

# NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

## Visitors' Report

### Iowa State University

Ames, Iowa

Ingrid Lilligren, Institutional Representative, Department of Art and Design

November 26-28, 2012

Robert Milnes (Chair), University of North Texas, Denton

Nan Goggin, University of Illinois, Urbana-Champaign

Carolyn Staples, University of Tennessee, Knoxville

#### **Programs or degrees for which Final Approval for Listing is sought.**

Bachelor of Arts – 4 years: Art and Design (Art and Culture, Visual Culture Studies)

Bachelor of Arts – 4 years: Biological/Pre-Medical Illustration

Bachelor of Science – 4 years: Apparel, Merchandising, and Design (Creativity and Technology, Creative Design)

Bachelor of Fine Arts – 4 years: Graphic Design, Integrated Studio Arts, Interior Design

Master of Arts – 2 years: Art and Design (Environmental Graphic Design, Graphic Design; Interior Design[Pre-Professional, Post-Professional])

Master of Science – 2 years: Apparel, Merchandising, and Design

Master of Fine Arts – 3 years: Graphic Design, Integrated Visual Arts. Interior Design

PhD – 3 years: Apparel, Merchandising, and Design

#### **Programs or degrees for which Plan Approval is sought.**

Bachelor of Design – 4 years: Design

Bachelor of Industrial Design – 4 years: Industrial Design

Master of Industrial Design – 3 years: Industrial Design

## DISCLAIMER

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

## ACKNOWLEDGEMENTS

Iowa State University is located in Ames, Iowa, 34 miles north of Des Moines, the capital of Iowa. ISU was founded as the Iowa Agricultural College and Model Farm in 1858 and became the nation's first land grant institution in 1864 following the passage of the Morrill Act. It was largely responsible for the model for extension programs that characterize land grant institutions since. ISU became the Iowa State College of Agriculture and Mechanical Arts by 1898 and has been known as the Iowa State University of Science and Technology since 1959. Enrollment in the university for Fall 2012 includes 31,040 students and 6300 faculty and staff (*source: ISU website*). This follows a rapid growth of enrollment (over 15%) from 27,000 students in 2006. ISU is a Carnegie comprehensive doctoral, very high research university and a member of the American Association of Universities. It is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools. In the College of Design, the Interior Design programs hold accreditation through CIDA, the Council for Interior Design Accreditation. Architecture and Landscape Architecture in the CoD programs also hold national specialized accreditation.

As a land grant institution, ISU has a fully engaged Extension and Outreach program, which at one time had offices in each of the 99 counties of the state. The institution maintains connections in each one today. Extension programs include Agriculture and Natural Resources through the College of Agriculture and Life Sciences, the Center for Industrial Research and Service in the College of Engineering, Families through the College of Human Sciences, 4-H Youth Development is offered through pre-collegiate outreach programs across the university, and Community and Economic Development services are now offered through the College of Design.

The campus art collection began over 100 years ago and a formal public art program begun in the 1930s continues today. Grant Wood murals in the library honor the agricultural tradition of the state and the founding of the college. State legislation passed in the 1970s requires that one-half percent of new construction costs in state buildings be used to purchase art for the building. The campus includes over 100 buildings and since 1978, ISU has completed no less than 27 projects through this funding. The campus museum and performing arts center are impressive facilities at the center of campus and sculptures and murals grace many campus buildings and outdoor settings. In addition, an apparel collection is also held on campus, which includes over 7,000 items.

In 1967, the university formed a Design Center combining the departments of Applied Art, Architecture, and Landscape Architecture and Community Planning, which had been in four separate colleges. The Board of Regents officially approved a new College of Design in 1977. Art and design programs at the university are now offered by three units; the College of Design, the College of Human Sciences, and the College of Liberal Arts and Sciences, which hosts the interdisciplinary BA in Biological/Pre-Medical Illustration. The College of Human Sciences Department of Apparel, Events, and Hospitality Management offers BS, MS, and PhD degrees in Apparel, Merchandising,

and Design. The undergraduate degree includes an option referred to as Design or Creative Design and at the graduate levels, students may concentrate course work and research in apparel design or apparel design history. All together, over 1400 students are enrolled in art and design programs at ISU. In 2010, the Dean of the College of Design initiated a re-structuring process in the college, which was carried out during the 2010-2011 academic year, changing four departments to seven program areas, which, in January 2012, became seven stand-alone departments. Primary changes occurred in what had been the department of art and design, which now is four separate units: the departments of graphic design, industrial design, interior design, and integrated studio arts.

Iowa State University has filed an initial application for institutional membership in the National Association of Schools of Art and Design.

We wish to thank Self-Study coordinator and Chair of the Integrated Studio Arts Department Ingrid Lilligren for all of her work and support for the team during the visit. It was well coordinated and thorough, especially for an initial Application for Membership representing units in three colleges. Thanks as well to her colleagues Lee Cagley, Bob Bosselman, Deborah Satterfield, Lynne Clark, David Ringholz, Kimberley Zalecor, the chairs of the Apparel, Events and Hospitality Management, Graphic Design, Industrial Design, and Interior Design Departments, and the coordinator of the Bachelor of Design program for their work in preparing the Self-Study and for their openness, attention and assistance during the visit. Special thanks also to Dean Luis Rico-Guiterrez of the College of Design, Dean Pamela White of the College of Human Sciences, Provost Jonathan Wickert and Graduate College Dean David Holger for their candor and support as well.

## **A. Purposes**

The purposes and objectives of the university appear to be appropriate to its history and current mission. The campus Strategic Plan titled “Meeting the Challenges of the 21<sup>st</sup> Century” is available online and discussed in the Self-Study on p. 16 of Section I.C., under Finances. Strategic goals outlined in the document include the creation of new knowledge through creative work and research; applying the knowledge through extension, professional practice, and peer leadership; sharing knowledge through teaching and extension; and serving Iowa and the world community. These are amplified by College of Design strategic planning as laid out in the draft Strategic Plan for the college as well as planning in the College of Human Sciences and Liberal Arts and Sciences. See Visitor’s Report Section O for additional comments concerning art and design planning. Departmental goals and objectives discussed in Section A of the Self-Study seem to address university and college goals, meshing with these.

The missions and goals of each program are discussed in Section I.A of the Self-Study and further elaborated in Section II of the Self-Study. The missions and goals of the degree programs appear consistent with the work shown from students as well as information about the programs shared on campus by students, faculty, and members of the administration. The land grant role of the campus appears to be taken seriously at all levels, and new expansion of student service projects as well as the creation of the Design on Main gallery and studio spaces extend the mission of the art and design programs to the community. College Strategic Planning documents however do not appear to be formally in place in the College of Design so formal mission and goal statements from the departments were not available at the time of the visit, though draft documents were available. The

faculty of the college will discuss these in Spring 2013. NASAD requires that formal statements of purpose be in place at the institutional, college, and departmental levels (NASAD *Handbook 2012-13*, II.A.1; II.L.). The evaluating team recommends that the institution provide these documents, if possible in an Optional Response to the report. See also Section O of the Visitors' Report.

## B. Size and Scope

The art and design programs at ISU are housed in three colleges. Enrollment reporting for the programs varied significantly depending on source and time of the report. For example, the 2013 HEADS report shows 581 students in the professional art and design undergraduate programs in the College of Design and 42 in BA programs, as well as 40 graduate students in Integrated Studio Arts, Graphic Design, and Industrial Design. Enrollments in the graduate Interior Design programs were not reported in HEADS but the curricular tables included in the Self-Study (p 105-107) show 7 students in the MFA and 14 in the MA programs. The Bachelor of Arts in Biological/Premedical/ Illustration program was not reported in HEADS nor are transcripts provided, but the curricular table on p. 18 of Section II of the Self-Study shows 65 students enrolled in this program, while the BS in Apparel, Merchandising, and Design shows 437 students enrolled in the undergraduate program (Self-Study Section II p. 35). This figure however includes the enrollments in the Merchandising program as well as the Creative Design programs. The Masters program enrollment similarly conflates enrollments in the MS program, showing 18 majors overall (Self-Study Section II, p. 88). Enrollments in the PhD program were not reported in the Self-Study, but curricular tables provided for the visitors on site show 23 students in the PhD program.

The curricular tables provided with the-Self-Study were integrated into the document itself and incomplete, so a separate set of tables was requested before the visit and provided for the visitors. The correct curriculum tables should also be included as part of the institutional Optional Response. A review of those tables shows enrollment totals considerably greater than reported in HEADS, including:

Bachelor of Design	49
Bachelor of Industrial Design	88
Bachelor of Arts, Art and Culture	28
Bachelor of Arts, Biological and Pre-Medical Illustration	65
Bachelor of Arts, History and Theory	5
Bachelor of Fine Arts, Integrated Studio Arts	115
Bachelor of Fine Arts, Graphic Design*	368
Bachelor of Fine Arts, Interior Design	188
Bachelor of Science, Apparel, Merchandising, and Design	437
Master of Industrial Design	11
Master of Arts, Environmental Graphic Design	3
Master of Arts, Graphic Design	10

Master of Arts, Interior Design	14
Master of Fine Arts, Graphic Design	21
Master of Fine Arts, Interior Design	7
Master of Fine Arts, Integrated Visual Arts	18
Master of Science, Apparel Merchandising, and Design	18
Doctor of Philosophy, Apparel, Merchandising, and Design	23
Total undergraduate	1343
Total Graduate	125
Overall art and design enrollment	1468

Overall graduate and undergraduate art and design enrollments in the three colleges therefore total well over 1200 majors and possibly as many as 1468, depending on the accuracy of the reporting and the distribution of BS students in Apparel Merchandising and Design. While accurate enrollments in the art and design programs are hard to determine, it appears that they are of sufficient size and scope to support the program offerings in the institution, and, in some cases, to significantly challenge the availability of and access to facilities in particular.

Faculty, staff, facilities, equipment, and administrative support seem sufficient for the programs, though with varied levels evident. Space and access to facilities appears to be of serious concern in the Apparel Design and Merchandising programs in the College of Human Services, for example, where studios are crowded during the day and unavailable after 9:00 pm, therefore, it is not clear that NASAD standards regarding access to facilities for work outside of class are being met (See Section F of the Visitors' Report). The evaluators recommend that an accurate count of students in the creative design option in the program be considered in order to accurately document enrollments and program needs. The rapid growth of enrollments in Industrial Design and development of the Bachelor of Design facilities likewise are challenging current facilities in the College of Design. While Portfolio reviews are in place for admission to all professional programs, it does not appear that they fully restrict access to classes, leading to student concerns about adequate offerings in some upper division areas as non-majors may actually enroll in the classes ahead of majors (See Sections F of the Visitors Report).

### C. Finances

ISU utilizes a Resource Management Model (RMM) system for budgeting. Budgeting focuses at the college level, with special allocations available from the provost's office, graduate office, and other sources. When the system was initiated, to prevent sudden changes in unit budgets, a "make whole" year budget was created helping to sustain historic patterns and transition to the new system. The RMM system provides colleges and departments with the opportunity to address revenue and costs, making adjustments to achieve priorities. Colleges, for example, pay the university a revenue charge per student based on the percentage their overall enrollment represents of overall university enrollment. An advancing enrollment in face of overall enrollment declines, therefore, might increase the college's charge for overall university services. The reverse might also be the case. Primary

revenue sources for the university overall include state support for higher education, which currently provides 36% of university expenses, and tuition, which provides slightly more than this. Enrolment is therefore a major factor in budget development. Additional revenue comes from endowments, grants, annual giving, and research and each college's individual resource pool might vary as a result of enrollments, external funding, and percentage of the university enrollment. Fundraising the College of Design documents \$1 million to \$15 million raised annually through gifts, pledges, and planned bequests.

The College of Design employs a relatively transparent process of resource allocation, and appears to be utilizing the RMM process well, with new facilities developed for Industrial Design on campus and art and design graduate spaces off campus, with support from the central administration. The college facilities manager has developed an effective approach to resource management for IT services within the College of Design, and overall facilities and equipment seemed in good repair accessible to students 24 hours a day in many cases, with computer labs open until 2:00 am and all night during finals. The Apparel, Merchandising, and Design students in the Creative Option could benefit by similarly extended access to facilities.

The past five years have seen repeated cuts to the operating budgets of the colleges, resulting in cutbacks in staffing, the elimination of faculty positions, and increased reliance on temporary or non-tenure-track faculty. There is no formal assignment for directing the College of Design gallery, for example. This year, a drought has significantly depleted water supplies in the state, possibly affecting future state revenues. At present, finances at the campus appear adequate. Distribution of assets within the College of Design appear transparent and effective and no issues of specific concern were reported in other units, other than space availability and access to equipment in the Creative Design programs in Apparel, Merchandising, and Design and in the Bachelor of Design program.

## **D. Governance and Administration:**

### **1. Overall Effectiveness**

In the last several years, a new college structure has been created in the College of Design including the independent departments of three design areas and integrated studio arts. This effective new structure has provided a greater sense of autonomy and self-direction while at the same time enabling collaboration and corroboration between departments. New department chairs in several areas have brought vision and energy, filling out these programs with faculty hires. Each department now has a chair and a graduate coordinator. Structures and communication channels seem to be in place to address changes. This structure is so new however that strategic planning is just under way. There will also be searches for two chairs this academic year, possibly leading to program direction changes in the future.

### **2. Policymaking**

Policymaking seems transparent, with the dean scheduling regular meetings with the cabinet, and separate meeting with the department chairs. Most faculty seem engaged in curriculum and policy enactment and there are regular meetings of the faculty in all areas. Faculty in all departments reported being engaged in the Self-Study process, though apparently less directly in the Integrated

Studio Arts Department, where much of the writing was undertaken by the Chair. The development of new programs in the college appeared to need additional attention. For example, the Bachelor of Design program currently reports to the Associate Dean but has no clear home, physical space, advising staff, or organizationally defined presence in any of the existing departments or as a separate entity. As this appears to be a rapidly growing program, a physical and governance/budgeting/planning/advising appears to be needed. Faculty in the area reported problems with all four issues. As this is a burgeoning degree area for the college with growing enrollments, adequate planning needs to be in place for its future (See Sections O and P of the Visitors' Report).

### **3. Art/Design Executive's Load and Responsibilities**

The department chairs in the College of Design serve ten-month terms each year. They receive an administrative stipend and professional development funds along with the ten-month base salary. Each department chair negotiates their own compensation with the dean of the college. Workloads appear variable with each department, with each area having their own issues and expectations. For example, the Industrial Design program is relatively new and has had rapid growth. The duties of the ID chair currently include a heavy focus on the recruitment of students, building out of the space and hiring new faculty. The Graphic Design faculty and chair have higher teaching loads with higher numbers of enrollment at the undergraduate and graduate levels. The Integrated Studio chair has more responsibility for staffing, more facilities to maintain, and more scheduling responsibilities. The Industrial Design program was established in 2010 and is in new facilities, as is the Interior Design program. The visitors were not able to meet with the program director of the BA in Biological/Pre-Medical Illustration program due to illness. While the departments do not need to be equal, it appeared that a more equitable workload adjustment than the chairs willingness to take on extra assignments would be in order, especially if they are expected to undertake creative/scholarly work in their fields which would seem essential for their currency and advancement.

### **4. Communication**

Faculty in programs and departments appear to have regular meetings and the structure of the new departments facilitates departmental autonomy and decision-making. This appeared to be the case in the College of Human Sciences as well as the College of Design. Communication from the central administration to the colleges and departments (and in the other direction) appears effective, but communication between departments does not always appear as clear. The faculty in the growing BA in Design seem to have issues involving communication in that many of the faculty are on year-to-year contracts. It could be beneficial for communications between departments to take advantage of the new structure to create better synergies and to better integrate the temporary faculty into college and departmental planning.

## **E. Faculty and Staff**

The faculty appear to be well credentialed and adequately distributed as to the expertise required in the current curriculum restructure. Recent hires in AMD and Industrial Design appear to have been effective, bringing senior faculty to the programs. The faculty carry teaching loads generally at the 3-

2 or 3-3 range. In most cases, class schedules, credit hour generation, and class sizes appear to meet NASAD standards (for exceptions, see Section N). While it appears that the load of each individual faculty member has the ability to be adjusted to meet research and the new curriculum requirements, these adjustments do not appear to be formalized and are handled on an individual basis with the Dean. Interviews with faculty indicated that the process might cause confusion if the criteria are not formalized, allowing the process to remain transparent.

The staff in the College of Design and AMD programs appear capable as well. The college offices, IT offices, CoD library, advising offices, as well as the visual resource center all appear to be adequately staffed with individuals qualified for and dedicated to their activities.

Salaries and promotions are determined through statewide guidelines. Campus websites provide access to policies and procedures and to the Faculty Handbook and promotion and tenure guidelines. In addition to outlining the criteria for promotion and tenure, the sites also outline the procedures for Professional Development. There are many useful links to resources outlining the process, ongoing record keeping and long term career development. Faculty interviewed appeared to be informed and comfortable with research expectations. With the new College of Design structure, the Liaison Council in concert with the Faculty Development Council will propose a promotion and tenure policy for faculty involved in interdisciplinary research in Spring 2013. The goal is that these policies will be “similar to and consistent with” departmental, College and university policies already in place. Faculty already on a research track will have the opportunity to move to the newer policies, once approved, or to utilize the current policies through Spring 2018.

Among specific concerns, the visitors noted the new structures of departments and governance still need to be formalized in the College of Design. Some faculty, in Integrated Studio Art, for example, have significant responsibilities for facility maintenance that might need to be addressed in course load assignments. The visitors note that in the rapidly growing Bachelor of Design program, the faculty appear to be currently made up of lecturers who have one-year appointments with the exception of the chair. This gives little sense of security or stability in the program and makes faculty advisement difficult. Most of the faculty in the are from architecture, restricting the interdisciplinary diversity of approaches. In the near future, to ensure program stability it might be appropriate to address the temporary nature of the hires, particularly as they assume advising and curricular development roles in the program.

## **F. Facilities, Equipment, Health, and Safety**

The College of Design’s main facilities including offices, computer labs, classrooms, library, gallery, and visual resource center are in the College of Design Building. The building’s flexible spaces seem to be a major resource for the college. The college’s *design/build* concept is a creative and innovative practice that allows for the renovation of hallway and lobby spaces for particular activities such as critique space and offers unique opportunities for student design implementation. Having these facilities under one roof is a plus for college, helping in the creation of a strong community, but the programs appear to have outgrown the facility. There is an impressive recent addition to the building, the LEED certified King Pavilion, completed in the summer of 2012, as well as some extensive upgrades to several studio areas. The nearby Armory, more recently a gymnasium, houses the Industrial Design program. Space in the Armory appears to be maximized, so there seems to be a

need for renovation of older spaces and rental spaces off-campus have been cited as possible options.

Facilities as a whole seem well equipped, with the faculty and students having ample access to the studios and labs, which are often available 24 hours a day. The facilities manager for the college appears to manage the budget and facilities well. The seems committed to the concerns and needs of the students with the inclusion of a snack bar, supply store, late night popcorn machine, the design library, and extended hours for the print output facilities during final week.

The college has access to other large lecture halls on campus and has recently renovated a storefront space in Ames, “Design on Main,” to house its graduate integrated visual arts program and provide space for graduate students in design programs as well. These fledgling studio spaces and critique/classroom areas also include an innovative gallery space as well as a strong and novel connection to the community.

The college’s faculty and administration have taken advantage of resources across the university by collaborating with the College of Engineering and the Aerospace Program. They have created efficiencies in equipment and maintenance issues by avoiding duplication and providing avenues of cross-pollination of programs. The faculty of ISA and AMD were in the early stages of planning for a textile design minor and were collaborating with the College of Engineering in the planning of the university’s Student Innovation Center. These are all positive efforts for growth in the future. Another significant resource is the university museum and collection, which provides internships, student work opportunities, and eventually career paths in museum and arts management. The visual resource center also employs students creating digital database materials for Plato’s Cave, the digital data bank created on campus.

There are several specific areas of concern that appear to need review. Overall, there appears to be attention to health and safety issues, however, the ventilation of the third floor spray booth in the seems to be in need of immediate attention with complaints from students and the faculty who have adjacent classrooms or office spaces. The photography studios also appear to need better and stronger ventilation within their darkrooms.

The Armory is an innovative use of space and the open design supports collaboration, however, the space does not appear to provide control over the amount of light or sound, which is critical for design students and classes. The *Design on Main* studios appear to have significant issues related to temporary installation. Though an exciting and important addition to the college, they appear to lack adequate lighting, plumbing, electrical outlets, ventilation, and sufficient spaces for graduate projects.

The majority of the ISA faculty felt strongly that the facilities are in critical need of shop maintenance. At this time, there are several one-person programs such as metals, ceramics, and printmaking, in which faculty are also responsible for the maintenance of equipment and technical space as well as their normal teaching and service loads to the college and university. The apparel, merchandising, and design (AMD) program is a growing program and could expand to 500 undergraduates, provided there was adequate staffing and they were able to renovate labs to accommodate the numbers.

The Self-Study outlined several facilities that are in need of renovation, refurbishment, and upgrading for which needed changes are under consideration. While the state has funds for capital projects, there appear to be few dollars allocated to infrastructure support and departmental and collegiate budgets are slim from years of declines in state appropriations.

## **G. Library and Learning Resources**

The faculty interviewed on campus expressed that library resources are adequate for each of the departments. The art and design programs in the College of Design benefit from the presence of the on-site library in the building. Current design-related library resources are housed in the College of Design building, with older or less used resources housed in the university central library or central storage. Library funding for the university is on the RMM model also. The colleges pay for the services of the library through their central allocation of funds. The Library staff make the resources accessible for the students and faculty for acquisition of books, with \$54,000 reported as the budget for all purchases for CoD programs.

The central library provides access to imagery through J-Stor and other sites. The visual resource center has provided support for the art and design programs for many years, including a slide collection of over 200,000 images. Staff members are continuing to transfer the images to digital formats, though there seems to be need to recalculate the value of the services and program as access to digital imagery is increasingly available from off campus sources. The IT manager created a data base storing and cataloging the images generated on campus, called Plato's Cave. The images are accessible online through a password protected site, or available directly in the library computers. The current visual resource curator is on phased retirement, and in two years will retire. As transfer of the current images nears completion, repurposing the space and staffing resources will likely be considered.

## **H. Recruitment, Admission-Retention, Record Keeping, and Advisement**

Advisement is carried out within each college using professional advisors assigned to the colleges and with faculty members serving as advisors to individual students once admitted to programs. Students reported that advisors were helpful and available. They appreciated the mentorship and advisement afforded by faculty. Record keeping seemed accurate and transcripts were generally available, accurately reflecting student accomplishments. Current records kept by the school include: student educational progress, student evaluations, culminating experiences, exit interviews, and follow-up of graduates. Advisement and record keeping appear to be accurate and well managed and act as a resource for faculty, administration and students. The advising office for CoD has been recently reorganized with a new staff position created to focus on recruitment and articulation. This seemed to be a positive direction, especially as there were concerns about declining enrollment in some areas.

The colleges regularly publish brochures about the programs offered. As the programs are developing rapidly, attention should be paid to accuracy to degree titles and content to ensure NASAD standards are maintained. For example in the BPMI degree, the website for the program lists a number of career options with this major, which should focus clearly on the need for further study as it is a pre-medical illustration degree. Degree titles do not always appear to be accurately reflected in campus documents (See BA in Art and Culture, Section N)

At the graduate level, a primary concern was evident in the recruitment for the Integrated Visual Arts Program. It is not a large program, and some students interviewed appeared uncertain of the nature of the program to which they were admitted, in regard to the faculty expertise and the facilities of the department. Example: One student interested in large-scale sculpture was not aware that there were no specific sculpture faculty or facilities for this. Another case was a student who appeared unaware of the integrated and cross-disciplinary nature of the program. Students also expressed difficulty with understanding the responsibilities for matriculation of paperwork through the graduate program.

At the undergraduate level, there were a number of concerns evident with advising for the Bachelor of Design program students. With of the reorganization of the advising staff, it is currently unclear what the roles are, or to whom they are assigned, in regard to this degree. Along with the short-term appointments for faculty in the program, it appears clarity is needed about the purposes and range of the degree (See Visitors Reports Sections F and N) and a clear assignment of advising staff.

## **I. Published Materials and Web Sites**

Iowa State University appears to meet NASAD standards and guidelines for published materials and website information. A series of well-designed materials are regularly published and there is a well maintained website that appropriately represents the university and the CoD. The website for the Apparel, Merchandising, and Design programs was also accessible, complete, and attractive. The team found a consistent presentation of the university's mission and goals and the CoD's previously developed mission and current programs throughout the materials. When the CoD strategic plan is ratified, the visitors encourage administrators to ensure that any changes to the mission, goals and objectives are corrected on all published materials and sites.

The CoD web information appears to be clearly laid out and the organized particularly for new enrolling students. Under "Current" students, there is also helpful information that ranges from scheduling meetings with advisors to the Design E-blast and student news. Similarly, the AMD website provided course and program information, examples of student and faculty work, student blogs and internships videos.

The website might serve as a gateway for a more diverse graduate student pool. One-third of the graduate students the visitors met with attended Iowa State as an undergraduate, with almost two-thirds being in-state residents. There appeared to be limited funding available for graduate student recruitment, but graduate students reported finding their own funding once here. This shortage of recruitment funds could be a deterrent from attracting out of state or a more academically diverse pool of students. Exit interviews might be useful ways to gain additional information from students that would aid in recruitment.

The visiting team was impressed with the active and vibrant advising staff. An advising staff member had been recently assigned specifically to do recruitment, career placement, and alumni affairs. Career placement for alumni and a regular newsletter for the alums are regularly produced. Students commented on the useful tools for degree program planning, such as the printed plans available in the office, as well as the online system for managing courses as especially effective Internet tools.

## **J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program**

This section was not included in the Self-Study, but is referred to in Section I pp. 15 and 17, Section II pp. 7, 17, 24, 46-47, 55 and others.

The Rome Program offered by the CoD for over 20 years is not a separate degree program, but an offering of courses taught by regular faculty of the CoD in Rome. Students travel there for a semester to take courses that is part of their regular program. This is a clear strength of the program, providing students the opportunity to experience travel and study in Europe in a controlled situation. The Europe program, which is offered during the summer, is a 3-week travel study abroad program offered along with regular classes in Rome. Students from other institutions can also enroll in these courses. Field trips are part of many of the program curriculum with students visiting sites throughout the US. As many as 66 students participate in the Rome program each year in three sessions. This semester, 24-29 graphic design and interior design students are there. In AMD, active exchange programs and travel/study programs provide opportunities for a significant number of students to have international experiences.

## **K. Community Involvement; Articulation With Other Schools**

This section was missing from the Self-Study, as were Sections J, L. and M.

The art and design programs benefit from the extension program at the foundation of Iowa State's land grant mission. The engagement seems broad and a clear strength of the art and design programs. The students were working on public art projects in small Iowa communities as well as design projects sponsored through corporations and foundation grants. Community involvement seems particularly well developed through these design research and public art projects.

Community activities of the art and design programs were documented in other sections of the Self-Study. For example, an extensive series of graduate level design research projects conducted through the Design Information Research Group (DIRG) and the In-Site Research Group were discussed, with the DIRG focusing on innovations in graphic design and experience design, and the In-Site projects focused on health and mental care issues. These projects provided opportunities for interdisciplinary cooperation that seemed highly beneficial to students and community members (Self-Study Section II, p. 77). Another graduate research project, the Innovation Outreach Group, works specifically in K-12 projects throughout the state including design summer camps in conjunction with ISU Extension and other organizations.

Articulation agreements have not been worked out with regional community colleges, though a recent position has been created in the advising staff to focus on recruitment and articulation issues, which seemed a positive allocation of advising resources. Because this is an important aspect of future program development, the Visitors' recommend the institution follow up on the development of the articulation agreements in the Optional Response. Future development should aid in transfer arrangements and degree selection, as well as awareness of the art and design programs throughout the area.

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

## **M. Review of Specific Operational Standards for (1) All Institutions of Higher Education for which NASAD is the Designated Institutional Accreditor and/or (2) Proprietary Institutions (not applicable)**

## **N. Programs, Degrees, and Curricula**

### **1. Credit Hours**

The institution's definition of a credit hour is included in the Self-Study in Section IV, Management Documents Portfolio II. The paragraph and institutional practice as seen in class schedules appears to allow greater latitude than NASAD standards in the granting of credit for studio-based courses. According to the Self-Study, "Each credit is normally earned by attending one (50-minute) hour of lecture or recitation per week for the entire semester, or by attending a laboratory or studio period for two or three hours a week. As a guideline, undergraduate students typically will be expected to spend two hours in preparation outside of class for each lecture or recitation hour; additional outside work may be required for laboratory or studio classes." The team experienced a range of credit hours for comparable courses across disciplines, with some studio classes apparently meeting for six hours for eight credits, others for six hours for six credits, still others for five or fewer hours for three credits. This was not consistent within disciplines or levels, and was not fully explained. The out of class hours that NASAD generally requires (one hour for every credit hour) seemed to be generally met in the studio and design areas where studios are broadly available outside of class, but appeared difficult to meet in the Apparel, Merchandising and Design department where limited access hours in the building and heavy classroom scheduling would appear to preclude adequate access. The institution should show how NASAD standards for awarding credit hours are met and maintained on campus with its Optional Response.

### **2. Specific Curricula**

#### **a. General Content and Competency Standards**

NASAD Guidelines state that "The Commission will grant Membership or renewal of Membership only when every curricular program leading to a degree or other postsecondary credential, or record of completion in a field or specialization of art or design, and the institution's art and design programs as a whole meet the published standards of the Association" In applying this rule, the Commission reviews all programs in the institution in which 25% of the offered program requires study in studio or studio-related art and design (NASAD *Handbook 2012-13*, Article I, Section 3.). Therefore, the visitors recommend that the creative design option in the Apparel, Merchandising, and Design degrees be evaluated in light of NASAD standards at the graduate and undergraduate levels as well as the BA in Biological/Pre-Medical Illustration.

All programs in the institution adhere to a regular analysis of program objectives and outcomes. The learning outcomes sought are included in the Self-Study and appear in course outlines. They

are regularly used as part of grading. This was particularly evident in the Apparel, Merchandising, and Design programs where student work was accompanied by course skill development rubrics. The bachelor degrees in the College of Design share a common core of courses including a shared studio, a collaborative or exchange seminar, a representation drawing class and a course in design cultures. They focus the first year studies on design process. During this year, students are also exposed to career fairs and special lectures that help them choose a curriculum or curricula to pursue. All programs except the new Bachelor of Design degree require passage of a portfolio review for admission. The portfolio is a double blind review, with students applying to one or more curricula. Portfolios are reviewed by faculty of the curricula to which they apply, but the faculty reviewing the students have not taught them, do not know the creator of each portfolio, nor their curricular preference. Students apply for as many curricular options as they would like to pursue, listed by preference. They are assigned to a curriculum on the basis of their preferences and their portfolio review scores relative to others who have applied for the program as a result of the review through a computer program developed by the college facilities manager. The system seems to work well. The portfolio reviews in the case of high demand programs help assure both the likely quality of student work and dedication to the field, and also control access to the courses to assure students of their ability to obtain classes. This is more the case in the design curricula, less the case in the integrated studio art curriculum, where lesser demand means that courses are more open to students electing to take the courses. All students taking art and design courses though must pass the prerequisite core courses and sequential courses, though the integrated studio art curriculum does not encourage nor provide the sequential depth of the design curricula. The BFA curricula all appear to meet NASAD standards for professional art or design degrees, with the exception of the Industrial Design program which appears to lack sufficient art/design history, theory or criticism content. Specific issues are addressed in the next section.

## **b. Individual Curricula**

### **Bachelor of Arts – 4 years: Art and Design (Art and Culture, Visual Cultural Studies)**

- (1) Status: Submitted for Final Approval for Listing. NOTE: *The Visual Cultural Studies concentration curriculum chart in the NASAD format was incorrectly titled as the BA in Art and Design: History and Theory*)
- (2) Curriculum: The “Art and Culture Studies” option appears to meet the NASAD standards for a liberal arts degree with a major in Studio Art (Art and Culture” or Art History (Visual Cultural Studies”). The “Art and Culture” option includes a 12 unit concentration in Integrated Studio Arts, while the “Visual Cultural Studies” option requires more study in art/design history and an internship in museum studies. Both options include a 30-unit “Approved Program of Study” which allows for a minor or second concentration in some other field such as journalism, science, etc.
- (3) Title/Content Consistency: Under the “Art and Culture” the title appears to be appropriate, however under the “Visual Cultural Studies” option, the heading is titled “Visual Culture”. This might lead to confusion as to the content and purpose of the two options. The Visual Cultural Studies option also appears to be called History, Theory, and Culture or History and Theory on campus, which adds additional confusion to the titles. The titles, while broad, were not particularly descriptive of the degree content.

- (4) Student Work: Student work in the program was not reviewed though course syllabi were and appeared adequate. The institution is asked to provide documentation of student work in its Optional Response. Capping upper division courses at 25 students would benefit writing and research skills, and the addition of a capstone course could lead to a greater assessment of graduate accomplishments.
- (5) Development of Competencies: Successful passage of a portfolio review is not required for admission to the major and, according to the curriculum chart, the Art and Culture option currently enrolls 28 students and the Visual Cultural Studies option enrolls 5. The HEADS report includes 12 students in art history and 30 in a BA program in Foundation/Basic Studies, so it is possible the Visual Cultural Studies Option enrolls up to twelve students, the degree 33-42. As the classes are offered in conjunction with those for other majors, overall enrollment seemed sufficient to maintain the concentrations. Student competency development within the major and concentration requires close advising with faculty in the area, as so much of the degree content is elective (upper division) or specifically Approved Programs of Study. A capstone course would help assure competency development but is not yet in place.
- (6) Overall Effectiveness: There are four full-time art history faculty in the Integrated Studio Arts Department, along with architecture and interior design history faculty in other programs in the College of Design. Three of the four faculty appear to have backgrounds in 20th century arts, with one faculty member whose expertise is in Greek/Roman art. This would seem to limit the range of courses available in the Visual Cultural Studies concentration and the range of offerings in the department. The students do benefit from internship opportunities with the Iowa State University museums and also are eligible to participate in the program in Rome. The concentrations seem viable but, like the offerings in several art and design majors, could benefit from greater diversity and depth in the art/design history offerings.

#### **Bachelor of Arts – 4 years: Biological/Pre-Medical Illustration**

- (1) Status: Submitted for Final Approval for Listing.
- (2) Curriculum: The degree is planned for four years of study, requiring 120 hours. The curriculum includes classes in Biology and BPMI, Biological/Pre-medical Illustration each semester. According to faculty interviewed on campus, the faculty work with graduate programs to ensure that students are sufficiently prepared for graduate work.
- (3) Title/Content Consistency: The title and content of the degree appear consistent with NASAD standards for an undergraduate program in the field. Descriptions of the program, however, could use refinement: The website declares “This major is designed for students like you who want to combine their interests and aptitudes in science and art. The major will prepare you for careers in biological illustration or graduate education in medical illustration at some of the top programs in the country. Graduates in BPMI enter fields such as bio communications, environmental display design, scientific illustration, museum display design, and various areas in the publishing industry.” While published materials specifically state the goal of graduate study in order to pursue the profession, the listing of potential careers with scientific content may be confusing to prospective students. NASAD Standards (NASAD *Handbook*

2012-13, VIII.A-D.; XII.B.) indicate that the appropriate degree for the field is offered at the graduate level, and information about the bachelors program should clearly indicate this information.

- (4) Student Work: Student work appeared to show a good progression of illustration, drawing and rendering skills, in addition to improved composition. Works were both imaginative in composition, well designed, and accurate in depiction.
- (5) Development of Competencies: A portfolio review is required for admission to the program, including a selection of drawings. Course work appeared to develop the competencies of drawing from a model, painting, design and color theory as well as a variety of illustration techniques. The development of historic, theoretical or critical abilities was not in evidence in the work submitted for the review.
- (6) Overall Effectiveness: There are currently 65 students enrolled in the interdisciplinary BPMI degree program, which is housed in the College of Liberal Arts and Sciences. A senior thesis or project is required to assess professional preparation. The Self-Study reports a 90% completion rate with approximately 50% of the students pursuing further study and placement in the field.

**Bachelor of Science – 4 years: Apparel, Merchandising, and Design (Creativity and Technology, Creative Design)**

- (1) Status: Submitted for Final Approval for Listing.
- (2) Curriculum: College of Human Sciences students in the Apparel Education and Hospitality Management Department have several options available to them, including one in the Apparel, Merchandising and Design curriculum with an option described in the Self-Study as an option in Design, or Technology and Creativity, or Creative Design. It was reported that about 45% (roughly 200) of the students in the AMD curriculum pursue this degree, which they are able to enter after passing an entry exam. The curriculum seeks to provide a professional design experience, which was clear from discussion with faculty and students. The institution does not appear to meet NASAD standards for a professional degree in fashion or textile design because many studio based courses or design history/theory courses that students take appear to be electives. Therefore, it is not clear how requirements are met regarding NASAD standards. Further, the institution does not appear meet the history, criticism or theory requirement or the overall art and design curricular requirements for such a degree. (NASAD *Handbook 2012-13*, VIII and IX.D.).

One way to make the breath of the curriculum clearer may be to reflect the content better in the course titles and the descriptions. It might also be possible to make some options requirements. NASAD professional degree standards require a portfolio review or test prior to admission to the degree. The students could use the entry test required for the AMD degree instead of the usual portfolio review requirement, but it might be more advisable to use a portfolio review for the Creative Design Option.

- (3) Title/Content Consistency: The BA/BS designation appears appropriate for a liberal arts or professional degree in the apparel design field, but a professional degree would be more clearly titled a “Bachelor of Fine Arts in Fashion Design” or perhaps a Bachelor of Fine Arts in Apparel Design.” Designating the degree as a liberal arts degree might be possible, however, after seeing the student work and talking with them and the faculty, it appears that this degree is intended to be considered a more professional focus.
- (4) Student Work: A large, well-organized group of displays of student work was reviewed. Each assignment was accompanied by a detailed grading rubric. Student work displayed skill and creativity in conception and execution, and was accompanied in many cases by project development notebooks showing integration of learning.
- (5) Development of Competencies: Faculty for the program appeared to possess appropriate academic and professional credentials and there have been a number of recent hires in the program including two senior appointments to endowed chairs. Course outlines and curriculum progression encourage the development of increasingly higher levels skills and approaches. Internships are available nationally for students and they regularly compete in national competitions, as well as international studies. Students are encouraged to participate in a variety of international programs, and on a regular basis, 8-15% of AMD students will participate in a semester or summer abroad program. Field Studies also expand these opportunities. One difficulty in the curriculum however is that the requirements are in large part presented as options, both primary and secondary. A random sampling of student transcripts showed varied results in determining whether students completed sufficient courses within the specific creative field to meet NASAD standards.
- (6) Overall Effectiveness: Student work seems hampered by a shortage of facilities and equipment and abbreviated hours of access. In many cases, mannequins had to be shared by several students at a time, requiring excessive set up time. Additionally, course contact hours in studio courses does not always appear to meet NASAD standards, further limiting time on task and access to the needed equipment.

#### **Bachelor of Fine Arts – 4 years: Graphic Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The undergraduate degree is planned for four years of study, requiring 123.5 credit hours. Three sets of transcripts were reviewed and all appeared to meet the required progression requirements. Based on the transcripts, students appear to meet the Art and Design History requirement by taking four 3-hour Art or Design history classes.
- (3) Title/Content Consistency: After reviewing the Self-Study, Section V, D Course Catalogue Descriptions, Section E. Syllabi, the web site: <http://www.design.iastate.edu/graphicdesign/degree.php>, and the on line catalogue, all titles and progression requirements appear to be consistent with stated goals and content. The program appears to be stable and well organized. A considerable amount of faculty interaction occurs over the coordination of the various sections of the same class to ensure a

consistent experience for the students.

- (4) Student Work: Student work was reviewed in the gallery as well as in the hallways and classrooms of the Design building. When the work was reviewed in concert with the curriculum and student progression, the work illustrated a clear and thoughtful program to facilitate student growth, technically, visually and conceptually. The transformation from beginning typographic experimentation to a more mature integration of type and meaning was not evident in the initial review, however all work presented at the senior or capstone level showed appropriate sensitivity to the technical and artistic aspects of typography. After reviewing transcripts, it appears that upper-division typography is taken at different times in the progression of classes and not all students have the same background as they enter each class, all students do however formalize this synthesis in their final projects.
- (5) Development of Competencies: Lower division work appeared to be of high quality and appears to meet the essential competencies. The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages as well as the appropriate use of relevant tools and technologies, was evident.

Upper division work appears to meet essential competencies including the ability to solve communication problems, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes. All students have access to the Design building 24 hours a day if they are enrolled in a design class. The computer labs, printing facilities and onsite library, in addition to the overall spirit of community that the space encourages, are notable benefits to encourage exploration. Space for specific projects is available to facilitate interdisciplinary collaboration.

- (6) Overall Effectiveness: It appears that the institution meets the standards regarding this degree. The combination of a thoughtful and carefully implemented curriculum, an active overseas experience with the Rome Program combined with a formal internship program provides students with access to the essential competencies required for the degree. Of special note is the aggressive culture of interdisciplinary projects that the faculty pursue and to which the students are exposed throughout their career at Iowa State University. These projects provide students with the opportunity to work on relevant problems and develop unique solutions in collaboration with students in other programs as well as project stakeholders. Students learn collaboration, practice presentation skills and experience the importance of the iterative design process. As a number of these projects have a scientific component, much of the final presentation of the work takes on an interesting visual aspect as highly scientific poster presentations.

## **Bachelor of Fine Arts – 4 years: Integrated Studio Arts**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The BFA in ISA fosters careers in areas including digital media, illustration, furniture design, ceramics, jewelry and metalsmithing, textiles, drawing, painting, printmaking, two- and three-dimensional mixed media, photography, and new technological genres in combination with the traditional fine arts. The curriculum emphasizes breadth in technique with a focus on conceptual development and problem solving. In the degree, the art studio is the fundamental environment for BFA students to develop an understanding and ability to apply the design process through diverse media.
- (3) Title/Content Consistency: The curriculum in ISA is a 126.5-credit undergraduate BFA which, including the 11.5-credit Core Design Program. It appears to meet the standards for a BFA in General Art. The degree is structured as its title implies, providing students a broad experience in the arts with the possibility of gaining more expertise in one area, or crossing disciplines throughout the curriculum.
- (4) Student Work: There were samples of student work located throughout the CoD building: an edited sampling of all undergraduate work was seen in the gallery space while more inclusive and programmatically descriptive examples were on display in classrooms, hallways and cases. Assignments were displayed well with descriptions, labels and/or notebooks detailing information on the content, concept and progression of assignments.

The foundation courses provide a deliberate engagement with each media before students make a choice among possible concentrations, which provides students a base for choice. The foundation process and the faculty participation were impressive. The metals, painting, and drawing student work were some of most impressive examples with expertise that showed depth and breath. Additional opportunities with the CoD Rome study abroad program and possibilities through ART 497 – Internships, add to the program.

Since there are lower numbers of students in this major and fewer sequential courses in each medium, courses are often piggybacked to gain higher levels of enrollment. According to students, there appeared to be problems with scheduling by program, with many courses offered at the same time, which contravened the objectives of the program by hampering particularly the students seeking to take classes in multiple subjects. The department might examine whether the courses are scheduled in too condensed or overlapping a time period during the days.

- (5) Development of Competencies: With good advising, the ranges of curriculum options do provide sufficient time for students to develop core competencies in collective design and studio arts. The faculty apparently advise students to focus in one or two areas to help ensure both interdisciplinarity and greater depth. This advising is critical for students in a broad program to give the students the ability to pursue a professional art career or graduate school.
- (6) Overall Effectiveness: This program emphasizes crossing conceptual and media boundaries. It is designed for students who seek to build skills in art and design as a professional artist and who wish to use this degree in a wide range of applied arts. Faculty expressed a problem

with knowing what students are taking as they advise them. This seemed to be an administrative issue outside the college, one of faculty being able to obtain accurate access to the students' course reports. The faculty believed that the quality of work has improved in the last years with students now having more depth and breath in their curriculum. The student work in some areas was stronger than others, however there was evidence of student work progressing to an expertise level and success of the program.

### **Bachelor of Fine Arts – 4 years: Interior Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The undergraduate Interior Design curriculum appears to be well developed and to meet NASAD standards. The program listings on p. 60 and the curricular chart provided on page 64-65 of Section II of the Self-Study shows only six units of art/design history required. The Self-Study text (Self-Study pp. 62-63) and the revised curriculum charts, however, show 15 units required and the revised curriculum charts showed this as well. Discussions with faculty confirmed the fifteen-unit requirement. Student progress through the degree is measured with a series of metrics that are well developed and regularly analyzed. The institution holds CIDA accreditation for the program and has recently been granted re-accreditation by CIDA.
- (3) Title/Content Consistency: The title and content of the degree seem appropriate and consistent with similar programs and NASAD standards.
- (4) Student Work: Student work was seen on site in a gallery exhibition and in hallway displays. Work showed a regular growth of conceptual and technical skills, and a strong development of building standards knowledge. Three dimensional computer, model making, and graphic skills were particularly noteworthy and conceptual development showed interdisciplinary interests benefiting from the configuration of the College. One set of work seen on display seemed deficient in the graphic skills so evident in others, but it turned out to be the result of international contest requirements.
- (5) Development of Competencies: The Interior Design program annually admits sixty students through a portfolio review, which takes place at the end of the first year of studies in the core curriculum. There is therefore a strong critical mass of Interior Design students present. The students benefit from “cold desk” space assignments throughout the three years of the program. Cohorts currently are taught in three sections of 20 students, but next year, with the hiring of an additional faculty member, four cohorts of 15 students will move through the program each year. This should further strengthen the program, providing more attention and more diverse expertise. Interior Design history/theory/criticism content in the curriculum has been advanced through recent hires.
- (6) Overall Effectiveness: One indicator of program quality is successful student participation in national and international competitions. Interior Design students have reportedly won first place five years in a row in hospitality design competitions in New York and performed similarly in health care design competitions. The program seemed effective in developing

student skills and in assisting students through internships and international study with placement in the field.

### **Master of Arts – 2 years: Art and Design (Environmental Graphic Design, Graphic Design)**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The M.A. degree requires 34 credit hours for an emphasis in Environmental Graphic Design and 30 credit hours for an emphasis in Graphic Design. Neither degree appears to require a thesis and therefore appear aimed more at developing studio design skills perhaps more than design research skills per se, though MA theses were seen. Two sets of transcripts were reviewed and all appeared to meet the required progression requirements.
- (3) Title/Content Consistency: From a review of the Self-Study, Section V, D Course Catalogue Descriptions, Section E. Syllabi, the web site: <http://www.design.iastate.edu/graphicdesign/degree.php> and the on line catalogue, all titles and progression requirements appeared consistent with stated goals and content.
- (4) Student Work: Environmental Graphic Design: According to the Self-Study (p. 72), this is the only graduate program in the US offering; wayfinding, exhibit design, signage, typography, information design, ergonomics, space design, lighting, interior design and architectural space design. The Society for Environmental Graphic Design supports this program. Several of the works from the wayfinding, exhibit design and signage classes were viewed in the classroom. The work was conceptually thoughtful and visually appropriate. The maquettes were charming. One thesis project completed by an MA student in the Environmental Design Track was reviewed in depth and it appeared to meet the stated requirement of knowledge of research, analysis, methods, and interpretive progress.

Graphic Design: The quality of the student work in this program appears to be uneven; the level of visual literacy attained appears to be that of a scientific poster presentation as opposed to a presentation exhibiting a greater synthesis or mastery of visual principles. The content and research posed some interesting solutions to the design problem, but the visuals did not appear to mirror the content.

- (5) Development of Competencies: As with the BFA curriculum, the MA program appears to be carefully structured and implemented. In one of the transcripts reviewed, a student was enrolled in a 200 level design studio in addition to her graduate design classes and a 400 level design studio the following semester. This seemed to represent non-degree work to build competency. The student met the following degree requirements using the published sequence.

All students have access to the Design building as well as a graduate studio space. The space seems secure. The open layout invites collaboration, with each student assigned a “hot” desk (about 1/3 of the space is individual student desks, while the other 2/3 is work space). Students appeared comfortable in the space.

- (6) Overall Effectiveness: The work did appear to meet the standards of design research and scholarship; the knowledge of research, analysis, methods, and interpretive progress were of good quality. Student work from the program is in the process of being submitted to conferences and published in content specific journals. This represents a unique method of peer review that will shift the focus onto content and away from visual form. The faculty and students are currently pursuing research about autism, which requires a broad, interdisciplinary team to explore a number of perspectives. This combined perspective appears to improve the research for all team members. At this moment, however, the work appears to be caught between the limitations of each individual author and their access to visual experimentation vs. the broadened perspective that they have to offer the team based on inquiry in other disciplines.

**Master of Arts – 2 years: Art and Design (Interior Design) (Pre-Professional, Post-Professional)**

- (1) Status: The degree was not listed on the Self-Study title page but is included in the Self-Study and is being submitted for Final Approval for Listing. The MA in Art and Design, Interior Design concentration, is a single degree. The college website lists two MA degree offerings in interior design, but as described in the Self-Study on p. 104, this appears to be one degree with two tracks, a Pre-Professional track and a Post-Professional track. The Curriculum chart accompanying the Self-Study (Section IV, MDP II. C., shows the MA as a single degree, possibly leading to transition to the MFA. The supplementary curriculum chart provided to the evaluators shows a single degree enrolling 34 students, though there is no mention of enrollments in the programs in the HEADS report. Accurate documentation about the degree should be submitted as part of the Optional Response and the websites and university documents should be consistent in regard to discussion of the degree.
- (2) Curriculum: The MA in Interior Design has two tracks, one for students who have no previous Interior Design credentials (academic and/or professional) and one for individuals who have prior academic and professional credentials. The first track requires completion of preparatory courses. The curriculum is designed for those furthering careers in the profession and also serves as a transitional degree for those who are seeking careers in teaching, which generally require the MFA credential. The 34-credit degree includes three blocks of credits (studio, human factors, and design methods) followed by a written thesis. The 34-credit degree appears to meet NASAD standards for an initial graduate degree program in design research and scholarship.
- (3) Title/Content Consistency: The title, content, and goals appear appropriate to its purpose of providing entry to further graduate study or preparing people for return to professional practice.
- (4) Student Work: Student work from the program was included in the student exhibitions and appeared highly competent. Graduate students benefited from the comprehensive project-based focus of the research in the program and the interdisciplinary opportunities provided by the college.

- (5) Development of Competencies: The Pre-Professional track provides a 40-unit set of courses preparing students for graduate work. The 34 graduate credits in the one to two year program are shared with the students in the MFA program as well, providing a strong critical mass for regular course offering, a good group of the peer intensive project-based problems which make up much of the studio and design method block of the program, while faculty mentorship provides good guidance for students as they progress through the degree.
- (6) Overall Effectiveness: A regular sequence of course offerings coupled with individual mentorship provided the base for a strong program.

### **Master of Science – 2 years: Apparel, Merchandising, and Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The MS in Apparel, Merchandising, and Design has no specified options or tracks within the degree, allowing students to choose among electives taken in four of five areas of study, which include apparel design and history, textile science and conservation, social science and aesthetics, and merchandising for total of 8-12 units (six courses). Apparel History is a possible requirement for an additional three units. No more than six units are required in any one field. 3-6 units of courses outside AMD are also required, and the remainder of the 30 unit degree (6-14 units, are taken in research and research methods. A thesis is required. The degree, therefore appears to have insufficient depth in specific art and design requirements to meet NASAD standards as a Studio Art or Design Masters degree but might appear to meet the standards for a degree in Art History and Criticism or Design Research and Scholarship (NASAD *Handbook 2012-13*, XV.A, B, and C.), which are more open to ranges of content. It appears that the basic standards for graduate programs in visual Art and Design are not met, there does not appear to be sufficient structural requirements in the degree to insure sufficient specialization in a design or design related field to accurately use the term (NASAD *Handbook 2012-13*, XIII.A.). There are currently 18 students enrolled in the program, assuring a critical mass in combination with the 23 students in the PhD program. Student transcripts did show students choosing apparel design as a much more focused area of study than the degree requirements indicate.
- (3) Title/Content Consistency: The title and content of the degree appears deliberately broad to provide students and faculty the option for individual direction within the field. An analysis of student transcripts provided indicated that some students take a more specific approach within the degree, some appearing to meet the standards for a studio based design degree. Those that followed a heavy emphasis in the Apparel Design or history tracks produced effective works and benefited from the access to courses in merchandising, social sciences, and conservation. The title and content, however, appeared to be too broad and raise questions about the use of the term “Design” in the title where no studies in Apparel Design appear to be required. (NASAD *Handbook 2012-13*, III.I.).
- (4) Student Work: Student work from the degree was reviewed along with transcripts. Theses seem to follow an Apparel Design History focus and to be comparable to work in other

institutions where students followed a concentration of course work in this area. Creative work for those who followed a focus in the Apparel Design track also seem appropriate.

- (5) Development of Competencies: Faculty guidance is essential for the development of competencies in the field as the structural requirements are so open.
- (6) Overall Effectiveness: Student works seen were effective, but the overall effectiveness of the degree seems diminished by the lack of specificity concerning student specializations and attainments.

### **Master of Fine Arts – 3 years: Graphic Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The M.F.A. in Graphic Design requires a minimum of 60 credits. For students interested in the major without a portfolio to submit for application, 15 credits of non-degree work may be taken prior to application to the degree. The program includes an art and design seminar, a studio concentration, history and criticism courses, a teaching seminar, elective courses outside the department or area of study, and the completion of a thesis-exhibition or thesis. Two transcripts of students receiving the MFA in Graphic Design were reviewed and it appears that the program at ISU exhibits the necessary components of a Master of Fine Arts degree including; studio practice, academic studies concerned with visual media such as history, theory, critical analysis, aesthetics, and related humanities and social sciences, and work in both studio and academic studies that fosters abilities to integrate knowledge and skills in art and design and to make connections and integrations with other fields appropriate to the individual's program of study. (ISU Self-study, section II, p. 90 Table 30). A number of the thesis titles focus around health care issues. It appears that the program makes an effort to utilize outside contacts and grants to bridge graduate research with industry interests and professional practice. This perspective allows students to direct research toward specific industry research positions. Research into gerontology and health care issues represents a recurring topic in thesis titles.
- (3) Title/Content Consistency: The title and published description of the classes offered appears to be consistent with the content of the classes. The classes appear to meet the requirements.
- (4) Student Work: Three thesis projects were carefully reviewed and many were scanned. The form of a bound document appeared to be consistent with the research/science focus of many of the projects. The documentation and presentation of the research was thoughtful and detailed. The quality of the work reflected a strong collaboration between student and faculty mentor.
- (5) Development of Competencies: In addition to the library and research resources available, students have access to impressive output and production facilities. Students appeared to have made good use of all available resources. Competitive audits were thoughtful and complete. Visual experimentation and iterative refinement was in evidence in final thesis documentation. Of interest were the experiments that were underway in the studio. They exhibited open-ended inquiry that was sometimes not evident in the formal thesis documentation.
- (6) Overall Effectiveness: The work appeared to meet the standards of design research and

scholarship, the knowledge of research, analysis, methods, and interpretive progress seemed to be of good quality. From a discussion with faculty members, the team learned that the student projects are in the process of being submitted to conferences and published in content specific journals, in addition to design journals. This represents a unique method of peer review that will shift the focus onto the content. This type of research appears to fit nicely into the mission of the university as an interdisciplinary focused Land Grant institution. The faculty and students are currently pursuing autism research. This inquiry requires a broad, interdisciplinary team to explore the problem from a number of perspectives. The combined perspective appears to improve the research for all team members. On first inspection, the formatted documentation of the work might not appear to be as explorative or innovative as at other schools where visual exploration and personal expression is emphasized. However, on closer inspection, the problems being addressed and the content being developed, appears to be of high caliber. The track record of published work, on the part of the faculty and the students, documents that this form of research is responsible for creating new knowledge.

### **Master of Fine Arts – 3 years: Integrated Visual Arts**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: This is an interdisciplinary program offering integrative study among a combination of the following areas: ceramics, computer applications, drawing, textiles, illustration, jewelry/metalsmithing, painting, printmaking, photography, furniture design, and areas outside the Department of Integrated Studio Arts. The number and distribution of credit hour requirements appeared to meet the NASAD requirements for studio, related studies and history. The website, <http://www.design.iastate.edu/integratedstudioarts/graduateprogram.php>, is the link to the graduate curriculum for IVA, however, the curriculum was not listed or downloadable on the site as were the other degrees in the college (NASAD *Handbook 2012-13*, XVI. A., “As a matter of public record and as the basis for evaluation, the objectives of each specific MFA program must be defined and published.”)
- (3) Title/Content Consistency: Title and content seem consistent and relevant, and appear to meet NASAD standards.
- (4) Student Work: The content of graduate projects seemed to be determined by the individual students. Student works observed were divergent but have a consistent quality: in painting, large canvasses were heavily referenced or abstract; installation work dealt with typical contemporary issues in current art dialogue. There were a few effective pieces, particularly from international students, that raised the level of discourse. The overall work could be stronger for an MFA cohort; however the program has just moved to larger collective studio space (a move still in progress), which should help this concern. It is suggested that the college take steps to broaden the student base to look for students outside the state or from students who had undergraduate degrees from other schools in Iowa.
- (5) Development of Competencies: Since students come from an array of differing experiences and have a range of goals, there appears to be a need for specialized advising and individual critique. Students are asked to create work that not only pushes well beyond creative area boundaries, but also represents a fusion of a wide spectrum of visual forms of expression and students are given these opportunities. There is a required teaching seminar and methods

class for those interested in pursuing college-level teaching. The students spoke highly of the quality of faculty and the opportunity to have teaching experience.

- (6) Overall Effectiveness: The interdisciplinary environment allows IVA students to develop a personal visual language. Students develop their own creative skills in artistic projects. The degree allows and encourages students who have a diverse educational background in different fields to come back to school. Interdisciplinary graduate research connects with the interdisciplinary university goals. This seemed an effective development given the title and direction of the degree. The new space downtown for graduate studios is a plus for the program, providing a strong community of artists and a platform for expression. Graduate funding however was an issue that was brought to the visitors' attention. Only twelve students are funded 1/4 time, which provided a half tuition waiver and 10 hours of funded work. The opportunities for work on campus do seem to be expanding and, for example, there are two newly created internships with the Iowa State University Museums.

### **Master of Fine Arts k – 3 years: Interior Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: Review of the curriculum indicates that the institution appears to meet the standards for a graduate professional degree in the field. Like the MA program with which it shares classes and enrollments, the program has Studio, Human Factors, and Methods blocks. A thesis is required. The degree appears to meet the NASAD standards for a Master of Fine Arts degree that combine studio and research components.
- (3) Title/Content Consistency: The title, course content, and requirements appear to be consistently described and applied.
- (4) Student Work: Student work on display shows strong conceptual development and appropriate levels of research and two-dimensional presentation skills. Rendering skills, layout, and theme development were all strong. Exceptional work had been done on project-based pieces including resort development.
- (5) Development of Competencies: The students benefit from mentorship with the faculty, who are qualified through academic and professional preparation. The combination of cohorts in the pre-professional and post-professional MA programs with the MFA students provided a strong base for collaborative team based projects. Regular offerings of courses with a program-wide strong focus on standards and professional practices provided a strong trajectory of studies.
- (6) Overall Effectiveness: The HEADS report indicates only three students enrolled in the MFA in Interior Design for Fall 11, with three students graduating that year. The subsequent curriculum chart provided at the evaluating team's request showed seven students enrolled. Since the MFA program offerings and the MA program offerings are the same for the first two years of the program, it appeared that a critical mass of students was present in the program. The merger of the course offerings in the two programs seemed an effective way of benefiting both groups of students.

### **Doctor of Philosophy – 3 years: Apparel, Merchandising, and Design**

- (1) Status: Submitted for Final Approval for Listing
- (2) Curriculum: The Ph.D. degree in Apparel, Merchandising, and Design requires 72 units of study, which includes a teaching practicum and a dissertation. Students take 20 units of courses from a broad selection of graduate studies in the fields, as well as a teaching practicum and research methods and statistics. Up to thirty units may be transferred from a master's degree. The PhD in Apparel, Merchandising, and Design, like the MS Degree, provides broad avenues for study for students in the program. Transcripts reviewed showed the possibility of a strong focus in Apparel Design History or Museum Studies/Conservation of Textiles, but the degree itself has minimal specified Apparel Design requirements.
- (3) Title/Content Consistency: The degree title, like the MS in Apparel, Merchandising, and Design, is broad and lacks defined content specificity within the fields of study, making the title perhaps misleading, since neither merchandising or design are necessary concentrations.
- (4) Student Work: A dissertation seen on campus followed a strong focus in Apparel Design history. We also saw a strong studio focus in one body of work. There are 23 students currently enrolled in the program, so there appears to be a sufficient critical mass in the program for good peer interaction.
- (5) Development of Competencies: Similar to MS in Apparel, Design, and Merchandising above.
- (6) Overall Effectiveness: Similar to MS in Apparel, Design, and Merchandising above.

### **Bachelor of Design – 4 years**

- (1) Status: Submitted for Plan Approval. The Bachelor of Design degree is being submitted for Plan Approval because it is a new degree with only two years of admissions and no graduates at this point.
- (2) Curriculum: The BDes curriculum includes 122.5 units and is an interdisciplinary curriculum that focuses on addressing real-world situations through collaborative design thinking and processes. The institution appears to meet NASAD standards for a liberal arts degree in general design.
- (3) Title/Content Consistency: The degree was established to provide an opportunity for students who chose not to concentrate in a specific design or integrated studio art degree, or who could not pass the entry reviews, or for those who transfer to the college who cannot complete the other degrees in two or three years, or for those who come to the programs from other disciplines who seek preparation for graduate study. It is designed to be and appears to meet the criteria of a liberal arts degree, however the title is one usually used with professional degrees in design. It is critical that the publications, website and curriculum materials clearly define the degree as the liberal arts degree it appears to be. However, there were differing

opinions about the purpose and content of the degree that should be resolved, as indicated in on-campus interviews with the faculty and administration of the CoD. (NASAD *Handbook 2012-13*, II.I.; VII.A, B, and C.).

- (4) **Student Work:** Student work from the program shows conceptual development and use of core and design studio skills, as well as a strong display of the interdisciplinary teamwork characterizing the program and the studio assignments. Lacking the polished delivery and full content of examples of the BFA programs, the student projects nevertheless showed an awareness of complex problem solving processes, creative approaches to discovery and problem solving, and an interdisciplinary approach to presentation techniques that appeared to meet the standards of BA programs generally.
- (5) **Development of Competencies:** The program could benefit significantly by designated classrooms, access to equipment, specified advisement staff, and a greater sense of continuity among the faculty (See Visitors' Report Sections E and F).
- (6) **Overall Effectiveness:** Difficulties with the degree include its rapid growth as no facilities are assigned to it; student access to equipment, the BDes students are not eligible for the laptop rental/purchase program; advising (there are no advisors assigned) and3 appointment of faculty/program continuity (all of the faculty are from architecture backgrounds and on one year appointments). A new degree, it appears to need greater focus of resources and clarity of purpose.

#### **Bachelor of Industrial Design – 4 years**

- (1) **Status:** Submitted for Plan Approval
- (2) **Curriculum:** The BID degree requires 132 credit hours, 12 credit beyond the minimum120 semester hours required. This is not uncommon for such professional degrees, but suggests the program is a 4.5-year BFA and not a 4-year degree. As enrollments are new and there has not been a graduating class, monitoring student progress should help establish the “actual” length of the degree. The institution appears to meet the NASAD requirements except for the art/design history/theory/criticism component. NASAD guidelines suggest 10-15% of the curriculum in this subject area and the BID curriculum has far fewer, perhaps 6-9 units. The institution should demonstrate how the curriculum meets NASAD competencies in the area of art/design history. The requirement for studies in industrial design on the other hand comprise a major part of the curriculum, perhaps 47%, where NASAD standards recommend 30- 35% of the total program. At the same time NASAD standards recommend related supportive courses comprising 25-30% of the curriculum whereas the ISU curriculum has only 11% in this category. A strength of the program is its concentration in industrial design studies, but perhaps at the expense of other important curricular components.
- (3) **Title/Content Consistency:** The degree title and content appear to be consistent and in compliance with NASAD standards and general practice in the field.
- (4) **Student Work:** Student work was broad and appeared to meet specific learning outcomes. The work from this program demonstrated that students expressed unique ideas through

technology with strong visual presentation skills. Each level showed a growth and the work for such a young program was cohesive and well executed.

- (5) **Development of Competencies:** Faculty in this program have impressive exhibition records and are described as of “diverse backgrounds, interests and styles” generating a valuable studio culture that fosters individual development. The extreme focus on ID course requirements shows a dedication to these competencies, but perhaps at the expense of others.
- (6) **Overall Effectiveness:** This degree appears to meet institutional goals and has grown rapidly to enroll 88 students. One indicator of program quality is successful student participation in national competitions and the program appears to be doing well. Among its strengths, the organization of the facilities and the quality of the workspaces, the quality of faculty, and the funding available to build this program and staff stood out and appeared met by high student interest and collegiality of the staff who work with common goals. Conversely, the rapid growth of the program is causing concern as it may outstrip budgets and facilities.

### **Master of Industrial Design – 3 years**

- (1) **Status:** Submitted for Plan Approval
- (2) **Curriculum:** The Master of Industrial Design program includes 64 units, of which nine units are elective and the remainder courses in Industrial Design or design related subjects. Elective studies are important in terminal studies in design programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. The curriculum provides opportunities for studies in related fields, and interdisciplinary projects with other colleges encourage this exploration.
- (3) **Title/Content Consistency:** The degree title and content appear consistent and appropriate in regard to NASAD standards and practice in the field.
- (4) **Student Work:** Student work from the program was included in the student exhibitions and appeared competent.
- (5) **Development of Competencies:** The program includes tracks in research, business, and one condensed for mid-career professionals, which speaks to the faculty’s understanding of the current need in the market and how industrial design collaborates with different professions. Enrollments currently include 11 students and are still developing, so it is not possible to determine yet if a critical mass of students is present in order to maintain three tracks.
- (6) **Overall Effectiveness:** At this time, the effectiveness of the program cannot be judged overall, but the curriculum does seem to be in place and the expertise present to reach program objectives. This degree appears to be in line with institutional goals.

**Study of Transcripts:** The visitors reviewed transcripts for all degrees for which Final Approval for Listing is sought. The visitors observed few discrepancies between the transcripts and the degree outline. The institution appears to meet standards in this area.

## **Exhibitions**

Iowa State University operates a series of museums on campus as well as collections of art and textiles and a long standing Art on Campus program. These are well developed programs and include works created by artists in residence on the campus and commissioned works from internationally recognized artists purchased through a percent for art program. The museum featured an interesting show of faculty work while the NASAD team was on campus, which included older and newer works by faculty, reflecting on change and continuity in expression. The museum provided internship opportunities for students as well as exhibition opportunities for faculty. A small gallery is housed in the College of Design building, which is used for exhibitions of student work primarily, but no one seems to be formally charged with organizing the exhibitions, a surprising staff oversight in a college of this size. No gallery director has been in place for the past seven years and student and visiting artist shows are added to the duties of faculty with full teaching assignments. Students also are able to create exhibitions in other settings on campus, though the settings are not galleries per se but meeting areas and lobbies, which make the showing of three-dimensional works difficult.

It appeared the college exhibition and visiting artist program in particular had suffered from recent budget cuts. While students have ample access to works throughout the campus, maintaining currency with course offerings without more organized spaces seemed problematic and an extra burden on faculty.

### **Art/Design Studies for the General Public**

Art history and survey courses are regularly offered to the campus community. These are offered generally in courses with relatively small enrollment, which seems beneficially to the students and faculty. As there are no graduate offerings in art history, teaching assistants for large enrolment courses could be difficult to find. Following a pattern in the art and design offerings, the chief challenge in the general education offering appears to be the limited number of advanced courses available to the art and design majors. Given the large number of art and design students on campus, there appears to be a relatively small core of art/design historians. Since several curricula appear to lack sufficient art and design history/theory and criticism requirements, a circumstance that may have arisen from a shortage of course offerings, an effective balance between general education offerings and offerings for majors should be sought.

Another area of concern to students in the major programs was that advanced students from other majors seem to have an enrollment advantage in scheduling and are often able to sign up for courses as electives sooner than majors who need for requirements. They reported this delays their progress in the degrees. This was particularly the case in the Integrated Studio Arts program.

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

The university has a complete mission and goal statement that seems appropriate to the institution's historic and contemporary role in the state and nation. The college of Design is currently undergoing a strategic planning process and a draft statement of mission, goals and vision has been developed but not yet approved. Department mission and goals statement are waiting approval of the college statement and therefore, while reviewed in draft form, were not available in final form at the time of the visit. These documents should be submitted as part of the institution's Optional Response. A

complete and accurate listing of current degree offerings should also be completed. At the same time, long range and tactical planning was present in the college recent development of the programs and facilities and also appeared to engage all members of the faculty and stakeholders. Expansion though presents future issues of concern: New degree programs such as the Bachelor of Design need to be supported with sufficient staff and resources, and students provided access to needed equipment and facilities, to insure their success.

There are several additional gaps in the Self-Study that need to be addressed. In addition to the absence of planning documents needed for section III and the need for a complete listing of degrees on the title page, there are also discussions missing in Section I (Sections J, K, L, and M). The curriculum charts provided in the text of the Self-Study and in Section IV. C of the Appendix do not appear to be consistent in some cases with the textual description of the programs. The programs were better represented by the curriculum charts provided prior to the visit at the request of the evaluating team, though some titles still needed clarification and transcripts should be available reflecting the correct titles. These revised charts should be part of the Optional Response. The new Bachelor of Design appears to need attention and greater communication with the College of Human Sciences would likely help bridge issues in meeting NASAD standards in the Apparel, Merchandising, and Design degrees. The Self-Study appeared to be a step in this process. Other than these gaps and inconsistencies, the Self-Study, particularly for an initial application for Membership, seemed complete and appeared overall to accurately portray the current status of the programs.

## **P. Standards Summary**

1. Regarding the Bachelor of Arts in Art and Design (Visual Arts Studies), the degree is represented with several titles in the Self-Study and curriculum charts. Therefore, it is not clear that title is clearly published (NASAD *Handbook 2012-13*, II.I.1.a.).
2. The Bachelor of Design degree appears to be a liberal arts degree, however the title indicates the degree is a professional degree in design. Therefore, it is not that title and content are consistent or that the purposes of the degree are clearly published (NASAD *Handbook 2012-13*, II.I.1.; VII.A, B, and C).
3. Regarding the Bachelor of Industrial Design and the Bachelor of Science in Apparel, Merchandising, and Design, it is not clear how the institution meets standards for history, theory, and criticism content. (NASAD *Handbook 2012-13*, VIII.B.2.).
4. Regarding the Bachelor of Science in Apparel, Merchandising and Design, the Master of Science in Apparel, Merchandising and Design and the Doctor of Philosophy in Apparel Merchandising and Design, it is not clear how the institution is in compliance with NASAD standards regarding degree title and content. Many of the courses listed are optional electives rather than requirements. Therefore, the degree title does not appear to reflect the focus of the studies and could appear misleading as to the qualifications of the recipients. (NASAD *Handbook 2012-13*, VIII.B; IX.D.; XII.B.; XIII.A and C; XV.A, B, and C.; III.I.).

5. Sections J and K were not included in the Self-Study and should be provided or appropriate content indicated in the Self-Study. Without these sections, it is not clear that standards are met in these areas (NASAD *Handbook 2012-13*, II.J, K.)
6. Credit hours and time on task: Course delivery should be reviewed for consistent applications across the programs and for adherence to NASAD standards. Courses in some fields seem to adopt various formulas for credit hour awards. (NASAD *Handbook 2012-13*, Appendix II.C.; III.A.).
7. Strategic planning: Planning at the college and departmental levels does not appear to be in place. While there is evidence of the process being near completion, the department plans are still being developed and were not included in the Self-Study. An approved version is needed. (NASAD *Handbook 2012-13*, II.L.)
8. Regarding the photography studios and the spray booth on the 3<sup>rd</sup> floor, it is not clear how the institution meets standards regarding ventilation (NASAD *Handbook 2012-13*, II.F.1.g.)
9. Regarding the graduate studios at *Design on Main*, the facility does not seem to have been fully realized as a studio for the integrated arts program, for example, ventilation, dust control, lighting, electrical outlets, and work sinks appear to need attention. Spaces for individual students do not appear adequate for the student projects being undertaken. (NASAD *Handbook 2012-13*, II.F.1.)
10. Integrated art studios in printmaking, metals, and fibers are crowded and do not appear to provide adequate space for studio work and safety. (NASAD *Handbook 2012-13*, II.F.1.a. and h.)
11. Studio spaces in Apparel, Merchandising and Design appear to be crowded and heavily scheduled. Because of early closing hours at night, it is not clear that adequate time is available for students who must do out of class work in these facilities. (NASAD *Handbook 2012-13*, II.F.1.).
12. NASAD standards require the provision and maintenance of adequate and safe facilities for studio practices, and access to the studios sufficient to meet credit and time requirements NASAD *Handbook 2012-13*, III.A.1 and 2, B and C.).

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

### **Strengths**

- University history and purpose: The land grant status and extension system provide opportunities for community involvement and support;
- Extensive museum collections in art and apparel design: The University Art Collection and percent for art programs provide an environment supportive of creative expression and research;
- Facilities and access to equipment with well managed IT services in the CoD.
- Collaborative opportunities among colleges and disciplines are supported and sought;
- The commonality of the CoD core provides opportunities for exploration and peer networking, as well as a common base for evaluation and assessment;

- Faculty who are committed to the programs and to doing the best work they can for the programs. New hires in many areas especially in Apparel, Merchandising, and Design, the Bachelor of Design program, and Industrial Design have strengthened existing offerings.
- The reorganization of the College of Design and creation of new art and design departments provides opportunities for program distinction as well as enhanced governance and administration.

### **Specific Programmatic Observations:**

- Graphic Design:
  - The integration of graphic design history into the content of the courses seemed particularly strong.
  - The program in Rome seems especially useful for Graphic Design students.
- Industrial Design:
  - Visual presentation is a particular strength, though typographic aspects were not as strong as illustration and concept.
  - Studio space and organization of the facilities are strengths.
  - The cohort of new faculty is adding programmatic diversity and vision.
- Integrated Studio Arts:
  - Deliberate engagement with each media is developed through sophomore level 7-week courses before students make a choice of concentrations. This facilitated student choice in advanced study and encouraged interdisciplinarity.
  - There appeared to be problem with scheduling by programs, which prevented students from taking classes in multiple subjects. It appeared there were significant overlaps in course scheduling in a short period during the day, limiting student options.
  - The integration of course requirements with other programs on campus is laudable, but causes scheduling difficulties and skill level concerns as elementary education, dance students, and AMD students are required to take additional courses in art and design.
- Integrated Visual Arts:
  - Advisement, recruitment, and program description clarity were all strengths of the program.
- Apparel, Merchandising, and Design
  - New energetic faculty including two endowed chairs are providing new organizational and content skills as well as research approaches.
  - Interesting faculty research that augments interdisciplinarity, meeting university goals.
- Bachelor of Design:
  - The degree's flexibility and interdisciplinary approach to content and practice are positive. The program allows students to transfer into the program and prepare to follow a design focus at the graduate level, or to double major at the undergraduate level. It philosophically fits the mode of the college and campus.
  - The program is growing quickly, which is causing growing pains in regard to budgeting, staffing, reporting, and student access to needed facilities and resources.

- As all faculty appear to be on one-year contracts, long range planning and advising seem difficult.
- It did not appear that any of the advising staff are specifically assigned to working with BDes students, as is the case in all other programs.

### **Recommendations**

- Registration seems to make it difficult for students to enroll in advanced courses in several fields. Course scheduling and access should be reviewed to alleviate congestion;
- Consider ways to initiate formal supervision of gallery;
- Consider formal articulation agreements with regional community colleges; and
- IVA studios, advisement, and program materials should be revised and improved.
- ISA course scheduling and registration of non-majors should be reviewed.
- Enhanced staffing and scheduling in the CoD gallery appears to be needed.

### **Primary Futures Issues**

- Facilities planning for expanded enrollments and program offerings.
- Projected development of new degrees – PhD in Design in particular.
- Projected interdisciplinary program in historic preservation.