committee does nothing to my knowledge presently. Since being elected in April I haven't heard a peep from anyone and I don't have any information as to who else is on the committee. I have made a request to a faculty senate representative that the Calendar Committee is dissolved.

Campus, Downtown Art Gallery Committee, Committee Member, United States, Appointed. (December 12, 2015 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

I am one of 5 Downtown Art Gallery Advisory Committee members, including other faculty. Our role is to constructively direct the development of the Art Gallery in downtown Kokomo during its initial 1 year trial period and hopefully beyond. I attend meetings (2-3) per year and attend First Friday openings.

Campus, Applied Learning Grants Committee, Committee Member, United States, Appointed. (September 1, 2015 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

Applied Learning Grant Committee: This committee is charged with reviewing applications from faculty for financial support for applied learning experiences. Applications are accepted on a rolling basis throughout the year, and grants typically are capped at \$500.

Note: This service requires a great deal of time and effort as the need presents itself throughout the year, thus calculating the total hours is improbable. We typically have grant applications to review every 2-3 weeks during the semester. It is quieter during the summer, but still active.

Campus, IUK – Field: A Journal of Arts & Sciences, Faculty Advisor & Creative Director, United States, Appointed, Overseeing the design and production of first volume of Field. (August 25, 2015 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

Graphic Design Faculty Advisor/Creative Director for Field: A Journal of Arts & Science
Responsibilities include: recruiting a designer/art director from the student body; photography, design/layout of promotional flyer for the open call of submissions;

developing/coordinating the design and production schedule; reviewing and approving specs sent to retrieve printing quotes; serving as creative director while overseeing the design/layout/editing/pre-press of the journal; working in tandem with Professor Blumenthal and her editorial team to produce a high quality journal representative of the creative and scholarly achievements of our students campus wide.

Note: This service requires a great deal of time and effort as the need presents itself throughout the year. There are numerous scheduled as well as unscheduled times where I'm contributing (i.e. holding an impromptu critique/review of the student/graphic designer's layout), thus calculating the total hours is improbable.

Campus, Art Gallery Advisory Board, Committee Member, United States, approximately 2 hours spent per year, Appointed, Programming the gallery calendar in relation to how the proposed content will positively affect and engage the students, faculty, campus and community. (October 28, 2014 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

I am one of 9 Art Gallery Advisory Board members, including full time and adjunct faculty, administrators, staff and community leaders. Our role is to constructively direct the development of the Art Gallery within IU Kokomo with concern towards engaging faculty, students, staff and the community. The Board currently meets about once a year.

Campus, Faculty Senate, Attendee & Faculty Governance, United States, approximately 20 hours spent per year. (August 2014 - Present).

Diversity Indicator: No, Civic Engagement: No

Faculty Senate has monthly meetings and agenda items for faculty to discuss and vote upon. I attended from Fall 2014 to Spring 2016, but was unable to attend any meetings in Fall 2016 due to course scheduling conflict.

School/College, HSS Dean Candidate Visit – Open Session, Faculty Governance, United States. (December 12, 2016).

Diversity Indicator: No, Civic Engagement: No

Attend open session with candidate Alan Heisel; have the opportunity to ask questions and fill out a review form for the hiring committee.

Department, IUK – VIP Day, Faculty Advisor/Mentor, United States. (December 10, 2016).

Diversity Indicator: No, Civic Engagement: Yes

I represented NMAT at the VIP event held between 8-9am; I spoke to interested students and their families about the opportunities here at IU Kokomo.

Department, Foundations Core – KEY Initiative, Foundations Sub-Committee Member & Key Coordinator, United States. (April 5, 2016 - October 2016).

Diversity Indicator: Yes, Civic Engagement: Yes

I served on a sub-committee to guide the development of a new foundations program for NMAT. This is being claimed in teaching for curriculum development. I'm also noting it here however because of the overlap with IU Kokomo's KEY Initiative which led me to being one of four NMAT Key Coordinators.

Note: It's difficult to calculate the numerous hours I spent personally developing the project as it was continually being tweaked over several months.

Department, Faculty Representative & Host for Visiting Animator Philo Barnhart, United States, approximately 11 hours spent per year. (October 16, 2016).

Diversity Indicator: No, Civic Engagement: No

Assist Professor Minda Douglas in accompanying/hosting visiting artist and former Disney animator Philo Barnhart. This included hosting the animator in my Intro Digital Illustration course (D326) for a private artist lecture & demo, lunch, evening public lecture at IU Kokomo and dinner. This was held in conjunction with IU Kokomo-Con and organized by

Scott Jones, Associate Vice Chancellor for Academic Affairs and Professor Minda Douglas.

Campus, Culture Bash, Faculty Representative of Scotland, United States, approximately 5 hours spent per year, Appointed. (September 15, 2016).

Diversity Indicator: Yes, Civic Engagement: Yes

Coordinate a table display that evidences the depth of Scottish culture.

University, Commencement, Attendee, Academic Ceremony/Event, United States. (May 10, 2016).

Diversity Indicator: No, Civic Engagement: Yes

2016 Commencement Ceremony

School/College, Faculty Search and Screen Committee, Committee Member, United States, Appointed, We were successful in our search. (April 10, 2015 - April 2016).

Diversity Indicator: Yes, Civic Engagement: No

Faculty Search and Screen Committee for an Assistant Professor in NMAT (Studio) to replace Susan Skoczen.

Department, IUK – VIP Day, Faculty Advisor/Mentor, United States. (April 22, 2016).

Diversity Indicator: No, Civic Engagement: Yes

I represented NMAT at the VIP event held between 8-9am; I spoke to interested students and their families about the opportunities here at IU Kokomo.

Madsen, Wayne

Institutional Service

Department, BFA review task force, Task Force Member, approximately 2 hours spent per year. (December 12, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

Reviewed requirements for BFA and BA in the NASAD accreditation manual. Discussed possibilities of eliminating BS degree and refining BFA and BA degrees.

Department, Setting up sound and video lab space, approximately 3 hours spent per year. (December 12, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

Installed sound and video lab for NMAT students. Set up box account for printing technician in the same lab.

Campus, Honorary Committee, Committee Member, approximately 0 hours spent per year, Elected. (September 2016 - December 2016).

Diversity Indicator: No, Civic Engagement: No
No meetings were planned or attended.

Campus, Downtown Gallery Advisory Board, Committee Member, approximately 30 hours spent per year, Appointed. (January 2016 - December 2016).

Diversity Indicator: No, Civic Engagement: No
Planned all exhibitions for IUK Downtown Union Street Gallery. Supported maintenance and functioning of gallery.

Campus, eSports Club, Faculty Advisor/Mentor, approximately 50 hours spent per year. (January 2016 - December 2016).

Diversity Indicator: No, Civic Engagement: No
Organized and formed the campus' first eSports group. Attended club leadership seminar meetings. Attended two sessions of club showcase to advertise club. Gathered 40+ new members. Bi-weekly meetings with the club president. Attended bi-weekly practices.

Campus, Faculty Senate, Faculty Governance, approximately 20 hours spent per year. (January 2016 - December 2016).

Diversity Indicator: No, Civic Engagement: No
Attended faculty senate meetings. Voted on campus wide issues.

Campus, Gallery Advisory Board, Committee Member, approximately 10 hours spent per year, Appointed, Supported the Misch Kohn exhibition on campus. Advised gallery workers on how to professional unpack a major exhibition in preparation for a curator. (January 2016 - December 2016).

Diversity Indicator: No, Civic Engagement: No
Meeting to discuss upcoming exhibitions for the on-campus gallery.

School/College, VIP days, Faculty Advisor/Mentor, approximately 4 hours spent per year. (October 2016 - November 2016).

Diversity Indicator: No, Civic Engagement: No
Attended VIP days on 10/28/16 and 11/18/16. Advertised program to potential future freshman, focusing on new foundations and connected foundations programs.

Department, Hiring Committee, Committee Member, approximately 30 hours spent per year, Appointed, Hiring committee was successful. (February 2016 - April 2016).

Diversity Indicator: No, Civic Engagement: No
Hiring committee for NMAT tenure-track position. Read dossier and discussed all applicants. Phone interviews for semi-finalists. Attended on-campus interviews, course lectures and dinners.

Steel, Gregory

Professional Service

International Arts Expo, International, approximately 50 hours spent per year, Appointed.
(November 2016 - May 2017).

Diversity Indicator: Yes, Civic Engagement: Yes

Acting as part of an international curatorial group judging, video, performance,
photography, printmaking form artists for across the globe.

Public Service

Kokomo Public Arts Action Coalition, State, Chair, approximately 200 hours spent per year,
Appointed, Pro Bono, Created and presented the first public arts project in KOkomo in the
downtown area, bring the public from all around the Kokomo area the to downtown shops.
(April 2016 - Present).

Diversity Indicator: Yes, Civic Engagement: Yes

Established the Kokomo Public Arts Action Coalition as a means to develop, curate and
present contemporary public arts programming for the city of Kokomo. This group is in
partnership with the downtown association and the First Friday's committee.

City of Kokomo, Local, Organizer, approximately 60 hours spent per year, Appointed, Pro Bono,
U-SHop, matched artists with shops in the downtown area of Kokomo Indiana. The artist
and the shop owners collaborated on the artwork with the shop owner offering raw
materials and in some cases additional support. Artworks were integrated into the shops
and visitors were introduced to local shops by visiting the artworks in the store. The show
brought activity to the shops in the downtown area with people who perhaps would not
have ventured there if not for the artworks. (June 1, 2016 - June 30, 2016).

Diversity Indicator: No, Civic Engagement: Yes

Created and curated the public arts exhibition U-Shop for the downtown area of Kokomo
Indiana.

Institutional Service

Campus, Faculty Senate, Faculty Governance, United States, approximately 60 hours spent per
year, Elected, Began the work of the senate on the representative senate proposal and
constitutional changes. Brought forward to the RFC issues concerning the Kokomo campus.
(August 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

Serving as faculty senate president. Chairing meetings, setting agendas, meeting with the
VCAA, Chancellor, on a monthly basis, directing and addressing faculty concerns.

Presiding over the senate meetings. Serving as representative to the RFC and UFC.

Campus, Laptop initiative, Committee Member, United States, approximately 12 hours spent
per year. (August 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

served as member of the committee searching for solutions to the use of laptops by students.

Campus, VIP Days, Faculty Advisor/Mentor, approximately 8 hours spent per year, Appointed. (August 2016 - Present).

Diversity Indicator: No, Civic Engagement: Yes

I attended and participated in several VIP day events and participated at different levels from meet and greet to session leader.

University, Regional Faculty Council, Committee Member, United States, approximately 40 hours spent per year, Appointed. (August 2015 - Present).

Diversity Indicator: No, Civic Engagement: No

Serving as member of the Indiana University Regional Faculty Council.

University, University Faculty Council, Committee Member, United States, approximately 40 hours spent per year, Appointed. (August 2015 - Present).

Diversity Indicator: No, Civic Engagement: No

Serving as representative to the University Faculty Council as president of the faculty senate on the Kokomo Campus.

Campus, Art Gallery Advisory Board, Committee Member, United States, approximately 65 hours spent per year, Appointed, Acted as consultant on the recent Misch Kohn exhibition. Curating two exhibitions upcoming for the 2017 schedule. Stuart Green, and Ken Butler. I have been working on both of these for two years now. (August 2016 - August 2017).

Diversity Indicator: No, Civic Engagement: No

Serve as member of the board directing and assisting the gallery director in scheduling and producing exhibitions for the gallery space.

Campus, Promotion and Tenure, Committee Member, United States, approximately 35 hours spent per year, Appointed, Acted as committee representative for two years presenting dossiers of candidates from Humanities. (August 2016 - August 2017).

Diversity Indicator: No, Civic Engagement: No

Serving as the Humanities representative to the campus wide P&T committee. Reviewing and assessing dossiers of candidates for tenure and promotion from the campus.

Making presentations of the dossiers as required and participating in discussion of all candidates for promotion and tenure.

Campus, Budgetary Affairs Committee, Committee Chair, United States, approximately 50 hours spent per year, Appointed, Worked with the committee to produce a comprehensive budget and merit raise system for the campus. (August 2016 - July 2017).

Diversity Indicator: No, Civic Engagement: No

As president of the senate I act as non-voting member of the committee. Directing and calling meetings. Setting the agendas and presenting the committee's proposal at faculty senate and the budget meetings.

Woo, Yunjin L.-m.

Public Service

Kokomo Public Arts Action Coalition, Local, Member, Appointed, Pro Bono, U-Shop: Making Sense of Consumerism exhibition. (July 29, 2016 - Present).

Diversity Indicator: No, Civic Engagement: Yes

This working group of artists and creative professionals create, execute, and promote public art projects of all types in Kokomo.

Institutional Service

Department, Advisory Board for Union Street Gallery and Design Center, Advisory Member, United States, approximately 60 hours spent per year, Appointed, Participation in planning, overseeing, and executing multiple exhibitions at the Union Street Gallery: 'Nasty Women' exhibition (Nov. 2016), 'Fundamentals' Exhibition (Nov.2016-Jan. 2017), 'Trace' Exhibition (Dec.2016-Jan. 2017), and the upcoming 'Concept to Finish' exhibition (Feb.-Mar. 2017) and 'Contested Object-Bodies' exhibition (Feb.-Mar. 2017). (October 9, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

- Occasional meetings for planning, organizing, and improving exhibitions at the Union Street Gallery
- Curating exhibitions (designing curatorial concepts, writing curatorial statements, making leaflets, etc.)
- Selecting and inviting students to show their work at exhibitions
- Advising and overseeing students on installing their work for exhibitions
- Attending exhibition openings

Department, Establishment of Safety Protocol at FAB, Organizer/Coordinator, United States, approximately 10 hours spent per year, This protocol includes the mandatory education for students who are enrolled in NMAT studio courses that require the use of power tools. The shop technician now performs safety demonstrations and evaluations in consultation with faculty each semester. Each of all power tools at FAB now also has safety instructions displayed next to it as a reminder. All existing tool manuals are now gathered in one place for easy access as well. (August 1, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

With the help of our shop technician Nicole Ingals, I initiated a new safety protocol at the sculpture studio at FAB.

Department, Management of Communal Garden and Compost Bin, Organizer/Coordinator, United States, approximately 20 hours spent per year, With the help of the Physical Facilities staff, now we have both. I have incorporated gardening and composting into curricular activities since then. (August 1, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

Upon being hired, I requested a garden and a compost bin to be built near the FAB for our students. I am in charge of managing and maintaining the vegetable plants and equipment.

Department, Reorganization of the sculpture studio, Organizer/Coordinator, United States, approximately 20 hours spent per year, We cleared out old, unused materials and equipment to our storage room at EOB, which created a lot of useable space at FAB. We also reorganized tables, equipment, materials in the sculpture studio to create even more space and increase efficiency. New rules of cleaning and keeping equipment clean were established and disseminated to students. For instance, students now need to clean up their studio space at the end of each semester and remove all materials and works accordingly . (August 1, 2016 - Present).

Diversity Indicator: No, Civic Engagement: No

With the help of our shop technician Nicole Ingalls, I cleaned up and reorganized the sculpture studio at FAB. I also established new rules and systems for keeping the space tidy and organized.

University, Assisting Korean nursing students' visit, United States, approximately 2 hours spent per year, Appointed, I proposed that I could give them a tour to the IUK Union Street Gallery. The Korean students were immersed in our student exhibitions, while I introduced them to contemporary art concepts and trends, acting as a gallery docent. They were surprised and inspired by our students' creativity and commitment to art. (January 27, 2017).

Diversity Indicator: No, Civic Engagement: No

I was asked to suggest activity ideas for the Korean nursing students' visit and to participate/lead one of the activities.

Department, BFA degree requirements modification committee, Committee Member, United States, approximately 2 hours spent per year, Appointed, In summary, we recommended the following changes to the whole NMAT faculty group:

School/College, HSS Dean search open session, Attendee, Academic Ceremony/Event, United States, approximately 1 hours spent per year. (December 12, 2016).

Diversity Indicator: No, Civic Engagement: No

I attended an open session for one of the HSS Dean search finalists, Alan Heisel.

University, VIP Days, Faculty Advisor/Mentor, United States, approximately 4 hours spent per year, I met with several groups of students who were interested to hear about the study abroad program and diversity at IUK, as well as the new foundation courses that NMAT is going to offer starting from Fall 2017. (November 18, 2016 - December 10, 2016).

Diversity Indicator: No, Civic Engagement: No

I attended VIP day lunch on November 18, and VIP day session and lunch on December 10.

Department, NMAT Faculty Meetings, United States, approximately 7.5 hours spent per year, We have discussed and voted on various important agenda in each meeting, including our new foundation courses, piloting our new connected foundations course, departmental budget, recruitment of students, and redesigning degrees and tracks. (September 7, 2016 - November 16, 2016).

Diversity Indicator: No, Civic Engagement: No

I attended departmental meetings among the NMAT faculty members on September 9, September 28, October 19, November 2, November 16. Each meeting was planned to be an hour and was often extended due to having many agenda for discussions.

University, Cougar Career Fair, Faculty Advisor/Mentor, United States, approximately 1 hours spent per year, I talked to several students who were interested in courses being offered at NMAT. (November 9, 2016).

Diversity Indicator: No, Civic Engagement: No

I participated in the Cougar Career Fair during the lunch hours, as a representative faculty member of NMAT.

Department, Repurposing and repair of space/equipment at EOB and FAB, Organizer/Coordinator, United States, approximately 10 hours spent per year. The following changes were proposed and accepted: Critique space created, storage space organized, temporary rooms for seniors, new vacuum system in sculpture room repainting of the walls and ceiling at the beginning of every summer

University, Touring Kokomo Opalescent Glass Factory, Attendee, Academic Ceremony/Event, United States, approximately 3 hours spent per year, We could identify the resources they could provide to our students, and a good potentiality in future collaborations. For instance, if an appropriate course (e.g. 'Wearable Art') is offered at IUK in the future, a part of the course could be taught by a guest instructor from the factory. Also, the wide range of colors, thickness, size, finishes of glass they produce can be a great resource for students to learn and use. (September 9, 2016).

Diversity Indicator: No, Civic Engagement: No

With the NMAT chair Minda Douglas, I visited Kokomo Opalescent Glass factory to tour the facilities and survey materials and classes they offer.

E. Potential

E.1. Describe the relationship between current resources and program capacity. Support your responses with substantive explanations and forecasts based on measurable trends and other data.

With the current number of faculty, course offerings, and facilities, we could add 45-54 new majors/transfer students each year. This is primarily based on the number of the core foundation courses we can offer with the current number of resident faculty and classroom spaces we have. With current retention rates in the major roughly around 50% and overall campus retention rates around 60%, we have an ambitious goal of raising our major retention rate to 70%. We hope the new program will help us retain majors by introducing them to all the resident faculty their first semester and exposing them to a wide variety of media and techniques in the core foundations.

E.2. What is the program's maximum capacity for majors and minors with current resources? What is the maximum for service courses? In the last five years, what steps have been taken to strengthen the program and increase enrollment, and eliminate underused capacity?

The current capacity for majors is based on the current number of possible incoming freshman to the program. With the maximum incoming freshman/transfer students at 45-54, we could calculate 45

incoming freshman with a five year graduation rate and a 60% retention in the major to be about 135 majors at any given time. With this in mind, it is estimated that we could support 135-162 majors. The maximum number of courses by the six resident faculty is 36 courses per year. This does not take into account a two course a year release for Chair of the Department.

In the last five years, the program has added several faculty members, merged two programs, split into its own department, and has completely rewritten the curriculum. In addition, we added a downtown gallery facility, an innovative experiential learning curriculum, and a set of courses working with community partners.

E.3. Has the program implemented any measures to increase efficiency in the last five years? Describe any reallocations of greater efficiency within the program or department. How might the program improve productivity through consolidation or through internal/external partnerships?

By simplifying the curriculum, the program has increased efficiency of course offerings and advising. By splitting the Humanities Department and forming NMAT as a department, efficiency is also increased. Departmental Meetings are more relevant and allow a small group of common faculty to plan and implement curriculum, recruitment events, service, and research.

F. Additional Information

Please provide information below about any special considerations that contribute to the program's importance to the campus or that affect the program that has not been covered above.

Additional information includes the following:

Appendix A. Curricula vitae for all current faculty.

Appendix C. Assessment Reports and 5-Year Assessment Plan

Appendix D. Promotional Postcard

Student work will be shared via an online share folder.

III. External Reviewer's Comments/Concerns on each of the Review Criteria:

- Program role and mission and consistency with University mission
- External and internal demand
- Program quality
- Productivity, costs, efficiency
- Potential
- Additional information

In addition to commenting on each criterion, external reviewers are asked to fill in the grid below, providing a summative judgment on the overall success of the program on each criterion.

Table 19. External Reviewer Feedback

Criterion	Yes No
Does the program demonstrate significant alignment with campus mission, values, and strategic plans?	
Does the program demonstrate substantial internal demand?	
Does the program demonstrate substantial external demand?	
Compared to other similar programs at similar institutions, is it of high quality?	
Does the program demonstrate significant overall productivity?	
Do program trends suggest potential for future program growth?	
Did the additional information provided suggest that the program demonstrates significant contributions to the campus and the region?	

IV. Deans' Recommendations Regarding the Future Status of the Program:

- a. **Programs that are recommended for revision, merging, or other action** will be charged to present specific plans for revision, etc. by December 1 following the recommendation of the deans. These plans must provide measureable objectives and a year-by-year plan for the delivery of these objectives. Failure to meet objectives may result in a decision to eliminate the program.
- b. **Programs that are recommended for additional investment** will be charged to present specific plans for revision, expansion, etc. by December 1 following the recommendation of the deans. These plans must show how additional investment will positively affect the program in the categories of productivity and quality and indicate how these enhancements will be measured over time, both quantitatively and qualitatively.
- c. **Programs that are recommended for elimination** will be charged to present specific plans for phasing out the program, accommodating the graduation of current students in the program.
- d. **Programs that are recommended for no change in status** will not be required to make adjustments to their operations, nor will they be identified for the infusion of new resources.

Program recommended for revision _____

Program recommended for additional investment _____

Program recommended for elimination _____

Program recommended for no change in status _____

O: 312-369-8785
623 S. Wabash Ave., Room 700d
Chicago, IL 60605
colum.edu

May 11, 2018

Dear Professor Douglas,

Thank you again for your kind invitation to serve as an external reviewer for the New Media Art and Technology BA and BFA programs at Indiana University, Kokomo this past spring. I enjoyed my site visit on April 12 and 13 a great deal, and was inspired in learning about the work of you and your colleagues, as well as the impressive outcomes of your students. I appreciate your hospitality as well as the assistance of you and your faculty and staff throughout this process in making my role as reviewer efficient.

Enclosed with this letter, you will find my External Review Report, which includes comments and feedback organized according to the Program Review report template, including the summative "Table 19". In addition, I've provided two priority levels of recommendations in a narrative form that I hope may be useful to you and your colleagues. Should any of my report require further clarification or discussion, please do not hesitate to reach out. I emerge from my site visit very impressed with the work that you and your colleagues are doing at Kokomo, and wish you the best success.

Sincerely,



Paul Catanese

Director of Graduate Study for Art and Art History
Associate Professor, Columbia College Chicago

cc: Eric Bain-Selbo, Dean. School of Humanities and Social Sciences

enclosure: External Review Report

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

Indiana University – Kokomo
Department of New Media, Art, and Technology
BFA in New Media Art, & Technology
BA in New Media, Art, & Technology

External Reviewer: Paul Catanese
Associate Professor of Art & Art History
Director of Graduate Study for Art & Art History
Columbia College Chicago
312.369.8785
pcatanese@colum.edu

CONTENTS

Overview.....	Pg. 1
Summary of Recommendations.....	Pg. 2
– Primary Recommendations.....	Pg. 2
– Additional Recommendations.....	Pg. 4
Comments and Feedback on Specific Review Criteria.....	Pg. 5
– Program Role and Mission Consistence with University Mission	Pg. 5
– External and Internal Demand.....	Pg. 6
– Program Quality.....	Pg. 9
– Potential.....	Pg. 9
– Productivity, Costs, Efficiency.....	Pg. 10
– Additional Information.....	Pg. 11
Table 19.....	Pg. 12

Overview

The Department of New Media, Art, and Technology (NMAT) at Indiana University Kokomo (IUK) has established an innovative, ahead-of-the-curve foundations curriculum that purposefully nurtures the development of aesthetics, expressive agency, problem-solving, conceptual thinking, technical, and historical/theoretical understanding. Through a series of iterative foundations courses, culminating in a unique intensive capstone, the curriculum scaffolds students towards greater agency in their creative practices. Two majors – the BA in New Media Art, and Technology and the BFA in New Media Art, and Technology share this foundations experience, and build upon it with intermediate and advanced skills, techniques, theory, and history. It should be noted that the curriculum is highly innovative and forward-thinking, and stands out to me an exemplar of the direction that art departments in the field ought to be working towards. I believe that NMAT holds enormous potential for growth and is poised for making an impact on the field at

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

large. Overall, I emerge from the site visit and review process as a whole, highly impressed by an excellent level of activation of the department resources, a positive view of the energy and vitality of the community of learners, and strong sense of collegiality amongst the faculty and staff. Throughout the process of reflecting on the department in writing this report, NMAT strikes me as an excellently run academic unit that is well-conceived and positioned for great success.

In preparation for my site visit, I was provided with a self-study program report, as well as examples of outcomes from over two-dozen classes. I additionally was provided access to review the syllabi used in the department, as well as curriculum vitae from all full-time faculty in NMAT. During my visit April 12 & 13, 2018, I met with Associate Vice Chancellor Scott Jones, Dean Eric Bain-Selbo, Department Chair Minda Douglas, Associate Professor Erik Deerly, Associate Professor Gregory Steele, Assistant Professor Wayne Madsen, Assistant Professor Michael Koerner, and Assistant Professor Yunjin La-mei Woo. Site visits included tours of faculty offices, a computer lab, 3D printing workroom, video production space, audio editing labs, and media equipment storage room; In the art studio building, I visited the printmaking facilities, woodshop, hot metal workshop, painting/drawing lab, and noted the Shopbot CNC milling machine; In the Art “Annex” I visited a drawing and painting lab, ad-hoc studios and installation spaces, as well as a particularly excellent, recently renovated critique space. I was also able to visit the on-campus gallery as well as the downtown gallery.

Summary of Recommendations

Primary Recommendations

- Consider rewriting the BA program description to highlight its strength as providing a pathway for students to become flexible, strategic thinkers who will learn multiple methodologies of knowledge production. Be explicit in describing artists’ creative practice and the methods of the studio as creative research and knowledge production. Foreground an expectation that students will complete 1 or 2 minors, or a double major as the location in their education where additional methodologies will be acquired. Be direct in highlighting the centrality of the critique process as a laboratory for developing meta-cognition, comparative analysis, and of strategic thinking.
- Work to identify double-major and/or minor pairings for the BA with partner departments and outline career and intellectual development narratives for those pairings. Include students and advising staff within the discovery process for identification of these pairings so that you can better gauge interest as well as how best to discuss the strengths of these narratives.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

- Consider reducing the core curriculum by 6 credits; I specifically recommend the removal of NMAT 103 and NMAT 203 to achieve this goal. In addition to the benefits of better enabling students to pursue double majors and minors, there will be an important administrative benefit of increased flexibility in assigning faculty workload. Furthermore, this refinement maintains several of the key premises of the core curriculum: e.g. the foundation will provide students with experiences learning from each full-time faculty member in the department early in their studies, and that there is an iterative structure to the learning experience in the core.
- Consider reducing the number of major credits in the BA from 48 to 36. This reduction can be achieved by the aforementioned contraction of the core by six credits, as well as removing three credits of upper division elective and three credits from the theory/history requirements. It is important to reduce the number of credits in the degree in order to better enable double-majoring, minoring, or double-minoring. It is understood that a restructuring of the campus general education requirements is underway; my recommendation is to not delay department-level curriculum refinements based on the campus-level restructuring timeline. It is important to refine the core curriculum now to maintain momentum and faculty agency.
- Consider reducing the number of credits in the BFA from 84 to 78 via subtracting 6 credits from the core. (*e.g. NMAT 103 and NMAT 203 so that the core experience is identical for both degrees*). This reduction will not diminish the quality of the program. Maintaining two differently sized cores is not advised because it would dramatically increase administrative overhead, could potentially lead to advising confusion, and make it more challenging for students to shift between the two degree paths.
- Program quality for the BFA students will be strongly amplified via providing dedicated studios for the BFA students. This is a normal expectation for programs of this ilk; student outcomes will be greatly enhanced, as will cohort retention and better alignment with competitor programs. If it remains a goal, it will be difficult to achieve NASAD accreditation without this. The department should be encouraged and supported by administration to continue developing ad-hoc solutions to address this important need. With modest investment, it would seem that the auxiliary art building could be rehabbed to accommodate these needs as a near-term solution. During the visit, I viewed the renovation of one of the rooms in the auxiliary building into a flexible critique and multi-purpose space as an excellent example of the beginnings of this type of investment. Simultaneously, the faculty should be encouraged to consider evaluating whether the layout of the main studio art building could be re-organized to increase space utilization.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

Additional Recommendations

- (Internal Demand) Recommend maintaining a drawing course as an important location in the curriculum where non-majors will engage.
- (Internal Demand) Consider developing a large enrollment course focused on Digital Culture / New Media Theory to engage non-majors.
- (Program Quality) Laser Cutter – It is highly recommended that the department consider the purchase of a laser cutter. This specific piece of equipment is a particularly important source of interdisciplinary thinking. Conceptually, it is a boundary object that enables students and faculty to engage the intersection of digital and physical materiality. Practically speaking, it is a powerful tool that has a very short learning curve (to get up and running), and has an enormous number of uses. Courses in sculpture, printmaking, design, and robotics will immediately utilize this tool, and it would enhance overlaps and transferable thinking across these areas.
- (Program Quality) Media Equipment – while the department does have some media equipment (cameras, sound recording, etc.), it would be useful to establish an ongoing cycle of capital purchases focusing on maintaining up-to-date peripherals as identified by the department. Especially unique items that students would not necessarily purchase on their own. For example, providing access to data projectors (for installation / art use), sound reinforcement equipment, etc. are important items that dramatically expand the art forms that students can create.
- Foreground Laptop Requirement. Though the department appears to have a laptop requirement, it would be good to examine the computer laboratory spaces to more fully benefit from the flexibilities that laptops enable. In new media, it is important to have reconfigurable spaces that allow students to seamlessly move between traditional and digital working methodologies.
- I encourage the NMAT faculty to consider participating in the Foundations in Art: Theory and Education (FATE) conference; I believe the faculty would find colleagues from around the nation thinking about the types of curricular innovations that NMAT has enacted. This is a great forum to share the curriculum that IUK has developed and should be proud of; and also to keep abreast of developments in the field.
- I encourage the faculty to examine at Ellen Mueller's 2016 book: *Elements and Principals of 4D Art and Design* as well as her 2018 book *Remixing and Drawing: Sources, Influences, Styles* – as I believe these would resonate with the structure and goals embedded in the core foundations program.
- (External Demand) Consider launching an artist-residency program utilizing the resources of the department that includes student interaction. When

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

students witness master artists / visiting artists devising artworks and associated challenges using same equipment and techniques that the students are using / learning, it can propel student outcomes. Programs like this can create opportunities for public lecture; exhibition; and student critique that leverage the resources the department already has on hand. There are many options for how to structure such a program, and it could be tied to a credit-bearing experience. It is worth recognizing that the call for submissions process itself can and should involve students at some level, so they are exposed to the range of ways that artists present themselves when applying to opportunities. At the same time, the call for submissions process becomes an excellent vehicle for promoting awareness and visibility of the program, department, and faculty.

Comments and Feedback on Specific Review Criteria

During my visit, I was impressed with the on-campus and downtown galleries; it was wonderful to see how the department is working to activate their available facilities and resources with programming that engages the public in practical and conceptual ways. With regard to the **Program role and mission and consistency with University Mission**, The NMAT faculty, staff, and students are to be commended on their role in “*strengthening the... cultural vitality of the region*” and being an “*engaged community resource... valued as a campus where faculty, students, and professional staff [are] active in research, creative work, and other scholarly activity*” outlined in the IUK Campus mission and vision statements respectively, as evidenced by a number of dynamic exhibition and public engagement programs.

For example, on the main campus, I visited a student show where exemplary interdisciplinary outcomes were on display. Visitors were witness to an exceptional variety of works in photography, video, projection, sound, interaction, sculpture, textiles, installation, mixed media, painting, graphic design, and printmaking. The breadth of student outcomes was impressive and inspiring. With the gallery centrally located it was immediately clear to me that the department is contributing to generating and sustaining a vibrant zone of creative activity on campus. During my visit to the exhibition, several other visitors were in the gallery, and it was clear that the show was a lively point of intersection for the department and the public.

I feel it is important to comment that on the second day of my visit that there was a “*student research poster session*” event held in the same building, adjacent to the student gallery. Since the outcomes generated by artists and designers are contributions to creative research, it would be wonderful to see the students from

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

NMAT included in this event. Because IUK has taken on a leadership position in enabling the creation of a truly innovative curriculum in NMAT that intersects with contemporary views on research practices in the arts, I think that this would be an excellent discourse to engage in amongst the faculty and administration in deciding what is best for your campus. That said, I find it particularly important for students to internalize that their creative research is a rigorous methodological undertaking, since this is the expectation of their future colleagues in the field.

Beyond the campus, I had a chance to visit the public gallery in downtown Kokomo, in a prominent location in the main town square, adjacent to a number of restaurants, cafés, and bookstores. In the midst of this activity, the downtown gallery featured a student-curated show of artwork from around the nation, a very strong collection of works of expressive responses to dreams. The artworks on display were professionally curated, thought provoking, and accessible; it was a powerful show. What impressed me most about the utilization of the space beyond the success of the exhibition, however, was the fact that the department had designed the space to very prominently feature the Design Lab Workspace centrally in the gallery – as well as host a faculty studio where creative research was on display. The Design Lab Workspace was brimming with activity – students working on internships were meeting with clients developing solutions for professional and real-world challenges; the faculty studio was (literally) humming with the sound of a drawing robot (built with a student) working away on rendering a large-format ink on paper image. In each of these cases, the department is providing an important suite of cultural experiences for the benefit of the public. Overall, I was impressed by the range of activities being hosted in the gallery, and the nuanced strategies for engaging the public while transparently sharing the professional activities of the department. The multi-dimensional programming highlighted throughout the space is an exemplar of how university galleries can and should be activated.

With regard to *External and Internal Demand*, the NMAT department is uniquely positioned to help students develop expressive voices and problem solving capabilities. The program outcomes prepare students for a wide range of occupations including fine artist, illustrator, video editor, graphic designer, interaction designer, web designer, art director, and numerous related occupations in a rapidly evolving media landscape, while providing students with a broad set of transferable problem-solving methodologies. The program review document identifies a 6% positive growth by 2024 in the number of employment opportunities in these areas via the Indiana Department of Workforce Development. This is strong evidence that points towards the need for the NMAT degrees, and great potential for growth. Equally important, though more difficult to quantify, is

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

the recognition that many of the competencies that students are learning, such as creative expression and design thinking, are bedrock to entrepreneurial thinking and innovative problem solving methodologies desirable to a wide range of occupations and career trajectories within and beyond the arts.

The NMAT faculty has developed a highly innovative curriculum that is well thought-through in its ability to propel students into a wide variety of careers. My comment is that it is critical that the faculty and administration work together to raise the profile of the department over the next few years. Initiatives, such as the *Annual Student High School Exhibition* are important, and excellent platforms, for advancing this particular goal. In learning about this annual exhibition, I was very glad to learn that the number of participating high schools more than doubled this year (from 7 to 16+) since this is such an important way to reach potential students. While this is not enough data to predict a trajectory, it is a positive development that speaks towards a growing level of interest and awareness of the department. In this regard, the department is fortunate for the contributions of the gallery staff towards realizing this initiative, as the labor required for these partner relationships is significant. Certainly in the sense of initiating and establishing these connections, as well as the maintenance and growth these relationships. I strongly encourage the department to continue these important outreach efforts.

Relatedly, during my visit, I learned that the department recently launched a “portfolio day” event that is another excellent initiative for raising the profile of the program. I concur with the department plan to establish portfolio day as a regularly occurring event each semester, since participation and interest in this type of event will largely be driven by the event becoming a consistent feature in the calendar for partner institutions and influencers in the region. I further suggest trying to group together outreach events of this ilk in order to achieve density of participants, as that will help generate energy during the event, and “buzz” afterwards. For example, I recommend the department consider hosting facilities tours, student gallery talks, faculty demonstrations, and portfolio reviews and packaging those events together into a unified program of activity, since an overall density of participation is an important perception to export from such as event. Similarly, I recommend working to hold portfolio reviews for transfer students, high school students, etc. all at the same time in order to maximize the number of individuals who are present for similar reasons. Organizing fewer, larger events is often more administratively efficient (and rewarding to faculty morale) than numerous smaller events, while allowing more effective use of budgets for marketing and promotion.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

With regard to Internal Demand, it is especially important to maintain drawing courses so that majors and non-majors alike have a highly legible place to interface with the department. For those pioneering departments in the field of art, such as NMAT, which are implementing innovative curricula, it is worth being tactical with regard to offering some courses for non-majors that use familiar labels – though this tactic should not be overused as that would diminish the innovative quality of the curriculum and potentially confuse the mission of the department. Along these lines, I noted in the program report that there were some fluctuations in the number of credit hours served to non-majors, though it is very hard to assess a trend or trajectory from such a small sample set. Chair Douglas pointed out that the fluctuations coincide with the timing of the launch of the recent major curricular changes, which matches with my experiences during times of curricular renovation. That said, non-majors who may not have a goal of a career in the arts have a great deal to contribute to the life of the department, and have much to gain by being in proximity to students who do envision themselves along a career path in the arts. In summary, often, students who are not deeply immersed in the contemporary field of art and design will look for courses in drawing as entry points to study, and it is important to maintain some curricular “wayfinding” to serve non-majors. There may similarly be some room in the undergraduate curriculum for a large-enrollment course that addresses new media and digital culture that could function as an important source of non-major credits that draws on the expertise of the faculty.

It is highly recommend that the department faculty maintain active outreach efforts with the college advising team to make sure that the new core is well understood and can be spoken about with fluency by faculty and college advisors alike. It will be equally important to build articulation agreements with transfer institutions. In this case, a very hands-on approach that may need to include visits to local high schools and transfer institutions in which faculty can present the methods and dynamism of the curriculum as a way to orient and recruit potential students. In my experience, this outreach component for recruitment is most effective when faculty-led. Similarly, with a ground-breaking curriculum, faculty-leadership and initiative in developing articulation agreements that prioritize what students should focus on to ease their transfer processes is of paramount importance. Since one of the strengths of the new NMAT curriculum is the cohort-building that occurs in the foundation skills, and those are somewhat unique in the field, it will require creative thinking on the part of the NMAT faculty to determine where in the curriculum skills-based courses that may count as foundations in other programs can end up. Chair Douglas had excellent ideas and initiative on this topic when we discussed how there are several locations in the electives for the degree that is a good place to absorb some of these transfer credits. It is worthwhile for the faculty to have a discussion about

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

this reality of where courses will transfer into the NMAT curriculum – so that it can be handled in such a way that prospective students recognize that they are transferring specifically *for* the strong and innovative foundations experiences that have been developed for their benefit. I am highly impressed with the cohort model, and I strongly agree with the department assertion in section D.6. of the self-study report that the cohort designed curricular model will assist with retention.

The high quality of student outcomes that show a diversity of expression and creative endeavor, prominently on display in the on-campus and downtown galleries will also play a major role in driving external and internal demand for the programs. In terms of ***Program Quality***, I am overall very impressed with the student outcomes that I saw while on campus, and the results of student work that I reviewed electronically. The curriculum is well organized, rigorous, and offering a healthy variety of options for students. My major comment with regard to quality is that I think that it would greatly benefit the students in the BFA program to have dedicated studio spaces. This is normally a feature of BFA programs, in large part because the immersive environment increases rigor and contributes to a high quality level of discourse that continues beyond the lessons of the classroom. BFA studio spaces, much like laboratories, and gallery spaces are typically the social and intellectual hubs of activity that drive students to achieve higher and higher quality results. A competitive analysis of other BFA programs in the arts would reveal that it is more typical of programs of this ilk to be able to provide this type of resource.

In terms of **potential** I agree with the departments' assessment that six full time faculty can support 135-162 majors. The cohort-designed model is an excellent vehicle for student retention, and becomes increasingly more cohesive as a learning community once several cohorts are established, and several cohorts of alumni are active in the world. By its nature, this takes some time to establish, but it is clear that NMAT is already on its way towards achieving this throughput. It is important to note that the interdisciplinary nature of the department, prepares students to understand different modes of creative production. There are clearly classes and learning experiences focused on the artist as sole author model, and these are contrasted with all levels of collaborative experiences. These two models are not binary opposites, but exist along a spectrum, and providing art students with this level of sophistication and consideration of the context within which they will operate in the world will absolutely put NMAT alumni at a distinct advantage. Coupled with the advancing growth and demand for individuals who are innovative, expressive, and capable at adapting to the use of technology in their careers as creative professionals, I believe there is strong case for a high potential of growth in this department.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

As part of the review process, significant evidence of **Productivity** for the NMAT programs, in terms of student outcomes, and faculty productivity was plainly evident. In particular, I was impressed by the range and quality of student work on display at the on-campus gallery, discussed earlier in the context of consistency with the university mission. My positive impression of the level of student engagement and productive activity was further bolstered upon visiting a number of classes, fine-arts studios and media laboratories where I saw students engaged in a wide range of creative practices. In the printmaking studios, nearly a dozen students were deeply engaged in the process of carving enormous woodblocks by hand for the purpose of making relief prints. These particular woodblocks were very large, most in the 4'x8' range; to get a sense of scale these woodblocks were being prepared for an upcoming event in which the printing would be completed by driving over them with a steamroller. Creating prints of this magnitude is a major undertaking and requires a great deal of planning and diligence on the part of students in preparing the blocks. Later, at the computer lab, students were engaged with digital creative practices, and in another class, students were meeting with the instructor for individual discussions outlining their concepts for final projects in their sculpture class. At the gallery on campus, several students were visiting the exhibition and talking about the works, while others worked in the gallery; downtown, the gallery space was busy with activity where several student workers were greeting guests, maintaining the show, while others were working diligently with clients in the design lab. Everywhere we visited, the resources of the department were activated, and students were sincerely engaged. Because the degrees are relatively new, it is difficult to assert productivity in terms of degrees conferred at this moment; more weight will be able to be placed on this measure in a future review cycle when more data is available.

In terms of **efficiency**, my key concern relates to the number of credits in the BA major; I believe it would be useful to reduce this number from 48 to 36, in order to better enable students to take one or two minors, or possible to double-major. I outline specific recommendations for how to achieve this reduction earlier in this document. In concert with this shift, school-wide efforts to reduce general education requirements will additionally increase efficiency. Pedagogically, my reasoning is that strength of a BA is to be interdisciplinary beyond the arts; that is to say, to allow students room in their overall education to be able to pursue a double-major or minors is a specific benefit. In light of this recommendation, I believe that the current BA program description needs to be re-written with this in mind.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

Additional information

In section D.3 (Page 34) of the self-study document, it is indicated that the faculty are interested in acquiring accreditation from the National Association of Schools of Art and Design (NASAD) in the next five years. NASAD accreditation is certainly worthwhile to consider, though it seems more likely for a 5-7 year trajectory. It is primarily worthwhile to work towards this goal because NASAD accreditation would increase the prominence of the BFA program in particular. This is important because those students completing a BFA often consider pursuing graduate education, and BFA degrees from NASAD accredited programs are often afforded a competitive advantage during the recruitment phase for graduate school. This can lead to a positive feedback effect in terms of the students who will seek out the BFA itself. The rigorousness and selectivity of NASAD accreditation will put the faculty in contact with others teaching in the field at the highest level, and can help promote the curricular innovations of the department as well as the creative research of the faculty. It is worth noting that the process for seeking NASAD accreditation itself is fairly rigorous, and is often a major service responsibility, so this process will need to be undertaken when faculty service utilization can be organized in such a fashion that there will be a several-years of intense focus towards familiarization with the process, consultation with NASAD, and then the work of enacting the process itself. In summary, if the faculty and administration choose to pursue NASAD gaining expertise in that process, and consulting with others who have gone through the process – and to make sure those preparations are counted towards service. Those faculty who gain this knowledge will be key figures in the overall process.

2018 NEW MEDIA, ART, AND TECHNOLOGY – EXTERNAL REVIEW REPORT

TABLE 19

CRITERION	YES / NO
Does the program demonstrate significant alignment with campus mission, values, and strategic plans? YES	
Does the program demonstrate substantial internal demand? YES	
Does the program demonstrate substantial external demand? YES	
Compared to other similar programs at similar institutions, is it of high quality? YES	
Does the program demonstrate significant overall productivity? YES	
Do program trends suggest potential for future program growth? YES	
Did the additional information provided suggest that the program demonstrates significant contributions to the campus and the region? YES	