Alfred University
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National Association of
Schools of Art and Design
(NASAD)

SELF-STUDY
2017

National Association of Schools of Art and Design

SELF-STUDY
in *Format A*

Presented for consideration by the
NASAD Commission on Accreditation

by

ALFRED UNIVERSITY
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Submitted for Renewal of Plan Approval and Final Approval for Listing

Bachelor of Arts - 4 years: Interdisciplinary Art (Art History and Theory; Performing Arts; Visual Arts)

Bachelor of Fine Arts - 4 years: Art and Design

Bachelor of Fine Arts - 4½ years: Art and Design (minor: Art Education)

Bachelor of Science - 4 years: Art History and Theory

Bachelor of Science - 4½ years: Interdisciplinary Art with Art Education

Master of Fine Arts - 2 years: Ceramic Art; Electronic Integrated Arts; Sculpture/Dimensional Studies

Submitted for Plan Approval

Master of Fine Arts - 2 years: Painting

The data submitted herewith are certified correct to the best of my knowledge and belief.

_____   _____
Date   Gerar Edizel, Interim Dean, School of Art and Design

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Preface

One of the oldest coeducational institutions in the country, Alfred University is a small but complex learning community. Our programs go beyond a liberal arts education with the inclusion of a variety of professional schools where specialized graduate programs, with focused research missions, offer terminal degrees. The New York State College of Ceramics (NYSCC), a state-supported unit of the State University of New York and a College of Alfred University, was established by an act of the New York State legislature 117 years ago for the purpose of advancing both the art and the science of ceramics.

In April 1900, the New York State School of Clayworking and Ceramics was founded in a bill signed by then Governor Theodore Roosevelt. The State of New York law mandated that the curriculum's purpose was "to give scientific, technical, art and practical training …." Under the stewardship of Charles Ferguson Binns, the early degree required forty-five credits of coursework in the sciences. He stated that neither science nor art would be neglected in this new science-technology-art program. In 1932, the New York State School of Clayworking and Ceramics was renamed to the New York State College of Ceramics (NYSCC), still used today. In April 1948, the NYSCC became part of the State University of New York (SUNY). From these beginnings, two internationally-known programs have evolved: materials science and engineering and the full spectrum of art and design.

The art and design program evolved into The School of Art and Design, which together with the Inamori School of Engineering and Scholes Library, form the New York State College of Ceramics at Alfred University. Both Schools advance the NYSCC's mission of education, research, and service to New York State within the context of the university setting. The art and design programs are supported by the Scholes Library, as well as by various administrative departments made necessary either by the specialized disciplines or by the NYSCC's affiliation with SUNY. The campuses of Alfred University and the NYSCC are fully integrated.

The combination of art, engineering and a specialized library has lent continuing strength and distinction to the programs of the NYSCC. The School of Art and Design went beyond Alfred's rich history and international reputation in ceramics with the addition other mediums for teaching and research early in its history. For example, glassmaking was added as early as 1933. John Wood incorporated printmaking and photography to the curriculum in 1954 and 1960, respectively. Harland Snodgrass introduced video art to the curriculum in 1970 and opened the first art program investigating the new medium. Peer Bode, Joseph Scheer and Jessie Shefrin founded the Institute for Electronic Arts in 1997. Steve Edwards and Glenn Zweygardt founded the National Casting Center for glass and metal in 2005. Early in its history, the partnership between art and engineering at the New York State College of Ceramics embraced the use of advanced tools for teaching and research with a high-touch, high-tech approach to creativity that fostered critical thinking and social engagement to influence positive changes in society.

Charles Harder, a former leader of the School of Art and Design, brought John Wood to Alfred because of his "Chicago Bauhaus Design" background. He, along with Bill Parry, initiated the team-taught Foundations Program starting in 1968. This hallmark program has continued to thrive and evolve to this day. The Alfred BFA in Art and Design is interdisciplinary in nature, allowing students to fluidly move across mediums. Students can elect to add a minor in art

education from the College of Professional Studies, extending their studies by one semester. A distinctive BS in Art History and Theory was instituted in 2008 and provides students with the option of academic studies in art alongside the popular minor in Art History at Alfred University. Finally, at the undergraduate level, the College of Liberal Arts and Sciences offers a BA in Interdisciplinary Art with concentrations on Art History/Theory; Performing Arts; Visual Arts; as well as a BS in Interdisciplinary Art with Art Education.

The first Masters in Ceramics was awarded in 1932 in applied Ceramic Art, which became a MFA program in 1954. That same year the undergraduate and graduate programs received accreditation by NASAD. In 1972, a MFA program in glass first became available and was later incorporated into the MFA in sculpture in 1980. The Electronic Integrated Arts MFA accepted it first class in the fall of 1999. A new MFA in Painting program, featuring a year of residency in Dusseldorf, Germany, is expected to accept its first class in Fall 2017.

The School of Art and Design at Alfred University serves as a cultural focal point in rural Western New York. Every year, the School holds dozens of exhibitions, residencies for artists and scholars, and public lectures featuring emerging and established artist in its museum, galleries, and auditoria. The annual Senior Show (the BFA capstone project)—a cherished community event—features the artworks of all graduating seniors and attracts over a thousand visitors to this beautiful part of the state. Finally, The Alfred Ceramic Art Museum opened it doors this past fall (2016) to great acclaim.

List of Acronyms

Below is a list of acronyms commonly used at Alfred University:

ACAM	Alfred Ceramic Art Museum
AH&T	Art History and Theory Major
AU	Alfred University
CAS	Center for Academic Success
CDC	Career Development Center
CLAS	College of Liberal Arts and Sciences
CPS	College of Professional Studies
C&T	Curriculum and Teaching
IART	Interdisciplinary Art Major
IEA	Institute for Electronic Arts
ITS	Information Technology Services
NYSCC	New York State College of Ceramics
P&T	Promotion and Tenure
SoAD	School of Art and Design
SUCF	State University Construction Fund
SUNY	State University of New York
UR	University Relations

A. Purposes of the Institution and Art/Design Unit

This Self-Study document primarily relates to the School of Art and Design (SoAD), which is part of the New York State College of Ceramics (NYSCC), and additionally concerns the Interdisciplinary Art Program in the College of Liberal Arts and Sciences (CLAS) and the Art Education minor in the College of Professional Studies (CPS).

The mission, vision, and goals of the SoAD align with the mission, vision, and values of Alfred University. They are taken into account as guiding principles in decision-making, analysis, policies, practices, and planning in terms of curricular offerings and the allocation of resources. They are reflected in the operational procedures stated in the SoAD Bylaws (see: IV-I-E: SOAD Bylaws.pdf) that align with the Alfred University Faculty Handbook (see: IV-I-E: AU Faculty Handbook.pdf) and determine membership of faculty committees, the functions of officers, their goals and relationships in the SoAD. The mission, vision, and goals have been adopted by the faculty of the SoAD as a whole who abide by their directives. All committees, elected or appointed, as well as the various divisions, are in charge of curricular areas and their leadership function is guided by the principles stated in the mission, vision, and goals.

Alfred University initiated the process of drafting a new strategic plan in January 2015 at a meeting where the faculty and staff of the University met to discuss the main themes, goals and issues relevant to the strategic plan and inform the Strategic Planning Coordination Committee (SPCC). By the end of Spring 2015, the Board of Trustees had given initial approval to the three main themes and related goals defined by the SPCC that continued to be refined (see: IV-I-A: AU Strategic Plan.pdf). Subsequently, the academic and non-academic units of the University initiated the development of their own Strategic Plans in synchrony with the University's overarching Strategic Plan. The SoAD devoted several meetings of the Division Heads and the Faculty to developing its own strategic plan. The SoAD faculty approved the final draft in April 2016 (see: IV-I-A: SoAD Strategic Plan.pdf). The new president of Alfred University, Dr. Mark Zupan and the Board of Trustees, refined and reorganized the themes and goals of the University Strategic Plan and have added to the goals metrics to be achieved. The SoAD will adjust its strategic plan by reorganizing it accordingly. This process will be completed in 2017.

In addition, the College of Liberal Arts and Sciences and the School of Professional Studies also have their own Strategic Plans that work in concert with the overarching AU Strategic Plan (see: IV-I-A: CLAS Strategic Plan.pdf and IV-I-A: CPS Strategic Plan.pdf).
Finally, in response to AU's strategic plan, the Division of Student Affairs Strategic Plan for 2016-2022 has been recently published (see: IV-I-A: SA Strategic Plan.pdf).

The mission, vision, and value statements governing Alfred University, the SoAD, and the CLAS follow.

Alfred University

Vision
Alfred University will be an innovative leader in the delivery of academic excellence and enduring educational value, preparing all students for success in their studies and throughout life.

Mission
The mission of Alfred University is to provide excellent quality and enduring value through academic and co-curricular programming that is both intellectually challenging and practically relevant. We are culturally diverse and student-centered, and aim to serve an ever-changing student population. We seek students with the aspiration and dedication to do well for themselves and for their greater communities. Thus, we prepare our students with the knowledge, skills and life-habits that will enable them to succeed, and to live lives of continuous personal growth and service to others. These outcomes are achieved through a commitment, by the entire AU community, to teaching and research, the pursuit of scientific and technical expertise, artistic creativity, and humanistic learning.

Values
- A learning environment that promotes open exchange of ideas, critical thinking, global awareness, technological literacy, intellectual honesty, and community involvement
- A work environment that promotes open communication, recognition of achievement, and the development of personal potential
- Research and scholarship that advance the frontiers of knowledge, contribute to graduate and undergraduate teaching, and demonstrate creativity in all fields of endeavor
- Diversity in people and cultures, ideas and scholarship
- A campus that is safe, attractive, and promotes health and wellness
- A caring community that respects each individual, fosters intellectual curiosity and growth, promotes and models good citizenship, and encourages enlightened leadership

School of Art and Design

Vision
To engage both traditional and emerging forms, embrace technology and the sensory nature of art making, activate thinking through material in order to provide a unique and multifaceted context for creative explorations and intense academic research in art.

Mission
The School of Art and Design is a community that fosters a comprehensive multi-disciplinary environment for research and practice in the visual arts. The programs focus on developing an individual's skills and intellect through theory, technological innovation and creative investigation.

Goals

- Enhance and articulate the mission and purpose of the School of Art and Design to strengthen awareness of the distinctive character of its programs.
- Develop/Expand/Implement innovative undergraduate and graduate programs that involve students in creative problem solving and academic excellence in order to graduate artists, designers, and scholars who are engaged in the changing roles of art and design in the world.
- Develop and sustain collaborative initiatives and encourage creative relationships among art students and professionals that lead to new knowledge and learning opportunities.
- Develop a comprehensive strategy for supporting creative activity and research.
- Foster an understanding of the role of art as a generative agent within society in order to prepare individual students to be engaged, critical, and productive citizens.

Values

A founding principle of the School of Art and Design is the concept of faculty as professional artists and scholars. In recognition of the student's best interest, the faculty enthusiastically embraces teaching and learning.

- We value commitment to excellence
- We value high touch – high tech "learning environments"
- We value research
- We value diversity
- We value staff support
- We value recruitment/retention

BFA in Art and Design

The School of Art and Design offers a four-year, professional degree program leading to the Bachelor of Fine Arts (BFA) degree in Art and Design. The unique curriculum, which incorporates a specialized approach for each of the academic years of study, is recognized for its innovation in emphasizing disciplinary depth and interdisciplinary opportunities. Students work in state-of-the-art facilities and are provided with individual studios in their senior year.

BS in Art History and Theory

The Bachelor of Science (BS) in Art History and Theory is a professional degree based on a curriculum historically developed in conjunction with the studio BFA and MFA programs at Alfred University. It is designed to encourage students to develop an understanding of artistic developments in the Western and global historical contexts, to provide students with the critical and theoretical tools necessary to pursue careers as art professionals, and to prepare them for the pursuit of graduate studies in the field.

MFA in Ceramic Art

The objective of the Master of Fine Arts degree (MFA) is to prepare individuals for careers in Ceramic Art.

MFA in Electronic Integrated Arts
The objective of the Master of Fine Arts degree (MFA) is to prepare individuals for careers in Electronic Integrated Arts.

MFA in Sculpture/Dimensional Studies
The objective of the Master of Fine Arts degree (MFA) is to prepare individuals for careers in Sculpture/Dimensional Studies (with concentration in glass art or sculpture).

College of Liberal Arts and Sciences

Mission
The College of Liberal Arts and Sciences at Alfred University fosters students' intellectual, creative, and personal development. Our curriculum builds upon the University's history of inclusiveness, commitment to global awareness, and enduring ties to the community. Through a breadth of programs and the depth offered in the majors, students explore and engage with the world, think critically about it, act creatively within it, reflect on their experiences, and share the knowledge they acquire with others. We educate lifelong learners.

Learning Objectives
In the College of Liberal Arts and Sciences at Alfred University, students will …

- Explore human cultures, and the physical and natural world.
    - Recognize and use language and principles appropriate to diverse disciplines.
    - Acquire, analyze and synthesize knowledge in order to ask and evaluate critical questions.
    - Integrate perspectives across disciplines.

    Focused by an engagement with big questions, both contemporary and enduring, this outcome is the foundation of a liberal education.

- Communicate as readers, writers, speakers, listeners, and artists.
    - Articulate and organize ideas in forms appropriate to the disciplines using language, numbers, image, sound, and/or movement.
    - Analyze expression in a variety of forms by recognizing and evaluating the context, purpose, and point of view.
    - Demonstrate an understanding of the audience in any exchange of ideas.
    - Revise and edit work for clarity, consistency, coherence, and creativity.

    Practiced across the curriculum and in co-curricular activities, strong communication skills are crucial to success after graduation.

- Respond to problems and/or opportunities creatively.
    - Demonstrate thinking and reasoning appropriate to both concrete or abstract contexts and challenges, employing multiple tools and cross-disciplinary approaches.

○ Conduct research, construct hypotheses and/or research questions, and draw conclusions that connect new knowledge to existing knowledge.
○ Explore the arts, learning to analyze, critique, and/or practice artistic forms.
○ Engage in both individual and collaborative problem solving.

Exercised critically and creatively across disciplines, intellectual curiosity is emblematic of the life-long learner.

● Practice personal and social awareness through engagement with local and global communities.
○ Develop an awareness of self and your relation to others.
○ Engage with the local community and its history.
○ Develop the linguistic and cultural competence to engage successfully with the global community.
○ Recognize the interconnectedness of the human experience on a global scale.

Founded on the principles of global citizenship, which requires students to connect, integrate, and act, this outcome shapes responsible, productive individuals.

● Apply knowledge and skills across general and specialized studies.
○ Connect intellectual inquiry to the real world through experiential learning.
○ Appraise the depth and breadth of your Alfred University learning experience by reflecting upon the personal and social significance of it.
○ Illustrate your ability to connect multiple ideas that spread across disciplines and activities.

Sculpted throughout a student's college career, an ability to integrate knowledge with practice is essential to the development of educated, engaged individuals. This outcome represents the hallmark of liberal education at Alfred University.

Division of Human Studies: IART Major

The B.A. in Interdisciplinary Art is for the student who wishes to pursue art within the context of the liberal arts and sciences. Students draw from the richness and breadth of academic study while specializing in art. The IART foundation program, team-taught by studio artists and philosophers, integrates intensive studio work with theoretical issues developing students' creative, conceptual, and critical skills. This degree prepares students for a range of careers inside and outside the arts.

The B.S. in Interdisciplinary art combines an art major with an education minor. These students also complete the General Education program in the College of Liberal Arts and Sciences. The degree prepares students to become teachers of art in grades K-12. The "B.S." signals that the degree is oriented toward a particular profession.

College of Professional Studies

Vision

College of Professional Studies will be an innovator in the delivery of the highest quality of academics and professional education, preparing our students for career success and leadership.

Mission

The College of Professional Studies prepares individuals for successful professional careers. Through contemporary and innovative educational opportunities, we inspire future critical thinkers, lifelong learners, and leaders in diverse settings.

Values

- A learning environment that promotes open exchange of ideas, critical thinking, global awareness, technological literacy, intellectual honesty, and community involvement.
- A work environment that promotes open communication, recognition of achievement, and the development of personal potential.
- Research and scholarship that advance the frontiers of knowledge, contribute to graduate and undergraduate teaching, and demonstrate creativity in all fields of endeavor.
- Diversity in people and cultures, ideas and scholarship.
- A campus that is safe, attractive, and promotes health and wellness.
- A caring community that respects each individual, fosters intellectual curiosity and growth, promotes and models good citizenship, and encourages enlightened leadership.
- We value student-centered approaches that cultivate professional success through mentoring, applied research, and practical experience.

Division of Education

Mission

It is the mission of Alfred University's Division of Education to produce graduates who are knowledgeable and skilled teachers, empathetic, caring, and ethical professionals, and lifelong learners.

B. Size and Scope

School of Art and Design

As of March 2017, there are approximately 350 undergraduate students and forty graduate students in the SOAD taught by thirty-three full-time faculty (includes tenured and tenure-track lines). The student/faculty ratio is 11:1. The teaching staff is augmented by approximately fifteen adjunct faculty per semester. Six divisions in the SoAD are responsible for curricular areas in the undergraduate and graduate programs. Additionally, the studio divisions offer courses especially designed for students who are interested in taking an art class but are matriculated in units other than the SoAD. All courses in art history, with the exception of *Issues and Debates in Contemporary Art* (ARTH 211), are open to students at AU.

Each division in the SoAD comprises an adequate number of faculty and staff, is in direct and autonomous control of their divisional budgets (includes operating and material fees), and operates classrooms, studio spaces, and facilities necessary for delivering the curriculum for the BFA in Art and Design, the BA in Interdisciplinary Art, the BS in Art History and Theory, and the three MFA programs (Ceramic Art; Electronic Integrated Arts; Sculpture/Dimensional Studies). All full-time faculty have individual offices on the premises. Opportunities for student and faculty interactions within the SoAD community include faculty office hours, team-teaching, a rotating endowed chair appointment (International Randall Chair), cross-disciplinary guest speakers and artists, individual and group critiques, regularly scheduled art exhibitions and opening events, student club activities and a bi-annual all-SoAD meeting. Below, is a brief overview of the size and scope of the six divisions that comprise the SoAD.

Art History Division
The Art History Division staff includes five full-time faculty and one assistant. It operates in a facility that includes nine classrooms, seven of which are fully equipped and four of which are under the direct control of the Division. The Division controls 4,869 square feet of space, including faculty offices. The Division offers thirty-six semester-long courses and seventeen half-semester block courses per year at the undergraduate and graduate levels. Upper division and advanced courses and seminars account for thirty-five of the thirty-six semester-long courses. The Division is responsible for delivering the curriculum for the art history requirements of the BFA in Art and Design, the BA in Interdisciplinary Art, the BS in Art History and Theory and the three MFA programs.

Ceramic Art Division
The Ceramic Art Division staff includes six full-time faculty, one full-time teaching fellow (Turner Teaching Fellowship), three technicians, and one technician's assistant. The Division operates in facilities that include dedicated and reconfigurable undergraduate and graduate studio teaching spaces totaling 17,305 square feet. Moreover, there are 2,284 square feet dedicated to exhibition and critique spaces. In total the Division controls facilities including faculty offices spread over a total of 36,149 square feet. The division offers sixty-eight semester-long courses of which fifty-eight are advanced courses. Additionally, two half-semester block courses are

offered at the advanced level. Lastly, there is a dedicated classroom for the teaching of beginning studio courses that are exclusively offered for non-majors matriculating in other units of the University.

Expanded Media Division

The Expanded Media Division staff includes seven full-time faculty and three full-time technicians and one technician shared with the Division of Drawing, Painting, and Photography. The Division operates studios for design, sound and video, interactive art, and printmaking. Three adjacent computer labs connected to a digital printing facility also serve as classrooms. The Division controls 23,854 square feet of space, including faculty offices. The division offers fifty-nine semester-long courses of which forty-nine are advanced courses.

Foundations Division

The Foundations Division staff includes three full-time faculty augmented by one faculty from each of the four studio divisions who devote a third of their teaching load to the Foundations program. The Division offers one team-taught course per semester (ART 101 in the fall, ART 102 in the spring) that registers all incoming freshmen and transfer students who need to fulfill the studio Foundations requirement. These two courses are divided into four half-semester blocks over the course of the year and comprise workshops and a once-a-week plenary meeting for visiting artist presentations, group art making and academic advising. Foundations uses reconfigurable studio spaces in Harder Hall (5245 square feet) and the Cohen Studio Building that has two large open floors totaling 6254 square feet.

Drawing, Painting and Photography Division

The Drawing, Painting and Photography Division staff includes five full-time faculty and one technician shared with the Division of Expanded Media. It operates in facilities that include painting studio spaces and photography studio and labs totaling 19,939 square feet, including faculty offices. The division offers thirty semester-long courses of which seventeen are advanced courses. There are two beginning courses offered exclusively for non-majors matriculating in other units of the University.

Sculpture/Dimensional Studies Division

The Sculpture/Dimensional Studies Division staff includes six full-time faculty and three technicians and two technicians' assistants. The Division operates in facilities that include glass blowing and sculpting studio, casting studio, cold working studio and flat glass studio (5198 square feet); Neon Studio, light lab, neon pumping area (1398 square feet); sculpture annex - metal fab shop (2469 square feet); National Casting Center - Foundry (4519 square feet); and a paper studio (1187 square feet). The total space controlled by the Division consists of 21,798 square feet in total. The division offers fifty-four semester-long courses of which forty-five are advanced courses. In addition, one half-semester block course is offered at the advanced level, while there are four beginning courses that are offered exclusively for non-majors matriculating in other units of the University.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

The IART major in the CLAS has two full-time faculty, one studio professor and one art theory professor who is assigned ⅔ time in IART. The third full-time faculty member resigned as of July 2016 and has not been replaced with a full-time, tenure-track position. For the 2016-17 academic year, an adjunct professor will teach one course in the fall term and a full-time Visiting Assistant Professor will teach in the spring semester. Studio courses are offered in the Brick, a building that has five studio spaces plus a computer lab, office space, and storage space. Academic classes are taught in one of the three classrooms in Kanakadea Hall. For the major, faculty offer the four foundation courses (IART 101, 102, 103, 104), with one or two sections as needed based on enrollment, *Senior Seminar* (IART 460), *Senior Individual Projects* (IART 470), *Philosophy of the Arts* (PHIL 283), and at least two art theory courses per year.

College of Professional Studies – Division of Education – Art Education Minor

The Division of Education has five faculty members, three of which are dedicated to teaching Art Education. The Division is housed on the third floor of Myers Hall, a building directly across from Binns-Merrill Hall that is adjacent to Harder Hall, the two main SoAD buildings. The floor contains a spacious Division Office, moderate to large offices for each full-time faculty member, and multiple classrooms, including two dedicated solely to the Education Division. One of the dedicated classrooms is a 12' x 15' conference room that includes a computer connected to a large-screen television for video conferencing and small seminar classes, and the other is a larger 25' x 25' room including work tables, a computer with projector, and a Promethean interactive whiteboard used for classes of up to twenty students. Most technology is updated according to standard AU policy, but pedagogically important updates (such as the Promethean board) are kept current.

For detailed information about the facilities, studios, classrooms and faculty offices, see section I.F, below.
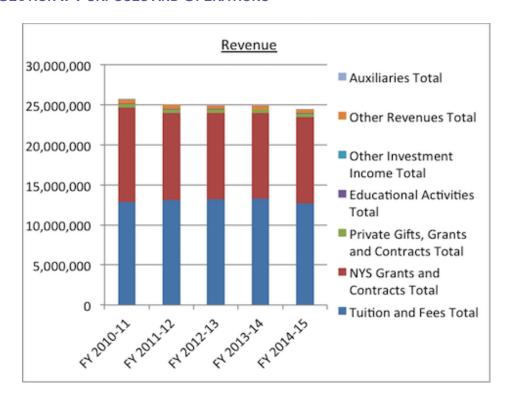
C. Finances

For its finances the SoAD mainly relies on two sources of income: a portion of the direct allocation from the State of NY through SUNY to the NYSCC and revenue from tuition collected by Alfred University. State allocation is expected to remain stable however, tuition revenue has been threatened by recent declines in enrollment (see: IV-I-C: Enrollment History 1996 to 2015.pdf). Early indications in the numbers of applications and deposits appear positive for an anticipated increase in enrollment for 2017. Even before his installment as President of Alfred University, Dr. Mark Zupan began working vigorously toward addressing the issues involving enrollment. Moreover, he began fundraising with the same vigor and formed the Saxon Circle of donors who commit to repeating their gift to the University for five consecutive years. The circle has more than 250 members with the goal to reach 750 in two years time. President Zupan has already raised funds in excess of $2.5 million toward a goal of $5 million to support strategic initiatives. The Campus community is energized by his leadership and confident that his new team of executives will work toward restoring Alfred University to a strong financial position.

1. Sources and reliability of operating income

School of Art and Design

The SoAD, as well as the School of Engineering, is part of the NYSCC, which comprises the statutory portion of Alfred University, the other, private portion of AU is referred to as the non-statutory. The two primary sources of operating income for the NYSCC are tuition, support, and New York state grants and contracts, as illustrated in the table below. The revenue for the NYSCC has declined slightly, largely due to a decrease in tuition revenue for AU. Tuition revenue is driven by enrollment, with heavy dependence on demographics, economy and family ability and willingness to pay, and the discount rate offered by the Office of Admissions and Financial Aid. The New York State allocation has remained consistently flat at $8.1 million over the past five years. The SoAD receives 33% or $2,673,000 of the allocation from the State to the NYSCC. Approximately 28% of the overall SoAD operating budget is supported by the Income Fund (tuition, fees, other revenues). For more on the AU and NYSCC allocation agreement, see: IV-I-C: AU and NYSCC Allocation Agreement.pdf.

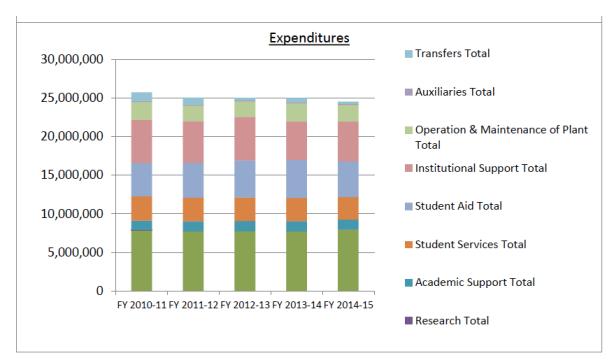Below is a graph that illustrates revenue for the NYSCC as a whole.

For the rest of the academic units of the university, the primary sources of operating income consist of tuition/fees. Therefore, student enrollment is key to sustainability because, overall, the University heavily depends on tuition revenue.

2. Balance of revenue to expenses

School of Art and Design

Alfred University uses a centralized financial management model, but separately tracks the revenue and expenditures of the statutory (NYSCC) portion, where the SoAD resides, and non-statutory portions of the University, which includes the CLAS (IART program) and CPS (Art Education minor). Over the past five years, the NYSCC has operated in a small positive operating position, illustrated in the graph below. For the last four years the surplus has been as follows: FY16 - $422,156; FY15 - $189,570.38; FY14 - $440,728.21; FY13 - $315,527.96. The item marked as "transfers total" is the operating surplus that is maintained in a reserve account, currently accumulated at approximately $1.8 million. The practice of transferring surpluses to the reserve account will continue until the reserve reaches the maximum allowed accumulation amounting to 10% of the annual operating budget or approximately $2.5 million.

Below is a graph illustrating the expenditures for the NYCC as a whole.

Expenditures

For a detailed breakdown of revenues and expenditures within the SoAD, such as benefits, expenditures, faculty and staff salaries, graduate assistant stipends, student work-study (see: IV-I-C: SoAD Revenue - 2006-15.xlsx and IV-I-C: SoAD Expenditures - 2006-2015.xlsx).

While Alfred University accounts for revenues by the SoAD and the NYSCC, each unit does not receive its own revenues. Overall, the University, including the non-statutory Colleges such as CLAS and CPS, ended last year (2015-16) in a positive operating position. That position is challenged in the current fiscal 2016-17 year, and it remains uncertain whether a balanced budget will be sustained.

3. Budget allocations for personnel, space, equipment, and materials

School of Art and Design

The regular budget allocations for personnel, space, equipment, and materials are generally appropriate and sufficient to sustain the programs in SoAD. Budget pressures over the past ten years have required some adjustments, such as delaying the filing of full-time tenure track faculty positions and the hiring of temporary visiting faculty instead.

A budgetary shortfall in 2013 caused the implementation of urgent cuts across the University to achieve savings toward a balanced budget. In the SoAD, two faculty lines, one in the Division of Art History for a non-Western art history tenure-track position and one in the Division of Expanded Media for Graphic Design tenure-track position, were eliminated and two technician positions were reduced from twelve-month contracts to ten-month and nine-month contracts. Moreover, most telephone landlines in the SoAD were eliminated. Operating budgets, including that of the SoAD Dean, were reduced, and the budget allocation of the Institute for Electronic Arts (IEA) was cut by half. The reduction for the entire SoAD totaled $160,000.

SECTION I. PURPOSES AND OPERATIONS

As a result of the cuts, curricular programming has suffered most markedly in art history and design. Officers in Enrollment Management believe that the resulting reduction in the programming in graphic design has had an adverse effect on the numbers of first-time registrants since 2013 because of the desirability of design as area of interest to prospective students. Art history lost a major component in curricular diversity with the loss of course content in the areas of African, Oceanic, and Pre-Columbian Art. The transition from a twelve-month to a nine-month contract in the Wood Shop Technician position caused the Wood Shop to remain closed during the period of Summer Sessions and Ceramic Workshops when it is needed.

The IEA (see Section II: ITEM OPA: Other Programmatic Activities, pp. 210–211, for a detailed description of the IEA's mission and programs) continued operating thanks to income from grants awarded by the New York State Council on the Arts, the National Endowment for the Arts, the Rockefeller Foundation and private sources. Since 2015, the IEA has been receiving $80,000 in revenue from an endowment, The Schein-Joseph Endowment for International Residencies, which in part stabilized its finances and more than offset the loss from the earlier cut.

The reductions in operating budgets have adversely impacted the equipment purchase and maintenance budgets in general, as well as the SoAD Dean's operating budget that pays for the cost of faculty searches, the operations of the student-run Robert C. Turner Gallery, emergency repairs, institutional membership dues, and the cost of the Dean's participation in off-site meetings and conferences.

The six divisions within the SoAD have adapted to the reductions in operating budgets with efficiencies such as the bundling of purchase orders for better bulk rates and savings in shipping costs. The divisional operating funds have remained flat or declined over the last ten years to meet the requirements of budget cuts for savings. The cost of maintenance, repair and replacement of equipment has presented a challenge to all six of the SoAD divisions.

The State University Construction Fund (SUCF) analyzed space usage and concluded that the current space was adequate for the NYSCC based on enrollment, current usage, and programming. This SUCF space study from 2010 informed the development of facility master plan that calls for the phase renovation of Harder Hall (initial study of this master plan is beginning Feb. 2017). Recent and ongoing renovation projects have included the gas and electric kiln exhaust systems (completed in 2013; though it was in essence a quick fix; see Section I – Facilities, pp. 37–38) and construction of the outdoor kiln (completed December 2016). The SUCF provides an annual allocation that can be applied to, or banked for, construction projects. This annual allocation is projected to be approximately $897,000 for the next five years. A portion of the SUCF allocation ($200,000/year) is directed towards critical

maintenance. Each year, the two deans and other directors within the NYSCC identify maintenance needs, which are then prioritized through a collaborative process. For a list of current 2017 SUCF Capital Plan and campus projects, see: IV-I-C:SUCF Capital Plan and Campus Projects 2017.pdf.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

According to the review of the divisional operating activity conducted by the VP of Business and Finance, the allocation to the program of Interdisciplinary Art Major program in the CLAS has been sufficient to support the program (see: IV-I-C: IART Budget - 2015-16.pdf).

College of Professional Studies – Division of Education – Art Education Minor

The budget for the Division of Education where the minor in art education resides covers all teacher education programs, including the major in Early Childhood/Childhood Education, minors in art education and middle/adolescent education, and the MA degree in Literacy Education. The budget for the Division of Education includes resources for support of student teaching, including stipends for mentor teachers who sponsor student teachers, plus a travel budget to support faculty site-visits to supervise student teachers. For the 2015-2016 academic year the secretary position for the Division of Education was held vacant for budget relief, but was restored in 2016-2017; two work-study students also support completing clerical tasks.

4. Procedures for developing the budget for the art/design unit
The budgets for the academic units at AU have been nearly flat for the past ten years, decreasing slightly with the decrease in tuition revenue. Budget projections are based on the previous year's budget, forecasted enrollment for the current year, and the discounted tuition rate. The unit budgets are basically rolled over from year to year. The budget for the fiscal year begins July 1, however unit budgets are not finalized until the end of October, after enrollment figures are finalized. The units function on the assumption that budget figures will approximate the previous year's budget.

For the Division of Education in the CPS, the Dean and the Division Head work together to examine spending patterns and reallocate the non-personnel expenses as needed.

5. Development methods including fundraising procedures and results
Opportunities for development and fundraising include events that engage alumni and the Alfred community. University Relations (UR) has partnered with units in a number of events over the years. Each event is chosen with the individual unit Dean's approval and funded and organized by mutual agreement. Information regarding art shows, talks and happenings are funneled

through UR and communicated to the Alfred Community via the online message boards of the daily Alfred Today and the weekly Alfred E-news.

Partnership opportunities for receptions have occurred at events such as Profile in NYC, National Council on Education for Ceramic Art, Glass Art Association, College Art Association, Southern Graphics International conferences and art happenings on Campus. Some events highlight young alumni that have successfully embarked on a career in art. For example, in October 2016, UR supported an event with the Lexington Glass Works director (an Alfred alumnus) to foster future partnerships.

The Dean communicates with the UR's directors of development to provide updates about the events in the SoAD. In addition, a UR staff member who serves as the art liaison meets with the SoAD Dean on a monthly basis.

Each year, the Deans at AU prepare and submit a "wish list" of fundraising priorities to the Division of UR. Each Division in the SoAD collects from the faculty the needs for upgrades to facilities, equipment purchases, and improvement to programs. Division heads prioritize the lists and submit them to the Dean. The Dean passes along the prioritized list to the UR representative who serves as liaison to the SoAD and discusses the nature of the major items and their usefulness to the program. UR holds these requests for focused projects in a "tool-bag." As a goal, the UR officers try to match potential donors with specific needs based on interest and scale. When a potential donor expresses a passion for a specific area of the University that might have a request kept in this "tool bag," the Major Gift Officer begins the process of negotiating priorities and possible ways to fund a project in that area.

Requests for University-wide fundraising initiatives and priorities are brought through the Dean to the Provost and from the Provost to the Cabinet and then relayed to UR where they are disbursed among the Major Gift Officers as priority fundraising opportunities for the University. University-wide fundraising priorities include: scholarships, travel funds, and experiential learning opportunities for all of the Colleges and Schools.

The Dean of the SoAD is responsible for keeping the UR development liaison officer informed about travel plans and those of the faculty when the travel involves students and meetings with alumni. Relationships with certain alumni can be enhanced with special visits, such as a visit from professor to an alumnus or events with alumni where students are engaged. Likewise, UR expands its database of connections and addresses thanks to the relationships that most of the faculty keep with the alumni. The database is used for inviting alumni to regional events or for scheduling visits with them when UR officers are in the area.

Over the years, the SoAD has received a range of gifts, including sixteen scholarships (see: IV-I-C: SoAD Endowed Funds.pdf) that total approximately $1 million in annual support for the SoAD with a total endowment value $13,309391 (as of 06/30/16). Among the most notable include the Miller Portfolio Scholarship ($172,059) and the Stephen John Hill Memorial Scholarship ($25,506), a financial aid scholarship for an international student. Creativity

Awards are granted to SoAD students every year, such as the D. J. Murphy Memorial Creativity Award ($1,986) and the Louis Mendez Award ($1,699).

The Museum of Ceramic Art was constructed thanks to a gift of $10 million from Dr. Marlin Miller, an alumnus of the NYSCC and trustee of Alfred University.

The University raises funds in support of academic units through the campaign for the Annual Fund. For the 2016 fiscal year, support for the SoAD from the Annual Fund was $407,176. The support from the Annual Fund goes into the income fund, where tuition dollars are captured. It is a budgeted line item. It does not take the place of any support from NYS.

The CLAS is not directly involved with UR fundraising activities and the CPS's Division of Education has no current or recent projects or budget needs targeted for fundraising.

On December 31, 2016 the market value of the endowment of Alfred University was $111,106,625. Spending policy for the endowment is 5% of a 40-quarter rolling average market value. For the current fiscal year the spending in real dollars is approximately $5.3 million.

6. Long-range financial planning, including results
The University has been using an incremental budget model whereby budgets have been planned based on the allocation of previous years. However, the University is currently engaged in comprehensive strategic planning, which will lead to a comprehensive long-range financial plan. The NYSCC has participated in SUNY's long-range planning activities, known as the SUNY Excels Performance Plan. The SoAD, CLAS and the CPS have not done any long-range planning at the program level, although that is changing as the Colleges and Schools are in the process of developing a their own Strategic Plan in conjunction with the AU Strategic Plan. It is expected that budgets will be reconstructed after the AU Strategic Plan is completed.

Despite the lack of a long-range financial plan in the past NY State allocations of $8.1 million have remained largely constant or featured small decreases. It is unlikely in the foreseeable future that the allocation might increase.

The long-range strategic plan calls for increased revenue from new sources. The SoAD is currently engaged in exploring new revenue streams, including: increased summer session offerings, the expansion of the Summer Workshops introduced by the program in Ceramic Art, growth in Allen Term and online offerings, and new Master's programs (including the soon-to-be launched MFA in Painting).

D. Governance and Administration

1. Purposes of the institution and the art/design unit

The Deans who lead the School of Art and Design (BFA in Art and Design; BS in Art History and Theory), the College of Liberal Arts and Sciences (BA in Interdisciplinary Art; BS in Interdisciplinary Art with Art Education minor), and the College of Professional Studies (Art Education Minor and teacher certification) report to the Provost of Alfred University.

The SoAD is part of the NYSCC, a statutory unit of AU that receives public funds and supports Scholes Library and academic programs in the School of Art and Design and the Inamori School of Engineering (see: IV-I-D: NY State Consolidated State Laws.pdf). A Unit Head, who also serves as Vice President for Statutory Affairs, leads the NYSCC and is responsible for the state-owned NYSCC campus, the operations and upkeep of its physical plant; the VP for Statutory Affairs is also the representative of the SUNY Chancellor. The combined position of Unit Head and VP of Statutory Affairs reports to the President of Alfred University on a direct line and to the SUNY Chancellor on a dotted line (see: IV-I-D: NYSCC - Organizational Chart 2016-17.pdf).

Since the departure of the previous Interim Unit Head of the NYSCC, in June 2016, the Provost of Alfred University, Dr. Richard Stephens Jr., has served as the Interim Unit Head and Vice President for Statutory Affairs. The AU Board of Trustees and SUNY approved this interim appointment. The search for a permanent Unit Head will take place after the Dean positions of the Inamori School of Engineering and the School of Art and Design, currently ongoing, have been completed and new deans installed. The faculty are concerned that the Unit Head/VP of Statutory Affairs position has been in interim for an extended period of time. The possibility that the Unit Head position may be combined with one of the Dean positions in the College instead of being a stand-alone position has many faculty concerned because of the fear that assuming the considerable duties of Unit Head will interfere with the full-time obligations of any of the two deanships. (At the end of February 2017, the NYSCC Faculty Council drafted a resolution that will be voted on at the April 19, 2017 NYSCC Faculty meeting).

In relation to the three components of the NYSCC (the School of Art and Design, the statutory programs of the Inamori School of Engineering, and the Scholes Library), the Unit Head plays a supporting role in securing, safeguarding, and expanding the benefits associated with our connection to SUNY and the State of New York (see: IV-I-D: AU and SUNY Governance Agreement.pdf). In academic and administrative matters, the Deans report to the Provost of Alfred University. The academic deans at AU meet regularly with the Provost as the AU Deans' Council to serve as advisory council in academic affairs to the Provost. The Deans meet regularly with the President of AU as members of the Executive Council.

The relationship between the NYSCC and AU is based on a statute whereby the SUNY Board of Trustees entrusts the Alfred University Board of Trustees with the administration of the NYSCC. The deans and directors of the units within the NYSCC meet with the Unit Head regularly to

review matters involving the relation of the NYSCC with SUNY and the funding for projects in capital improvement and maintenance.

At present, an Interim Dean, in the second year of service, heads the SoAD while a search for a permanent dean is underway. After Dean Bellavance announced her decision to leave AU for another appointment, the Provost appointed the Interim Dean in April 2015 following weeks of consultations with members of the faculty. He announced the appointment at a regular meeting of the faculty of the SoAD. The faculty unanimously approved the appointment. Subsequently, the President of AU announced his decision to retire in June 2015. In anticipation of a presidential search that would involve a campus-wide effort, the Provost extended the appointment of the Interim Dean by an additional year. A permanent dean is expected to be installed in time for the 2017-2018 academic year.

2. Educational, artistic, administrative, and financial continuity and stability
The Alfred University Faculty Handbook (see: IV-I-E: AU Faculty Handbook.pdf) clearly states the duties, rights and responsibilities of the faculty in Section 2.0 and Section 5.0. In Section 2.3 of The Alfred University Faculty Handbook states that "the University Faculty shall have the responsibility for the conduct of the educational programs of the University, insofar as these involve matters of concern to all Colleges, Schools, and Libraries of the University."

The administrative and educational policies of the SoAD are developed and maintained within the framework of the University structure. Program policy is established and reviewed at the School level. The division heads meet with the Dean of SoAD typically every other week. The division heads serve as an executive committee and advisory board to the SoAD Dean. School policy is maintained at the division and faculty committee levels. Divisions are responsible for controlling curricular areas in the SoAD and maintaining the related facilities for education and research under the leadership of Division Heads. Curricular changes such as new courses and programs must meet the approval of the Curriculum and Teaching Committee of the SoAD, which is made up of the six division heads.

Alfred University has a shared governance structure where all its units have representation in elected bodies and participate in governance. At the highest level of shared governance, the SoAD has representatives at the Faculty Senate of Alfred University and the NYSCC has representation at the Faculty Senate of SUNY. The SoAD faculty are represented in the NYSCC Faculty Council and elect their representatives to the SoAD Faculty Council. The SoAD faculty participate in College-wide and University-wide faculty committees either by election or appointment. Membership lists to the University-wide committees are maintained at the Provost's office. In the interim role as Unit Head of the College, the Provost also maintains the list of membership to NYSCC committees. The Deans maintain the list of memberships to faculty committees in their respective units (for a current list of committee assignments in the SoAD, see: IV-I-D: SoAD Faculty Committee Assignments 2016-17.pdf). Committees elect chairs from among their members.

For an overview of the financial stability of the institution, see above: Section I.C. - Finances.

3. Show evidence of long-range programmatic planning

The SoAD has completed a Strategic Plan for 2017-2022 in conjunction with the comprehensive Strategic Plan of Alfred University. The SoAD Strategic Plan (see: IV-I-A: SoAD Strategic Plan.pdf) address three broad areas of focus: education (curricular innovation and growth), social justice (diversity and civic engagement), and sustainability (financial stability and growth). The plans are at the final revision stage where goals will be tied to timelines and metrics. As mentioned above in section I.A Purposes of the Institution and Art/Design Unit, the SoAD will adjust its strategic plan by reorganizing it accordingly. This process will be completed in 2017.

4. Primary focus on supporting teaching and learning

The mission, vision and goals of Alfred University introduced in Section I.A, explicitly state education as the primary goal of the institution and the reasons for their existence. The faculty have as their primary goal the education of their students. The staff support the faculty in this mission. The faculty engage in research to remain current in their disciplines. The facilities are maintained and improved upon for the purpose of generating the best possible conditions for education to take place with the delivery of the curriculum.

5. Communication mechanisms

The official mechanism of communication at AU is email; other information is communicated to the Alfred Community via the online message boards of the daily Alfred Today (http://www.alfred.edu/alfred_today) and the weekly Alfred E-news (http://www.alfred.edu/newsletters/?categoryID=1); both arrive in email form as well as being posted on the website.

The entire AU faculty meet twice a semester; the AU Faculty Senate meets twice a month when the University is in session. The AU Faculty Senate is a representative body of the AU Faculty where membership is proportionate to the number of full-time tenure-track or tenured faculty in each unit.

According to the NYSCC Bylaws (see: IV-I-E: SOAD Bylaws.pdf), meetings of the faculty shall be held at least three times each academic year; the NYSCC faculty schedules to meet 3 times in the fall semester and twice in the spring semester. Special meetings of the NYSCC faculty can be called at the discretion of the Unit Head, the Dean of the SoAD or School of Engineering, or the Director of Scholes Library, or when requested by the Faculty Council, or by written petition of 30% of the faculty.

The NYSCC Faculty Council has a base membership of five elected faculty members: two SoAD representatives (at least one of whom is tenured), two School of Engineering representatives (at least one of whom is tenured) and one Scholes Library representative. In addition, an ex officio, non-voting member from the SoAD, the School of Engineering or the Scholes Library serves as a SUNY Senator. The Senator represents the NYSCC Faculty in the Faculty Senate of the State University of New York and attends the SUNY Faculty Senate meetings that take place twice per

semester. The Chair of the NYSCC Faculty Council serves as Campus Governance Leader at the meetings of the SUNY Faculty Senate. The SoAD Faculty Council has a base membership of three tenured faculty elected by the SoAD Faculty from among their ranks.

The SoAD holds all-day faculty retreats in August and January. According to the SoAD Bylaws (see: IV-I-E: SOAD Bylaws.pdf), the SoAD faculty meetings shall be held at least once a month when the University is in session. As a minimum, meetings shall be held at least twice each semester. Typically, faculty meetings take place three times in the fall semester and four times in the spring semester.

There is a structured sequence of events that provides a clear mechanism of communication in the SoAD regarding faculty meetings. Approximately two weeks before the SoAD faculty meeting, the Administrative Assistant to the Dean sends an email to all SoAD faculty (see: IV-I-D: SoAD Call for Reports Announcements and Business.pdf). This email serves as the official Call of Reports and Call for Business Items for Committee Chairs; the official Call for Business Items for division heads; and official Call for Announcements for SoAD faculty. Then, usually two days before the SoAD faculty meeting, the SoAD Dean meets with the six SoAD division heads (the SoAD Bylaws stipulate that the meetings between the Dean and Division heads shall occur within a week of the SoAD faculty meeting). In addition, division heads meet collectively with the SoAD Dean once a month and also once a month individually with the SoAD Dean. Most divisions meet after the division heads have met with the Dean but before the SoAD faculty meeting so that division heads can report back. Previous faculty meeting minutes, committee reports and committee minutes are available to the SoAD faculty through the Learning Management System, Canvas. Special meetings of the Faculty shall be called at the discretion of the Dean, the Division Heads, or by written or oral request of a minimum of 30% of the voting Faculty.

The SoAD also holds an All-School meeting once a semester where faculty, staff, technicians and students come together at the start of the semester. Faculty are introduced to the community, as are the various student-led clubs; event and gallery exhibition announcements are made and sometimes important safety protocols are discussed (e.g., ventilation training requirements; no open container rules as per Occupational Safety and Health Administration and so on).

Each fall, the SoAD Dean holds a meeting for untenured faculty (divisions chairs with untenured faculty also attend these meetings) to discuss the Promotion and Tenure (P&T) process and answer questions. Twice a semester, the SoAD Dean meets with the core administrative assistants of the School (Assistant Dean; Administrative Assistant to the Dean; Administrative Assistant: Graduate Program; and Administrative Assistant: Undergraduate Program). Finally, the Administrative Assistant to the Dean sends a weekly e-mail titled "This Week in the SoAD" that announces all events, lectures, exhibitions for the coming the week. The contents of this email must be submitted two weeks in advance and approved by the Dean's office for publication.

SECTION I. PURPOSES AND OPERATIONS

The College of Liberal Arts and Sciences has procedures stated in the CLAS Bylaws (see: IV-I-E: CLAS Bylaws.pdf) that determine membership of faculty committees and the functions of officers.

6. Executive and other administrators of specialized areas; sufficient time and staff to execute the required administrative and/or teaching duties effectively.
A full-time Administrative Assistant to the Dean and a full-time Assistant Dean support the SoAD Dean's office. One full-time Administrative Assistant for the Graduate Program and one full-time Administrative Assistant for the Undergraduate Program provide clerical support to the respective programs in the main art office. Work-study students are assigned to help with clerical duties as appropriate. Division heads receive one course release per semester that allows them to carry out their administrative responsibilities in leading their respective divisions.

E. Faculty and Staff

1. Qualifications

School of Art and Design

All full-time, tenure-track faculty have completed the highest degree in their appropriate fields or its equivalent in study or other recognized accomplishments. AU policy for qualifications can be found in the Alfred University Faculty Handbook (Section 2.4 Qualifications for Appointment to Academic Rank; see: IV-I-E: AU Faculty Handbook.pdf). The full-time tenured/tenure-track faculty in the Division of Art History all have earned PhDs and the full-time tenured/tenure-track studio faculty all have completed a MFA or a MA graduate degrees (see: IV-I-E: Faculty List - 2016-17.pdf and see: IV-I-E: SoAD Faculty Rank 2016-17.pdf). All tenure-track faculty in the SoAD have Graduate Faculty status, therefore, all Divisions have responsibilities within the MFA program.

All faculty are expected to be active in their respective fields through scholarship and/or professional work and are required to submit an *Annual Report of Faculty Activities* as part of the evaluation process for faculty (for the template, see: IV-I-E: SoAD Faculty Activities Report.pdf). These are included in the Promotion and Tenure (P&T) process. Many of the faculty at the SoAD have significant national and international reputations in the area of study in which they teach with considerable exhibitions and publications. Professional organizations that faculty are currently actively involved in include: American Craft Council National Council on Education for the Ceramic Arts; Fulbright Scholars; Glass Arts Society; Haystack Mountain School of Crafts; International Academy of Ceramics; International Conference on Contemporary Cast Iron Art; Japan Art History Forum; Salem Art Works; and the Southern Graphics Council International.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

All Interdisciplinary Art faculty in the CLAS have earned terminal degrees in their fields; the studio faculty hold MA or MFA degrees and the theory faculty member holds a Ph.D. in philosophy (see: IV-I-E: Faculty List - 2016-17.pdf). Alfred University policy for qualifications for rank can be found in the Alfred University Faculty Handbook (Section 2.4 Qualifications for Appointment to Academic Rank; see: IV-I-E: AU Faculty Handbook.pdf). The faculty are active professionals, continually engaging in research, scholarship, and creative, in addition to contributing to their fields in other professional capacities. Our studio faculty have exhibited and performed nationally and internationally while our academic faculty have peer-reviewed publications and are active in the Middle States Commission on Higher Education. Faculty report on all of their activities through the annual Faculty Activity Report submitted to the Dean of the CLAS (for the template, see: IV-I-E: CLAS Faculty Activities Report.pdf). These are included in the P&T process.

College of Professional Studies – Division of Education – Art Education Minor

There are five core faculty members in the Division of Education. All have terminal degrees in Education (Ph.D. or Ed.D.); however only three faculty teach in the Art Education minor (see: IV-I-E: Faculty List - 2016-17.pdf). There are adjunct faculty (who teach on an as-needed basis) to support the core faculty members. The adjunct faculty members hold MA degrees in education and have substantial experience as educators and school administrators. Faculty report on all of their activities through the annual Faculty Activity Report submitted to the Dean of the College (for the template, see: IV-I-E: CPS Faculty Activities Report.pdf). These are included in the P&T process.

2. Number and distribution

School of Art and Design

The SoAD has thirty-three full-time, tenure-track positions: twelve Full Professors; eleven Associate Professors; eight Assistant Professors; two Endowed Chairs (see: IV-I-E: SOAD Faculty Rank 2016-17). Some of these positions are currently filled with visiting appointments due to departures, retirements, sabbatical replacements, and endowed positions. In addition, four adjuncts assist in teaching *Issues and Debates in Contemporary Art* (ARTH 211) in the fall semesters only; two adjuncts assist in teaching the Foundations program; nine adjuncts teaching across the other divisions. For more, the SoAD organizational chart illustrates the distribution of the faculty across the six divisions, see: IV-I-D: SOAD - Organizational Chart 2016-17.

There has been a loss of two full-time tenure track positions in 2014 due to AU budget cuts: a non-Western position in Art History and a design position in Expanded Media. These have severely impacted the offerings in those two Divisions; this was discussed above (see Section I.C. - Finances).

Faculty classifications are clearly defined in the Alfred University Faculty Handbook; Section 2.3 defines faculty status and section Section 2.4 explains the qualifications for appointment to academic rank (see: IV-I-E: AU Faculty Handbook.pdf).

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

The IART major has had three faculty positions one of which has ⅔ time and a fourth professor who also had ⅔ time in IART. There were two full-time studio art

professors, an art theory position (⅔ time) shared with philosophy, and an art theory position shared with religious studies. The person holding this last position retired in 2013 and has not been replaced. One of the full-time studio professors resigned effective July 2016 to pursue a Ph.D. in performance art. At present, it is unclear when a search for this tenure-track position

will be approved. For the current academic year, an adjunct professor taught the *Senior Seminar* (IART 460) in fall 2016 and there is a full-time Visiting Assistant Professor of Art for the spring 2017 semester. The two permanent faculty members are tenured; one is an associate professor and the other is a full professor (see: IV-I-D: CLAS - Organizational Chart 2016-17.pdf).

The studio professors each teach two courses in our four-course foundation sequence. The art theorist team-teaches these courses with the studio professors. The studio professor alternates teaching the *Senior Seminar* (IART 460) and advanced studio courses. For the past six semesters, one of the studio professors has taught a drawing course for the SoAD.

College of Professional Studies – Division of Education – Art Education minor

The Division of Education has five full-time, tenure track faculty positions, however only three teach for the Art Education minor (see: IV-I-D: CPS - Organizational Chart 2016-17.pdf). The faculty names, ranks and roles are listed in a table (see: IV-I-E: Art Ed Faculty List.pdf).

3. Appointment, evaluation, and advancement
The SoAD, CLAS and the CPS follow clear procedures for appointing, evaluating, and advancing faculty that are outlined in the Alfred University Faculty Handbook: Section 2.5 Appointment, Reappointment, and Resignation; Section 4.0 Tenure: Principles and Policies; Section 5.0 Faculty Responsibilities; Section 6.0-6.5 Evaluation of Faculty; Section 7.0-7.5 Procedures for Tenure and Promotion for Regular Faculty (see: IV-I-E: AU Faculty Handbook.pdf).

The handbook delineates faculty status, qualifications for appointment to rank, types of appointment, as well as procedures and expectations for evaluation, tenure, and advancement of faculty. Tenured track faculty appointments take place after a well-advertised national/international search process involving a job description and search committee who recommends candidates to the administration for appointment. The Alfred University Faculty Handbook also states the conditions and processes for terminating faculty, and mechanism for appeal of tenure decisions. Faculty are evaluated annually until they have earned tenure. Following tenure, faculty are subject to a performance review every five years.

Faculty and staff salaries across the University are low in comparison to similar institutions. Salary compression is a growing concern as competitive salaries must be offered to recruit new faculty at the Assistant Professor-level while the salaries at the levels of associate and full professorships stagnate. Despite the financial constraints that have prevented the University from increasing salaries in a meaningful way for several years, President Zupan approved a fixed base raise of $700, effective January 1, 2017, for faculty and staff across the board. For an overview of the cost of living raises for the last ten years, see: IV-I-E: AU Cost of Living Increases.pdf.

School of Art and Design

In addition to the above, the SoAD also follows clear procedures for appointing, evaluating, and advancing art/design faculty that are outlined on pages 8-19 in the *Bylaws of the SoAD* (see: IV-I-E: SOAD Bylaws.pdf).

All faculty are evaluated annually with special attention given to untenured faculty with an annual written progress report with a more extensive evaluation taking place at the third and fifth years. Promotion from Assistant to Associate Professor usually takes place at the time tenure is granted after the fifth year. Tenured faculty have extensive evaluations every fifth year after being granted tenured status. Faculty are evaluated on the quality of teaching, scholarship/creative work/research, advising and service.

The SoAD Promotion and Tenure (P&T) Committee comprises five members who each serve a minimum of a staggered two-year term, with a possible third year if needed for reasons of continuity on the Committee. The SoAD faculty elect a total of three members that consists of two studio Faculty and one art history Faculty). The additional members are drawn from the other branches of the NYSCC, with at least one member from the School of Engineering. The Chair of the division presents the faculty member to the P&T Committee. That committee and the SoAD Dean make independent recommendations to the Provost and President.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

The CLAS P&T Committee is composed of three faculty members. It has been the practice of the College to elect one member from the social sciences, one from the natural sciences, and a third from the humanities and arts. All tenured members of a division contribute to the evaluation of the faculty member. The Chair of the division presents the faculty member to the P&T Committee. That committee and the CLAS Dean make independent recommendations to the Provost and President.

College of Professional Studies – Division of Education – Art Education Minor

The College of Professional Studies operates two P&T Subcommittees; one for the School of Business and one for the Programs in Education and Human Services, which includes the Division of Education. The Education and Human Services Subcommittee is composed of four members: two from the Education, Counseling and School Psychology programs, one from the School of Business, and one at-large member from outside of the College of Professional Studies. The Division Chair provides a written evaluation of each tenure-track faculty member, and each faculty member being considered for promotion or five-year review. This evaluation is presented to the faculty member to the P&T Subcommittee and submitted to the Dean. The P&T

Subcommittee and the CPS Dean make independent recommendations to the Provost and President.

4. Loads

The Alfred University Faculty Handbook states in Section 5.0: "Regular full-time faculty members are expected to carry a teaching load of twelve credit hours per semester. Credit hour equivalents for laboratory and studio classes will be calculated on a two contact hours per one credit hour basis. Reductions in teaching load may be considered where special research, supervision, professional, or administrative responsibilities exist. Thesis supervision is an integral part of graduate programs and some undergraduate programs. At the graduate and undergraduate level the equivalent teaching load shall be determined by the Chair [Division Head] based on the size and complexity of the work being carried out" (see: IV-I-E: AU Faculty Handbook.pdf).

School of Art and Design

Division Heads receive one course release per semester for their service in that role and compensated currently with $2000, as stipulated in a yearly contract. When appropriate, faculty release time may be granted with approval of the Dean and Provost.

The faculty in the SoAD teach three consecutive days of the week. This may be Monday through Wednesday or Wednesday through Friday; this schedule allows for two consecutive days for faculty to continue developing their professional and artistic practice. Wednesday is the designated day when the whole School is present so that meetings and committee work can take place. Because studio courses require meetings in extended blocks, the course schedule of the SoAD is exempt from the AU grid for scheduling courses (see: IV-I-E: AU Grid Schedule.pdf); however, the beginning and ending times for studio courses coincide with the beginning and ending times determined by the grid. This allows students in the SoAD to schedule academic courses to fulfill their humanities requirements and register for academic electives. Faculty are required to hold office hours available each week.

There is widespread consent and concern that the service and administrative loads (committee work) have increased considerably for SoAD faculty. Division Heads argue that support from division secretaries would increase their efficiency and help manage their growing workload. The SoAD has no divisional secretaries but only two dedicated to the undergraduate and graduate programs respectively.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

Faculty in the CLAS follow the AU grid for scheduling courses (see: IV-I-E: AU Grid Schedule.pdf). Most faculty teach four days a week with one research/studio day. Faculty are required to have four office hours available each week. CLAS division chairs receive one course release each semester and compensated currently with $1000, as stipulated in a yearly contract.

College of Professional Studies – Division of Education – Art Education Minor

The New York State Department of Education has set a maximum teaching load of twelve credits per semester for faculty members providing undergraduate instruction, nine credits per semester for graduate instruction, and twenty-one credits across two semesters for a mixed load. The Division of Education follows these guidelines. The Chair of the Division of Education receives appropriate release time (one course per semester) to allow time for administrative duties and compensated currently with $1000, as stipulated in a yearly contract.

5. Student/faculty ratio

School of Art and Design

The School's Freshman Foundations course is unique in that it is team-taught by a group of three core faculty from the Division of Foundations, four studio faculty, two Adjuncts and some Grad Assistants.

The class sizes for the next three years of the undergraduate program for the BFA in Art and Design are determined by the complexity of each area in regards to space, equipment, safety and complexity of the class, studio or seminar. Class size is determined by each of the six divisions of the SoAD in order to have the most effective courses in available space while supporting the diversity of the curriculum. This varies by media depending on the complexity and availability of each Division's equipment/technology in studio spaces, complexity of courses and safety policies. Most studios have limits of twelve to fifteen at the advanced levels with a few sophomore classes having limits of eighteen.

Art history courses classes have limits of twenty for 100-level and 300-level classes. The Sophomore course, *Issues and Debates in Contemporary Art* (ARTH 211), has the entire second year class enrolled in one large lecture hall class that also breaks down into separate discussion groups capped at ten to twelve (depending on enrollment) and taught by adjunct faculty. The 400-level and 500-level advanced art history seminars are capped at twelve, whereas, the *First Year Graduate Seminar* (ARTH 660), which serves all first-year graduates students in the three MFA programs (Ceramic Art; Electronic Integrated Arts; and Sculpture/Dimensional Studies), is typically about eighteen (depending on enrollment).

For the 2015-2016 academic year, the faculty-student faculty was 12.5:1 (to view the ratios for the previous five years, see: IV-I-E: SoAD Faculty Student Ratios 2010-16.pdf).

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

IART foundation courses have an enrollment cap of eighteen students who are taught by one and half faculty members. Academic courses that also fulfill CLAS General Education requirements

typically have an enrollment of thirty-five students. Upper level courses, such as advanced art theory courses and the *Senior Seminar* (IART 460), have a limit of eighteen students but typically enroll closer to eight to twelve students.

College of Professional Studies – Division of Education – Art Education Minor

Education courses have enrollments caps of twenty-five to thirty students. The student-faculty ratio is approximately 12:1.

6. Graduate teaching assistants

School of Art and Design

Each MFA student in the SoAD is assigned a graduate teaching internship or a graduate teaching assistantships to work with faculty for a specific class. Graduate students that are assigned teaching assistantships are involved in the following pedagogical aspects: course preparation; project planning; delivery of information; demonstrations; critiques; and evaluations. The faculty works closely with mentoring individual graduate students while they develop experience as educators.

Graduate students may have the opportunity to teach beginning studio courses as instructors of record when these classes are offered. Courses qualified as "beginning" in their titles, including: *Beginning Drawing* (ART 111); *Beginning Sculpture* (ART 121); *Beginning Glass Studio* (ARTH 122); *Beginning Black and White Photography* (ARTH 133); *Beginning Ceramics* (ART 151); and *Beginning Printmaking* (ART 161), are available only to students not matriculated in the SoAD.

Other graduate internships may involve building practical skills such as kiln and equipment construction, overseeing exhibiting areas such as the Smart wall area or requiring students to learn the operations and scheduling of the facility and equipment. A graduate internship can also partner a graduate student with the division head or various faculty members to facilitate in the oversight of projects such as publications, blogs/social media and exhibitions.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

Not applicable.

College of Professional Studies – Division of Education – Art Education Minor

Graduate students from the Counseling or School Psychology programs may be assigned to the Division of Education for their assistantship. These grad assistants do not teach, but provide office and faculty support.

7. Faculty development

Alfred University

An annual grant for summer research, Alfred University International Fellowships for Faculty Development, provides up to $5,000 for one to two AU faculty members (University-wide) through a competitive application process (see: IV-I-E: IFFD Application 2016-17.pdf). Over the years, many SoAD faculty have been recipients (for a chart, see: IV-I-E: IFFD Recipients 2002-17.pdf).

Funding can also be applied for through the Provost office for Bernstein Funds for Student and Faculty Development (see: IV-I-E: Bernstein Funds Application - 2016-17.pdf). Students and faculty are encouraged to apply to Professional Developments through their Dean's Office for matching funds. The Bernstein funds primarily fund student and faculty for academic projects; priority order for funding is the following:

1. Student travel with a faculty member to present at an academic event
2. Student travel to present at an academic event
3. Student travel with faculty as part of a course
4. Faculty travel to present at an academic event
5. Student or faculty travel to attend an academic event

Finally, AU Faculty can apply for a sabbatical after seven years of service; they receive full salary for a one-semester sabbatical and half of their salary for a full year sabbatical (see: IV-I-E: AU Sabbatical Leave Policy.pdf).

School of Art and Design

Professional development funds are available from a number of sources, primarily for assisting in travel. In the SoAD, faculty and students can apply for funding through the Dean's office for Professional Development Funds from the Miller Endowment for the Arts. For the 2016-17AY, faculty can apply one time for Professional Development Funds up to $500 and students one time for $100 (see: IV-I-E: SoAD Request for Professional Development Funds for faculty - 2016-17.pdf).

On the SoAD divisional level, faculty are offered support for travel to conferences, exhibitions and the like; funding amounts are decided by the six individual divisions, based on their operating budget.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

CLAS faculty can apply for faculty development or curricular support funds through the Dean's office (see: IV-I-E: CLAS Faculty Development Grant Application - 2016.pdf).

College of Professional Studies – Division of Education – Art Education Minor

Faculty members in the Division of Education are each allotted a minimum of $700 per year to support travel to professional conferences and workshops. Professional development in the area of instructional technologies is available through a rotating set of workshop offerings. Similarly, professional development in student management and outcomes assessment are provided through campus workshops offered by the Division of Student Affairs and the Provost's Office.

8. Support staff

School of Art and Design

The SoAD employs a significant number of technical support staff to maintain and run its facilities. There are eleven full-time and four part-time studio technicians/assistants assigned to four of the studio divisions and are supervised by their respective Division Heads.

There is a designated director for Cohen Gallery and another for the Fosdick-Nelson Gallery. At present, there is only one part-time Gallery Registrar/Preparator that serves the three galleries of the SoAD: the Fosdick-Nelson Gallery, the Cohen Art Center and Gallery, and the Robert C. Turner Gallery. This is grossly inadequate, as this position not only functions as the registrar and preparator for the three galleries, but also mentors and trains student-interns for installations and de-installations. The current SoAD Dean is trying to secure funds to make this position full-time.

Four full-time employees make up the core administrative staff, including: an Assistant Dean; Administrative Assistant to the Dean; Administrative Assistant: Graduate Program; and Administrative Assistant: Undergraduate Program. Student workers and Graduate Assistants also support the Divisions and programs. The SoAD administers all of the above positions (see: IV-I-D: SOAD - Organizational Chart 2016-17.pdf).

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

The Division of Human Studies (history, philosophy, religious studies, and Interdisciplinary Art) has a full-time secretary. We have no studio technicians. To help support the studio operation, we hire two student workers—a computer lab technician and studio assistant—for five hours each per week.

College of Professional Studies – Division of Education – Art Education Minor

Normally, the Division of Education is staffed by a full-time full-year secretary and is assisted by two work-study student workers.

F. Facilities, Equipment, Health, and Safety

The School of Art and Design is spread across nine different buildings across the Alfred University campus, which houses exhibition spaces, administrative offices, studios, and classrooms for undergraduate and graduate students, faculty, and staff use. The SoAD supports space and equipment for six divisions: Art History; Ceramic Art; Drawing, Painting and Photography; Expanded Media; Foundations; and Sculpture/Dimensional Studies. The classrooms and studios within each division feature state-of-the-art facilities with new technology and upgrades occurring as needed. For an overview of the SoAD buildings' floor plans, which are color-coded by division, see: IV-I-F: NYSCC Building Maps.pdf.

Distinguished galleries and facilities that include the Samuel R. Scholes Library, the Institute for Electronic Arts, the Alfred Ceramic Art Museum, the Fosdick-Nelson Gallery, the Cohen Art Center and Gallery, the Robert C. Turner Gallery, the National Casting Center and the Paul Vickers Gardner Glass Center support the School's programs.

Both AU and the SoAD have recently undergone impressive facility improvements. In October 2016, the University officially opened the new Alfred Ceramic Art Museum, a cutting-edge new building that houses a collection of over 8,000 ceramic objects, as well as providing a large exhibition space, administrative offices and a seminar room. The construction of a new outdoor kiln facility is complete and the building of five new kilns housed within are nearing completion (at present two already have their smokestacks). It is projected to open in Summer 2017 for student and faculty use. The Division of Art History has recently renovated a new seminar classroom (Harder Hall 220A) and the Division of Drawing, Painting and Photography added a new digital photo lab with new computers, scanners, and printers for student use. These new facilities directly impact students and faculty as spaces for pedagogical and creative use.

Facility challenges are mostly budget related; more funding is needed for regular updates and maintenance. Some divisions voice concern about limited space for classrooms, storage, and faculty use. The Division of Expanded Media has drawn attention to a concern about limited electrical supply to run the computer labs, printing and other equipment. The Director of the NYSCC Physical Plant is aware of the issue and developing a plan to address it this year.

The state of the SoAD facilities is simultaneously exciting and constrained, with improvements happening in some areas, and challenges remaining in others. Many of these maintenance and space issues are cataloged, reviewed and prioritized for the use of State University Construction Funds (SUCF) for future projects.

In the College of Liberal Arts and Sciences, the Interdisciplinary Art program has had major maintenance difficulties in their art studios, including leaky pipes and areas of a collapsed ceiling; these issues remain unresolved as of March 2017.

Below is a detailed overview of the facilities in the School of Art and Design, College of Liberal Arts and Sciences (IART program) and the College of Professional Studies (Art Education

minor). A detailed list of equipment supplies for each of the six SoAD divisions is located in the MDP (IV-I-F: Equipment).

School of Art and Design

Art History Division
A. Facilities
The Division of Art History has facilities that are in two areas: classroom space and professor offices. Each classroom area—either for a seminar class or regular lecture-based teaching—has the essential equipment and technology to support both undergraduate and graduate study. This includes: computers (often laptops operated by individual faculty members), digital projectors, screens, and seating areas (See the detailed equipment list concerning specific rooms: IV-I-F: Equipment - Art History.pdf).

Faculty expertise and undergraduate curricular offerings cover an extensive range of methodologies and time periods in art history. There are a total of two seminar rooms and two regular classrooms in Harder Hall (the central building for SoAD). The large student body numbers of SoAD and the rigorous requirement of several mandatory courses for students in the BFA in Art and Design, BS in Art History and Theory, BA in IART, and the three MFA programs requires the regular use of other areas on campus, namely: the Scholes Library classroom, the Binns-Merrill classroom shared by SoAD and SoE (#106, commonly referred to as Room C), the Nevins Theater in the Powell Campus Student Center, and two rooms in Herrick Library (see below).

Classrooms are scaled to support either seminar enrollment (of twelve students) or lecture-based courses (of twenty students maximum). Office spaces allow for individual consultation with students. Faculty offices are located both in Harder Hall and Binns-Merrill Hall. Faculty offices are generally adequate; although Harder Hall 285 is adjacent to an outdoor area where smokers often defy the ban and Binns-Merrill Hall 145 is quite small to meet more than two students at a time.

Except during classroom use (with faculty present), teaching areas are locked to secure equipment. Storage is generally not an issue. Most equipment and technology is stored in the teaching areas; all individual faculty laptops are purchased on their behalf by the Art History Division and are housed in their offices. Facilities are generally conducive to learning although they are in need of cosmetic face-lift and regular technological updates (e.g., laptops for faculty members and for classrooms, software updates, projectors and so on) that significantly strain the Division's budget.

Art History facilities within the SoAD with use and square footage:
- Harder Hall 220 A art history class space 370 sq. ft.: (being assembled in Fall/Winter 2016)
  Curricular use: Seminar room (400- and 500-level seminars)

- Harder Hall 220 B art history class space 573 sq. ft.
  Curricular use: General course and Seminar room (100-, 200-, 300-, 400-, and 500-level classes)
- Harder Hall 424 classroom 585 sq. ft. (100-, 300-, 400-, and 500-level classes)
  Curricular use: General course room
- Harder Hall 434 classroom 415 sq. ft. (2, 4, and 500-level)
  Curricular use: Small discussion course and Seminar room

Total square footage: 1,943

Faculty Offices:
- Binn-Merrill Hall 145 faculty office 130 sq. ft.
  file cabinet, desk and chairs, computer and printer
- Binn-Merrill Hall B30 faculty office 273 sq. ft.
  Three tables, file cabinets, 6 (4 folding) chairs, computer and printer
- Harder Hall 285 faculty office 171 sq. ft.
  file cabinet, desk and chairs, computer and printer
- Harder Hall 428A faculty office 267 sq. ft.
  Lockable file cabinet, desk and chairs, computer and printer
- Harder Hall 428B faculty office 251 sq. ft.
  file cabinet, desk and 2 chairs, computer and printer
- Harder Hall 432 faculty office 265 sq. ft.
  file cabinet, desk and 2 chairs, computer and printer

Total square footage: 1,357

Miscellaneous
- Harder Hall 426 storage 59 sq. ft.

Outside the SoAD:
- Scholes Library 221 516 sq. ft. (100-, 300-, 400-, and 500-level classes)
  Curricular use: General course and Seminar room
- Binns-Merrill Hall 106 (Room C) 1,192 sq. ft. (100-, 300-, 400-, and 500-level classes)
  Curricular use: General course room
- Nevins Theater (sq. ft. unknown) surround-sound facility for *Issues and Debates in Contemporary Art* (ARTH 211)
- Herrick Library 106, 206 sq. ft.—seminar room
  Curricular use: Discussion room
- Herrick Library 202, 391 sq. ft.—conference room for *Issues and Debates in Contemporary Art* (ARTH 211)
  Curricular use: Discussion room

Total square footage: 2,305

B. Equipment (see: IV-I-F: Equipment - Art History.pdf).

C. Budget

The Division of Art History has an annual operating budget of approximately $11,000 per academic year. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year. The yearly operating budget is insufficient to replace equipment at regular intervals as best practice standards require. The main challenge for the Division is the updating of computers (including faculty laptops that are regularly used in teaching); the upgrading of digital technology (projectors and sound equipment) is also problematic. Air circulation in Harder 220B is challenging, temperatures in Scholes 221 often fluctuate significantly, and the sound system in Binns-Merrill 106 is antiquated. Furthermore, internet access in Harder Hall is often curtailed or very slow.

Art History has a small, yet growing BS in Art History and Theory program. Further, the Division is an integral program to the studio programs at both the undergraduate and graduate levels. To remain viable, the Division needs to increase annual funding to support its five full-time faculty members in terms of classroom technology.

D. Health and Safety

Most teaching areas—classrooms and seminar spaces—that are under the direct control of the Division are all stocked with first-aid kits.

Ventilation in teaching areas is adequate, although there are regular complaints about the air quality in Harder Hall 220B.

All classrooms are wheelchair accessible—Harder Hall 242, which has stadium style seating means that handicapped students need to move into the front row.

The University health center is on campus and accessible to students.

Ceramic Art Division

A. Facilities

The facilities for the Division of Ceramic Art encompass studio/classroom space, equipment, and technology in support of undergraduate and graduate research. Faculty expertise and undergraduate curricular offerings cover an extensive range of methodologies, materials, and processes in ceramic art including: functional pottery; vessel making; ceramic sculpture and installation; tile; mold making; 3D design and rapid prototyping; clay and glaze formulation; kiln design and construction, as well as a rotating menu of special topic classes in ceramic art. A central kiln room houses an array of electric and gas-fired kilns; an outdoor kiln facility houses atmospheric kilns for gas, wood, soda, salt and raku firings. Sixteen graduate students in the Division of Ceramic Art are provided individual studio space and have twenty-four hour access to studio facilities. A classroom/studio for two sections of *Beginning Ceramics* (ART 151) is available only for students not matriculated in the SoAD.

An open floor plan for undergraduate sophomore and junior classes can be adjusted to account for variable student enrollments. Moreover, enrollments held at twelve to fifteen students per

class afford each student with individual wheel stations or table spaces within assigned studios. Additionally, each student has access to communal spaces in adjoining facilities for plaster mold making and slip casting, ram pressing, clay mixing, glaze formulation and glaze application. A compact room for 3-D prototyping and Computer Numerical Control (CNC) milling is available in Harder Hall. Additional facilities for digital fabrication shared with engineering are housed in McMahon Hall.

The senior studio area can accommodate on average thirty-four seniors per semester with small individual studio spaces. Several exhibition/critique spaces (Rhoades Room, Flex Space, Island, New Deal) are contiguous to senior spaces and available to undergraduates and grad students in Ceramic Art.

Division of Ceramic Art, studio space, classroom, office space and facilities in Ceramic Art with square footage:

Graduate studios	4174
Undergraduate studios	8493
Senior studios	4638
Liberal Arts classroom	623
Exhibition/critique spaces	1661
Plaster	720
Raw Materials	906
Wet Glaze	665
Blast/Photo/CNC/Shelf	510
Kiln Room	3615
Outdoor Kilns/wood/salt	3120
Faculty offices + TTF	2061
Tech Spec Offices (5rms)	791
Tech storage	1172
Grinding room	~3000
Total square footage:	36,149

Facility challenges:
Storage for instructional equipment is at a premium. Some storage happens in overcrowded faculty offices and some in the tech spec storage rooms. Raw material storage facility in Binns Merrill hall—the grinding room—is maxed out. Recently the Division of Ceramic Art lost access to an off-campus long-term storage facility that housed donated materials stored. Additionally, the Division lost 800 square feet of storage for kiln brick to new construction housing Harder Hall gas metering.

Faculty offices are inadequate and small. They functions as space to meet students, storage for instructional tools and material, while they simultaneously operate as faculty studios. Budgets for replacing key equipment such as computers and printers for all faculty offices are strained.

Facilities are generally conducive to learning although they are in need of cosmetic face-lift. Grad studios have been partially renovated recently.

B. Equipment (see: IV-I-F: Equipment - Ceramic Art.pdf).

C. Budget
The Division of Ceramic Art has an annual operating budget of approximately $30,000 per academic year. Facilities budgets are drawn from this operating budget. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year.

The facility and equipment in the Division of Ceramic Art has a total net worth of over $1 million. The yearly operating budget is insufficient to replace equipment at regular intervals as best practice standards require.

As a highly rated, nationally ranked program in ceramic art, equipment, facilities, and spaces require constant updating to maintain currency and competitive stature. To remain current, upper level research in the BFA and MFA programs, necessitate the need for state of the art Kiln facilities; updated 3-D rapid prototyping and CNC milling technologies and software; continual ceramic raw material research and sourcing by our technicians; and continual maintenance on clay and glaze mixing equipment. Recent updates include: a computer automated Baily Gas kiln, A Shop Bot CNC mill and a Maker Bot printer.

D. Safety
Safety protocols for proper raw material handling and labeling, waste stream management, and equipment use are in place in the Division of Ceramic Art. Respirator training and pulmonary fit tests are available each semester through AU's Environmental Health and Safety Office; training sessions and certifications by ceramic art technical specialists begin in sophomore studios. New students are trained and certified on equipment use in the clay mixing/grinding room facility; material handling and waste stream management protocols are emphasized in the glaze labs; kiln loading and firing procedures are reviewed in the kiln room. Relative signage appears in key locations throughout the facility. Material Safety Data Sheets (MSDS) for all raw materials in ceramic art are available on file in the grinding room/clay store.

Ventilation in the plaster lab is nonexistent (see below: safety challenges), while ventilation in the raw mats lab is minimal but functional at off peak usage, but inadequate for peak usage moments. Ventilation in the kiln room is functional but at times in peak usage is strained.

Studios and classrooms in Ceramic Art are wheelchair accessible; hallways are clearly marked with yellow lines are maintained for adequate passage. Throughout the semester studios are accessible to BFA students from 7am till midnight with continued access until 2am; twenty-four hour access is afforded to seniors before their culminating BFA exhibitions. MFA students have twenty-four hour access. Studios are patrolled regularly by Public Safety Officers. Regular

inspections by AU's Environmental Health and Safety Office and NYS Fire Marshal inspections take place every semester.

Safety challenges:
The Division would like to re-initiate and carry out plans for installing a comprehensive glaze lab and plaster lab ventilation system. Plans for this system were postponed in 2013 due to complications arising with the vendor. Consequently, a portable ventilation unit was installed in the glaze lab as a stopgap measure. The unit is adequate for the space but not optimal and limited for use by one or two users at a time. The plaster lab has one inadequate ceiling vent. Design and installation of a comprehensive ventilation system is a priority for our physical plant manager who is confident that this project will be renewed and completed within the next two to four years. Note that in 2016, AU's Environmental Health and Safety Office conducted a certified industrial hygiene indoor air quality report prepared by Can-Am Environmental Safety, Inc. This report tested for respirable dust and crystalline silica; the levels of dust and silica were under the OSHA permissible levels (see: IV-I-F: SoAD Air Tests 2016.pdf and SoAD Air Sampling Report 2016.pdf).

Drawing, Painting and Photography
A. Facilities
The majority of the Drawing, Painting and Photography Division's studios and classrooms are housed in Harder Hall, there are two painting and drawing classrooms located in Binns-Merill Hall. The classroom and studio spaces support a range of undergraduate research, including: drawing; oil and water-based painting; mixed media; and digital and darkroom photography. Classrooms provide communal space for creating and viewing work. The Division also has a separate computer lab and lighting studio for photography students. Seniors have access to semi-private cubicle spaces in the Harder Hall studios.

Drawing and Painting areas with square footage:

HH228A	112
HH230	1404
HH231	1440
HH231A	64
HH233	2393
HH234	237
HH234A	788
HH236	843
HH239	750
HH240A	696
HH260	161
HH261A	183
HH265	223
Binns B39	673
Binns 134	2618

SECTION I. PURPOSES AND OPERATIONS

Total Square Footage 12,829

Photography areas with square footage:

240	324
240B	67
259	161
261	797
262	122
263	220
264	123
266	594
267	648
268	78
268A	594
268C	227
269	330
271	72
271A	113
273	483
274	159
275	97
276	456
278	341
280	337
282	450
283	174
283A	43
283B	26
283C	74

Total Square Footage 7,110

B. Equipment (see: IV-I-F: Equipment - DPP.pdf).

C. Budget
The annual operating budget for the Division of Drawing, Painting and Photography is $10,865. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year. The funds for the digital lab computer leases come out of a separate budget that is controlled by the SoAD Dean's office.

D. Safety
Drawing and painting studios have hazardous waste collection bins for collecting solvent soaked rags and solvent collection and recycling bins.
Photography studios have eyewash stations
All studios have first aid kits and fire extinguishers and proper ventilation.

Students must sign health and safety contracts at the start of each course that outline specific health and safety concerns. To view the safety guidelines and safety maps, see Section IV-I-F:
- Painting_safety_guidelines.pdf
- Drawing_safety_guidelines.pdf
- Photo_safety_guidelines.pdf
- Painting_safety_map_HH.pdf
- Painting_safety_map_BM.pdf
- Photo_safety_map.pdf

Expanded Media Division

A. Facilities

The Expanded Media facilities house equipment and workspaces for five different areas of study within the Division: print media; graphic design; interactive media; sonic art; and video. Each studio and classroom includes state-of-the-art digital and traditional equipment for undergraduate and graduate research.

Studios for Print Media
Harder Hall - 3rd Floor — John Wood Studios square footage:

HH 350	382	Hallway – John Wood Show Space (exhibition space)
HH 351	545	Critique Room
HH 351A	148	Print Collection Storage
HH 352	336	Litho Stones and Litho Processing Area
HH 352A	252	Acid Room for Etching
HH 352B	112	Silkscreen Exposing Room
HH 353	938	General Work Area
HH 357	129	Material Storage
HH 358	156	Faculty Office
HH 359	157	Faculty Office
HH 360	161	Faculty Office
HH 370	3091	Main Press Room
HH 370B	172	Network Room
HH 371	175	Faculty Office
HH 372	102	Supply Storage Room
HH 373	469	Silkscreen Room
HH 373A	92	Silkscreen Washout Room

Total Square Footage 7,417

Computer Studios
Harder Hall 5th Floor — John Wood Studios square footage:

HH 501	416	Technician Office and Equipment Repair
HH 502	537	Large Format Printing Room

HH 505	255	Staff Break Room
HH 506	215	Faculty Office
HH 508A	603	Hallway used for Display of Artwork
HH 513	260	Technician Office and Supply Room
HH 515	1249	East Computer Lab
HH 517	1090	Center Computer Lab
HH 519	1098	West Computer Lab
HH 520	131	Faculty Office
HH 521	149	Equipment Cage

Total Square Footage 7,396

Sophomore Time Media, Sonic Arts, Video Studios and Immersive Gallery
McGee Studios square footage:

201	140	Editing Suite
202	680	Sophomore Time Media
203	60	Storage Closet
204	100	Editing Suite
205	680	Sonic Arts Studio
206	97	Storage Closet
207	680	Video Post Production, Interactive, and Imaging Studio
208	560	Hallway – Used for display of Artwork
214	135	Hallway – Used for display of Artwork
403	445	Immersive Gallery (4th floor Turner Gallery)

Total Square Footage 3,577

Snodgrass Digital Media Viewing Area (a.k.a. Smart Wall)
Harder Hall 3rd Floor Lobby — John Wood studios square footage:

HH 350A	160	Lobby Area - Variable

Studio Spaces for Seniors
Harder Hall 2nd and 4th Floors square footage:

HH 284	334
HH 423	686
HH 425	603

Total Square Footage 1,623

Studio Spaces for Grads
Harder Hall 2nd and 4th Floors square footage:

HH237	171
HH 238	153
HH 241	115
HH 244	101
HH 245	88
HH 246	492

HH 247   190
HH 248   212
HH 249   61
HH 427   841
HH 430   134
Total Square Footage 2,558

Institute for Electronic Arts
Harder Hall 4th Floor — John Wood Studios square footage:

HH 429   976   Main Studio for Print and Digital Media Art
HH 429A   233   Scanning and Archive Room
HH 431   184   Office
Total Square Footage 1,393

Facility (classroom area) challenges:
Availability of building square footage has been and is a growing constraint on our existing program and on planning for expansion. Areas where this is a problem include studio and classroom spaces, large format print facilities, senior and graduate spaces, and faculty office space. Some of the greatest concerns are listed below:

- Our Time Media classrooms struggle to integrate into the curriculum the wide variety of technologies, digital techniques and processes that are available to us because of space constraints.
- Gallery/installation space appropriate for our Time Media classes is seriously inadequate. There are limited areas for presenting work that need attenuated light for viewing video projections or spaces appropriate for listening to sonic arts compositions.
- The Large Format Print area has no room for expansion and is currently too crowded to use efficiently.
- The MFA grads in Electronic Integrated Arts program do not have a dedicated working master studio or installation space.
- Senior BFA student spaces are crowded and do not serve the needs of our upper-level students in such a technologically complex and diverse curricular environment.
- Equipment and fixtures for gallery shows and other installations are currently stored in scattered smaller locations (which in some cases is insecure) and thereby do not provide safe, efficient, organized storage.
- There are capacity and climate control issues in the print archive room (used as a resource for our Print Media curriculum and as secure storage for prints associated with the Institute for Electronic Arts and faculty collections).

B. Equipment (see: IV-I-F: Equipment - Expanded Media.pdf).
In addition, there are challenges with equipment replacement and storage that include:

- Computers and Technology
  - The Division has been working with a three-year revolving lease of computer systems since 2001 for the upgrade of workstations with an annual budget for

peripherals and software upgrades. The photography area within the Division of Drawing, Painting and Photography has started participating with this lease in 2013. These computers are distributed amongst: Computer Classrooms; Time Media Studios; Servers; Graduate Students; Institute for Electronic Arts; and Faculty and Staff.

- ○ Harder Hall in general has inadequate wireless internet access, while many areas of high use potential are slow or have inconsistent service. This includes areas of the 5th Floor and The Snodgrass Exhibition Space in the 3rd floor lobby area.
- Storage
    - ○ Equipment and fixtures for gallery shows and other installations are currently stored in scattered smaller locations (which in some cases are not secured) that do not provide safe, efficient, organized storage.
    - ○ The print archive room used as a resource for our Print Media curriculum and as secure storage for prints associated with the Institute for Electronic Arts and faculty collections is at capacity and does not have ideal climate control.
- Equipment
    - ○ The Laser Engraver needs an updated ventilation system to support expansion of the facility, eliminate excessive noise levels from the current system and improve safety with more effective filtration. A second unit is needed due to demand as well as a unit that can engrave on steel.
    - ○ The Print area would benefit from a Platen Press and a Vandercook Press to print smaller woodblocks.

C. Budget

The annual operating budget for the Division of Expanded Media is $21,000. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year. In addition the Division has budgets devoted for the $203,000 computer lease (shared with photo), work-study ($8,000), and $12,000 for video.

D. Safety

Our print shop is equipped with a ventilation system in all areas including the pressroom, silkscreen studio, workroom, and acid room. Rags and solvents are stored in fireproof cabinets and canisters. Hazardous waste is collected in accordance with OSHA standards in a satellite accumulation area. All chemicals such as ethanol, mineral spirits, and stencil remover are stocked by the technician and trained work-study students only. Only the technician makes nitric acid dilutions for intaglio. The faculty or technician must approve any other solvent or chemical brought into the studio and a Safety Data Sheet (SDS) must be put on file with AU's Environmental Health and Safety Office. All students are given safety training and literature at the beginning of the semester and throughout the year as needed. Comprehensive safety guidelines for each of the studios are handed out to all students enrolled in a course (see: IV-I-F: Expanded Media_safety_guidelines.pdf). Personal Protective Equipment (PPE) such as face shields, aprons, and gloves are provided, as is safety equipment including safety showers and eyewash stations. The AU Environmental Health and Safety Office provides respirator training

for students who need to or would like to use a respirator. The Environmental Health and Safety Office also provides first aid kits and chemical spill kits for each studio.

Safety Challenges:
- Electrical Supply
  As a program that depends heavily on electronic equipment we have outgrown the existing electrical supply available in many of our areas. Generally this includes our Large Format Print Facility, Computer Classrooms, and Graduate Studio spaces. We recently purchased a Book Binder and had to locate it 2 floors away from an ideal location because of this lack of available power in our 5th floor facility in Harder Hall. Computer classrooms, graduate studio spaces, and our Sophomore Video Studio have no reserve capacity, connecting ad hoc equipment in these areas too often trips circuit breakers. The Bookbinder now shares an outlet with a polymer plate exposing and developing unit and the electrical cords have to be manually changed by the users of the equipment.
- Environmental Controls
  - Significant improvements have recently been made in some of our most problematic areas with the installation of area air conditioning; however, the Interactive Digital Lab facility continues to have problems with climate control during periods of very hot or cold weather.
  - Our public showcase, The Snodgrass Exhibition Space, has inadequate ventilation and will overheat if an installation includes too many heat-generating electronic components particularly during warm weather.

Foundations Division

A. Facilities

Foundations welcomes between 70-120 Freshman students each year. The Division's studio spaces are large and open to accommodate the larger class sizes of the Foundations program. Foundations uses a large studio in Harder Hall and the two large open floors in the Cohen Studio Building. Both areas have window and door ventilation. On Wednesday mornings, all Freshman students meet in the Nevins Theater in the Powell Campus Center for faculty-led discussions, lectures, and viewings.

Foundations facilities with square footage:

Harder Hall studio	5000
Cohen studio (top floor)	3345
Cohen studio (bottom floor)	2909
Foundations storage	343
Faculty offices	934
Total Square Footage	12,531

Facility challenges:

- The Division would benefit from better track lighting in the drawing studios.

B. Equipment (see: IV-I-F: Equipment - Foundations.pdf).

C. Budget

The annual operating budget for the Division of Foundations is $4,800. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year.

D. Safety

Students receive and introduction to the safe use of facilities, specific equipment use and tool safety. In addition, students are introduced to the professional staff at the Wellness Center and Student Services Center.

The Foundations curriculum includes an introduction to all types of drawing tools, photographic processes, sewing machines, and general construction tools such as electric drills, hammers, and screwdrivers. For each of these entry-level tools, students are introduced to safe handling and operation guidelines. Faculty, Adjuncts and TAs are updated yearly on how to handle emergencies, and each classroom space has safety kits and posters on what to do in the case of an emergency.

All students are required to receive proper Wood Shop and respirator training prior to using appropriate equipment.

All classrooms are equipped with window ventilation and multiple exit routes. Fire drills occur each semester.

Safety Challenges:
- Better ventilation for the use of spray fixative and spray paint is needed in the Foundations classrooms and studios.
- First aid kits need to be updated regularly and new ones added, as they are often moved around for various room uses.

Sculpture/Dimensional Studies

A. Facilities
Glass Facilities
Sub-basement of Binns-Merrill Hall with square footage:

SB22	1698	Glass Blowing and Sculpting Studio
SB18	1806	Casting Studio
SB21	364	Casting Office
SB24	634	Cold Working Studio/Grinding Studio
SB 35	1060	Flat Glass Studio/ Assembling Area
Total Square Footage	5,562	

Neon facilities
Basement of Binns-Merrill Hall with square footage:

B37	730	Neon Studio/Light Lab
B33	269	Neon Pumping Area
B36	399	Neon Supply Room
Total Square Footage	1,398	

Metal Fabrication
Sculpture Annex with square footage:

SA100	981
SA101	1184
SA103	144
SA 104	160
Total Square Footage	2,469

Foundry
National Casting Center (located off campus) with square footage:

NCC 116	2627	Casting Floor
NCC 109	633	Foundry Fab and Patination
NCC 105-08	88	Offices for Technicians
NCC 104	250	Foundry Tool Room
NCC 110	370	Senior Spaces
NCC 101	639	Wax Room
Total Square Footage	4,607	

Basement of Binns-Merrill Hall with square footage:

B05	1187	Paper studio

Basement of Binns-Merrill Hall with square footage:

B119-120	2778	Wood Shop

Sculpture Classrooms
Basement of Binns-Merrill Hall with square footage:

B06	941
B35	703
Total Square Footage	1,644

Sculpture Faculty and Adjunct Offices
Basement of Binns-Merrill Hall with square footage:

B28	284
B31	271
B26	393
B11	189

B07	222
B10A	365
SB03	429 Adjunct Offices
Total Square Footage	2,153

B. Equipment (see: IV-I-F: Equipment - SDS.pdf).

C. Budget
The Sculpture/Dimensional Sculpture Division's operating budget is $33,330.00. For the past few years, an additional, $3,333 allocation of funds has been added to this amount from summer school revenue each year.

D. Safety
Every semester students are trained in proper studio apparel, rules, access policies, general safety procedures, and what to do in case of an emergency. Students are also trained to safely use any equipment that may pose as a potential safety hazard.

All Studios, except for the Wood Shop, are open 5am until 2am except for Friday and Saturday when they close at midnight. Students are permitted to work in any of the studios as long as they are enrolled in a sculpture class, at least one other person is present, and they have been authorized by their faculty member to use the space and tools. The Metal Fab Shop requires a code that the professor assigns after students have completed safety training. The Wood Shop is only open during the hours scheduled by the full-time and part-time technicians. These hours are from 9am to 5pm M-F (forty hours), while another twenty hours are spread across evenings and weekends.

Students and faculty are encouraged to immediately report to the technician any equipment that seems to not be working correctly.

Ventilation
Stationary equipment is connected to ventilation, which draws dust and debris away from tools and individuals. The jointer and planer are connected to an independent dust collector for maximum effectiveness. A Grizzly downdraft table provides a convenient place for sanding as it collects the majority of airborne sawdust.

Introduction to Glass class
When students take *Introduction to Glass* (ART 262) they are trained on a survey of tools in the glass studios. Students are trained by faculty and graduate assistants to handle molten glass, cut glass, polishing glass, gluing glass, and are also trained in the Metal Fab Shop and the Wood Shop to fulfill the objectives of the class. Many projects require the use of metal and wood fabrication technologies to complete final displays or in the fabrication of glass objects. All students are trained by the Wood Technician in the Wood Shop and follow all standards and safety guidelines outlined in the Wood Shop section. Faculty, if they are able, train their classes in the Metal Fab Shop or bring in a qualified graduate or other faculty to conduct the training.

Neon/Glass Mixed Media:
All Students taking *Glass and Light* (ART 363) gain the skills of neon tube bending, electrode sealing, and pumping rare gasses. The safety training is extensive and involves turning on and off torches, handling hot glass tubes, turning on and off gas and air lines, and to pumping tubes with high voltage. The Neon Shop is well ventilated and has a redundant system to apply high voltage to the tube in the pumping process.

Glass-related safety issues and how they are addressed:
The most obvious safety issue is the working with materials around 2000°f. Every semester students are trained in proper studio apparel, rules, and what to do in the case of an emergency. Students are also trained on how to safely use any equipment that may pose a potential safety hazard. The studio technician monitors the studio and equipment and keeps it up to standard. Students and faculty are encouraged to immediately report to the technician any equipment that seems to not be working correctly. There is an emergency shower/eyewash station in the blowing, casting and neon shops, and a fire-blanket in each of the blowing and casting shops.

Because glass contains high amounts of silica, and silica causes silicosis if inhaled, students are required to take respirator training that informs them on how to properly wear and care for a respirator. They are also informed as to what situations require the use of a respirator. The Casting Shop, Blowing Shop, Plaster Room, and Neon Shop all have a ventilation system to aid in creating a healthy environment.

There are weekly and daily clean ups where undergraduate and graduate students meet to clean the shop and prevent the development of possible health hazards.

To prevent the chance of electric shock, kilns are fitted with safety switches that interrupt power to heating elements when the doors are opened.

Proper safety gear such as Kevlar gloves and face shields are provided. Faculty and students are required to wear safety glasses in the studios.

Sheet glass can be very sharp and dangerous without seeming so. Use of sheet glass requires training and the completion of a safety form. This ensures the proper use gloves and adherence to safety procedures when moving or working with sheet glass. For more information on the Glass Studio safety policies, see: IV-I-F: Glass_studio_safety_policies.pdf.

Sculpture:
When students take *Introduction to Sculpture* (ART 255), they are trained in a survey that covers the Metal Fab Shop, Paper Studio, Foundry, Wax and Wood Shops. Faculty, if they are able, train the students in their classes in the Metal Fab Shop or bring in a qualified graduate or other faculty to conduct the training. Faculty require that every student attends woodshop training.

All other sections at the junior and senior levels conduct safety trainings in class in accordance to the facilities being used. These trainings vary according to course objectives. Students in a foundry class will typically receive training in mold making, wax handling, metal pouring, and metal fabrication. Moreover, all students can sign up for and take the Wood Shop training workshop if needed. Students receive additional in-depth technical and safety training at the junior-level to achieve the course objectives as necessary.

Safety issues and how they are addressed:
Faculty members train students are trained on the use of equipment and safety. Safety procedures are usually reviewed during the first class meeting. The training on the equipment happens continually throughout the class, while other safety procedures are introduced based on specific projects.

Most areas receive one student-run clean up per week.

Students are required to go through respirator training before working in the studios.

First aid kits are supplied.

There are fire blankets in the foundry and fab shop welding areas.

Studios are un-monitored, so students are required to use the buddy rule when they work in the studios.

There is an eyewash station located at the foundry; other areas have eye wash bottles available.

The technician monitors the studio equipment and maintains it in working order.

Silica has been identified in certain studios such as in mold making in the National Casting Center and the wax and plaster area. Air quality tests conducted in 2016 revealed that in all cases the levels were below the limit set by OSHA (see: IV-I-F: SoAD Air Tests 2016.pdf and SoAD Air Sampling Report 2016.pdf). Officers of the environmental Health and Safety Office of Alfred University have been working in collaboration with officers of the NYSCC Physical Plant to improve ventilation in these areas. Potable and mounted ventilation units have been installed at the sand mixing area in the foundry, the glass casting area, and the plaster and wax area to further reduce silica in the environment in anticipation of the expected reduction in acceptable safe levels of silica by OSHA.

Appropriate safety gear is supplied; this varies from location to location depending on the processes. Examples include earplugs, face shields, shade 10 welding masks, shade 5 welding masks, leather foundry coats, chaps, spats, hard hats, rubber gloves, and leather gloves.

Overhead cranes are available to assist students when working with heavy artworks.

A forklift is available at the foundry for use by university-approved students who have a valid forklift license. If the student is not authorized to drive, the technician is also available to help the student move heavy art.

Timers were installed on the outlets at the foundry wax room to prevent students from accidentally leaving on soldering irons and hot plates.

For more on the sculpture studio safety policies, see: IV-I-F: SDS_fab_studio_safety_policies.pdf

Wood Shop:
Safety concerns are largely related to the possible misuse of Wood Shop equipment. In order to ensure that these tools are used properly and when most appropriate, students who use the Wood Shop are required to attend a training session that addresses general safety concerns and proper operating procedures for stationary equipment. After completion of the course, students may use the facilities while a Wood Shop Technician is present.

Tools such as the lathe, jointer, planer, routers, and air nailers all require additional training before students are permitted to use them.

Students are required to wear safety glasses while in the Wood Shop. Hearing protection and dust masks are also provided; all employees and students on work-study have respirators as well.

Tools are frequently examined to ensure that they are working properly. This includes checking tools for sharpness, accuracy, and safety.

Students are reminded to know their limits and are reminded that posing questions are most important in helping create safe and satisfying working conditions.

Technicians actively monitor student activities, provide advice, input, and encouragement to help keep students safe.

Facilities are kept clean and non-slip surfaces are provided around machinery.

Clearly labeled, First Aid kits and an emergency eye wash station are provided.

There is an emergency power shut off. A sprinkler system and fire extinguishers are available in both rooms.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major
A. Facilities
The IART studio spaces are located on the ground floor of the Brick. Approximately 3,000 square feet are dedicated to studio courses.

One studio space (1200 square feet) is dedicated to teaching the first two sections of foundation: two sections of IART 101 in the fall and two sections of IART 102 in the spring. Each section has no more than eighteen students.

A second studio space (750 square feet) is used for teaching the final two sections of foundation: one section of IART 103 in the fall and one section of IART 104 in the spring. Enrollment is capped at fifteen students for these courses.

A third studio space (550 square feet) houses lockers for the students and is used to teach introductory drawing courses when we can accommodate them.

All three of the aforementioned spaces have open floor plans that allow for flexibility. Each has both fluorescent lighting and track lighting. These spaces are converted to exhibition spaces for foundation exhibitions at the end of each semester and for senior exhibitions prior to commencement.

There is a fourth studio space (400 square feet) that is used for advanced studio courses. Typically these courses have smaller enrollments, from six to twelve students. This space includes a small wood shop area.

Three storage spaces are used for furniture, AV equipment, cleaning supplies, etc.

There is also a computer lab.

All faculty offices are housed in Kanakadea Hall

Kanakadea also houses two classrooms and a seminar room used by IART for academic courses.

Challenges:
Recently, a portion of the ceiling collapsed and Physical Plant agreed to replace the whole ceiling in two of the studio spaces and install new track lighting. We have had ongoing issues with ceiling leaks from both roofing issues and overflowing toilets in the dormitory above.

B. Equipment (see: IV-I-F: Equipment - IART.pdf).

C. Budget
The IART program has neither a budget nor direct control over upgrading the facilities. The program relies on AU's Physical Plant to maintain the studio spaces.

D. Safety
All of the equipment in the workshop studio is locked and secured. A student may only use the equipment with faculty supervision.

MSDS sheets are posted in the studio and online. Our studios are solvent free and we have a fire retardant cabinet. There is an eyewash stand and four first aid kits that are replenished as needed

each semester. Collaboration with AU's Environmental Health and Safety Office ensure compliance with all University health and safety regulations. The New York State Fire Marshal conducts annual inspections of sprinklers, alarms, and building conditions. The three fire extinguishers are inspected every month. Students receive a basic safety demonstration in their introductory courses.

Students have twenty-four hour access to studios through a pin code on a locked door.

College of Professional Studies – Division of Education – Art Education Minor

A. Facilities
The Division of Education is housed on the third floor of Myers Hall, a building directly across from Binns-Merrill Hall that is adjacent to Harder Hall. The floor contains a spacious Division Office, moderate to large offices for each full-time faculty member, and multiple classrooms, including two dedicated solely to the Education Division.

One of the dedicated classrooms is a 12' x 15' conference room used for smaller seminar classes. The other is a larger 25' x 25' classroom. Other classrooms are typical AU classrooms and are available to all faculty (including Education) upon scheduling request.

B. Equipment
12' x 15' conference room:
Computer
large flat-screen television

25' x 25' classroom:
worktables
computer
digital projector
Promethean interactive whiteboard

Most technology is updated according to standard AU policy, but pedagogically important updates (such as the Promethean board) are updated as needed.

C. Budget
The Art Education program does not have a budget or control over upgrading the facilities. The program relies on AU's Physical Plant to maintain the studio spaces.

D. Safety
None provided.

Museums and Galleries

Alfred Ceramic Art Museum

A. Facilities
Alfred Ceramic Art Museum (ACAM) at Alfred University (formerly Schein-Joseph International Museum of Ceramic Art at New York State College of Ceramics) moved into a new building in 2016 and the first exhibition opened to the public in late October 2016. For the past twenty-one years, the Museum and gallery spaces have been located in Binns-Merrill Hall adjacent to the Inamori Kyocera Fine Ceramics Museum.
 New ACAM building with square footage:

4000	Gallery
780	Administrative Offices (Director and Operations and Programs Manager w/ Copy Room)
475	Front Desk/Reception
2520	Collections
600	Collections Management
380	Crate Storage
490	Seminar Room (classroom for Art and Art History classes)
480	Downstairs Lobby

Total Square Footage 9,725

As of March 2017, the ACAM is in the process of submitting material for LEED GOLD certification, however, the US Green Building Council certification can take a while.

B. Equipment (see: IV-I-F: Equipment - ACAM.pdf).

C. Budget
The renamed museum does not have an established budget figure at this time (March 2017). The shift from the public to the private sector has caused many reviews regarding the interface between the NYSCC and AU and, as a result, the budget is still under review, but will ultimately be attached to the non-statutory/private side of AU and reflect how the President and the Board of Trustees see the resource stream of the University over all.

D. Safety
Students are trained to use Museum equipment before use.

List of Emergency numbers, including Security System, Public Safety, Health Services, Counseling services, local police and 911 are posted in every working space. There are telephones in every administrative space.

First Aid Kit available in every working space. There is no need for hazardous materials or waste containers. There is an emergency shower in the new building, as well as a state of the art HVAC system.

The ACAM building is ADA compliant and has security and sprinkler systems. The kitchen in the new building meets health codes. ACAM follows AU safety protocols.

Cohen Gallery

A. Facilities
The Cohen Gallery is located at 55 North Main Street in Alfred, in a renovated Victorian house that provides gallery space for exhibiting the work of AU alumni, faculty, and visiting artists. Students assist in all facets of the exhibitions, from designing the space to preparing promotional materials and acting as docents during the shows. The Cohen Gallery is open to the public during regular semesters Tuesday–Saturday 11am-5pm.

Each semester, about eleven student interns work in the Cohen Gallery. There is a preparator responsible for the upkeep of the gallery spaces. AU Physical Plant maintains the building and its grounds.

There are opening receptions for two to three exhibitions per semester, with around 100 visitors in attendance. In addition, the Cohen Gallery averages about nine visitors per day with regular visits from classes. The Cohen Gallery also hosts events supplemental to gallery exhibitions and acts as a venue for various student organizations to hold meetings.

The Gallery's administrative offices are located contiguous to the exhibition space. The laptops and camera are kept in the locked office of the Gallery Director. There is adequate storage for exhibition supplies, though storage for pedestals is at a premium.

The Cohen Gallery is approximately 1700 square feet with two exhibition spaces of approximately 450 square feet each, an office of the same size, two restrooms and an entry hall. Cohen Gallery has a small kitchen space with a sink (see: IV-I-F: NYSCC Building Maps.pdf).

B. Equipment
The Cohen Gallery has two laptops, one desktop computer (all Mac) and two black and white printers. One of these laptop computers is for the Director, while the other laptop with Photoshop (cs3) is for student interns to use for exhibition projects and a desktop computer used by the preparator. Also on-site is a Canon DSLR camera for documenting exhibitions. The Cohen Gallery regularly borrows a projector and laptop from ITS to aid in lectures and public events. The Gallery also has a set of speakers and a small ice machine used during openings (both donated).

The Cohen Gallery has a number of pedestals and exhibition design materials that are stored in the office and in the restrooms. In addition to these pedestals, the Cohen Gallery shares pedestals with Fosdick-Nelson Gallery and the ACAM. These are stored in various locations throughout the SoAD.

Equipment Challenges:
- The age and dysfunction of the office computer, however, is an escalating issue. We desperately need an updated computer, as the software on the office laptop is too robust for the machine, causing it to freeze several times per day for as much as an hour, seriously impeding workflow.
- The software is presently inadequate. To operate more efficiently and in a manner more in line with present technological needs, the Gallery needs to have updated Adobe software including Photoshop, InDesign, Illustrator and Adobe Acrobat. As we do much of our design in house, the Gallery needs the ability to manipulate PDFs, photos and designs on-site. The Cohen Gallery is building a website/blog and has an active social media presence. This web presence would be far more effective with the use of this software.
- In addition, it would be ideal to have an External backup hard drive (preferably cloud-based) so that all information can be backed up server and so that work can be shared more effectively between devices.

In addition, it would be good to have a color printer for smaller printing jobs. Presently we use the services of Alfred State Printing for all our large jobs, as AU's procurement services no longer provides such services. There are however many occasions when a smaller run of less than fifty pages (minimum for Alfred State) would help get the word out about events in the gallery.

It would be good to have a projector and screen for lectures and exhibitions rather than having to tax AU's ITS resources for this regular use.

C. Budget
The Cohen Gallery has an operating budget that is overseen through the SoAD Dean's office. On average, we spend approximately $1200 per exhibition. All operating expenses, materials, supplies and facilities upkeep are covered within the costs of individual exhibitions.

The operating budget is insufficient to cover expenses typical of galleries able to a make broad impact. Specifically, the Gallery does not have the funds for either catalog publication or the round-trip shipping of art works and travel expenses for artists.

D. Safety
Interns are trained in the proper handling, upkeep and cleaning of the equipment for installation, wall repair and painting, packing and shipping, and lighting.
The Cohen Gallery has up to date ventilation for this type of facility. The Gallery is accessible via a ramp through the back door. All passages meet ADA requirements. The offices are not accessible (only by stairs). The Cohen Gallery has a sprinkler system and up-to-date fire safety systems. AU Environmental Health and Safety office inspections and New York State Fire Marshal inspections take place every semester. The AU Wellness Center is on campus and accessible to students.

Fosdick-Nelson Gallery

A. Facilities

The Fosdick-Nelson Gallery is centrally located in the SoAD on the third floor of Harder Hall. The gallery was renovated and expanded in 2003 and is now a 2,481 square foot exhibition space with a twenty-eight-foot wide gridded glass wall at the entrance. The flooring is polished cement; the walls are covered in drywall and backed in ¾" plywood. The walls are ten feet high in the entrance gallery and thirteen feet in the main gallery. The track lighting consists of a double-circuit, dimmable system. The Gallery is climate controlled and has a security alarm system. The space includes a receptionist area with a built-in desk and five foot counter for the display of publicity materials. The Gallery Director's office is located next to the exhibition space and can be accessed through the back of the gallery or from the lobby through the storeroom. There are two storage rooms; one adjacent to the Gallery office that has cupboards, a closet, counters, and a sink, and the other across the lobby on the third floor of Harder Hall that houses pedestals and crates.

Employees include a full-time director, a part-time preparator (shared with Robert C. Turner Gallery), eight to twelve student work-study employees, and two student interns (one in graphic design who designs the publicity for the exhibitions and another in photography who documents the gallery events).

The maximum capacity of the gallery is 325 persons.

Number of students/visitors: 6,205 visitors last year

Square footage:
Gallery: 2481 square feet, includes main gallery, entrance gallery, walkway and receptionist desk
Storage 1: gallery office storeroom; 21' x 11' or 231 square feet
Storage 2: room across lobby on 3rd floor Harder Hall 8' x 13'or 140 square feet
Office: 384 square feet

Facility challenges:
- The Gallery needs more storage space for properly unpacking artwork and storing crates during an exhibition. The Gallery stores pedestals in a separate storeroom located on the other side of the third floor Harder Hall lobby. Due to the small size of the room, the pedestals must be stacked two or three high. Even with great care, they become chipped in the process and marred, eventually leading them to become unusable over time. A larger space would allow us to store the pedestals single file and would prolong the life of all the exhibition furniture.
- The gallery will need to replace the drywall sometime in the next five to ten years.
- The track lighting fixtures and bulbs will need to be updated in the next five years.

B. Equipment (see: IV-I-F: Equipment - FNG.pdf).

Equipment challenges:
- Lighting
  We have lost several fixtures over the years making it a challenge to light all the walls evenly. Exhibition lighting requires consistency with the temperature and intensity of light; the bulbs need to come from the same quality manufacturer to achieve this effect. The original bulbs that were purchased during renovation are no longer available due to mandated energy efficient technology. Therefore, to light exhibitions evenly, with the same temperature light will take a substantial investment to replace all the current light bulbs.
- Technology
  Most high-tech media equipment such as projectors, monitors and speakers are borrowed or rented for exhibitions. Currently the budget does not allow for purchase of video flat screens, video projectors, projector bulbs, speakers and so on.

C. Budget
The Fosdick-Nelson Gallery has an annual operating budget of $11,000.

Budget challenges:
- The gallery budget has not grown for many years, rather it has decreased in order to help partially fund the position of preparator. A larger budget with additional few thousand dollars would allow us to do larger survey shows and more international or bi-costal shows. The Gallery also needs a larger work-study budget, as the currently allotted work-study budget is exceeded every year.

D. Safety
All proposed exhibition and artwork must pass a technical proposal prior to installation in the gallery. This includes thesis exhibitions.

To insure safety of the public and the artwork, the Director of the Fosdick-Nelson Gallery and the preparator work with the NYSCC Physical Plant to review installation proposals that require hanging artwork from the grid or ceiling, or large weight issues or other specific requests. All safety and fire codes are ensured for each exhibition.

Student workers are trained to prevent accidents in the Gallery due to large crowds or young visitors. Orientation covers fire drill procedures.

Safety measures in place include the hiring of a professional preparator and training student employees to properly handle and install artwork and security. All graduate students exhibiting thesis shows in the Fosdick-Nelson and Turner Galleries must have an approved Technical Proposal.

The gallery has a first aid kit and numbers of health and public safety on campus available to all workers and visitors.

Robert C. Turner Gallery

A. Facilities

The Robert C. Turner Gallery consists of a twenty-five-foot tall main exhibition space, a mezzanine exhibition space and a storage closet. The exhibition space is used for graduate student thesis exhibitions, student-curated and student-managed undergraduate exhibitions throughout the semester, and an internship class where undergraduates learn about managing a gallery through hands-on experience of maintenance, promotion, and management of all exhibition-related activities. The Turner Gallery features around five MFA and five BFA thesis exhibitions from mid-April to mid May, in addition to mounting twelve to eighteen student-run undergraduate exhibitions a year. There is a rotating faculty position that oversees the undergraduate internship/class. The SoAD Gallery Preparator oversees the facility and safety inspections.

Student leaders of the Turner Gallery have key access to the space and manage access to the Gallery for other students between the periods of 6am until 2am.

Main Gallery Floor	2950 sq. ft.
Mezzanine exhibition space	1015 sq. ft.
Supply closet	175 sq. ft.
Total square footage:	4,140

B. Equipment (see: IV-I-F: Equipment - RCTG.pdf).

C. Budget

The Robert C. Turner Gallery has a budget of about $1000 each academic year. The funds are entirely spent on the purchase of consumables such as paint and light bulbs and on small equipment purchases such as replacement tools.

Budget challenges:

The yearly operating budget is insufficient for major repairs and maintenance such as full repainting of walls or upgrades to the lightning system. Currently, the lights beneath the black box are inadequate for lighting anything beyond small objects on pedestals, they do not have adequate flexibility to light the walls, and these accent lights are not designed to be frequently moved and are prone to burning out.

D. Safety

The Turner Gallery is wheelchair accessible; though the elevator will only go to the mezzanine level with key access, so to provide access during openings and exhibitions students must facilitate elevator operation.

Throughout the semester, exhibitions are accessible to the public from 11:30am to 4pm during the week and 12pm to 2pm on weekends. During periods of installation, student gallery directors manage access to the Gallery when the building is open.

The preparator trains students on tool and equipment usage. There is a first aid kit and sprinkler system in the gallery.

All exhibition submissions are looked over for safety precautions, as outlined in the Gallery's policies and procedures (see: IV-I-F: Turner Policies and Procedures.pdf).

G. Library and Learning Resources

Samuel R. Scholes Library and Herrick Library

1. Overall requirements

There are two libraries serving the students, faculty and greater community at Alfred University. The Samuel R. Scholes Library serves the state-supported statutory programs in the School of Engineering and the SoAD at the NYSCC, while Herrick Library serves the non-statutory or endowed colleges (College of Liberal Arts and Sciences and College of Business).

Both AU libraries offer a wide range of resources and services. Serving the programs in art and design, the Scholes Library collection is curriculum-focused and holds physical materials on ceramic art, science, engineering and technology, as well as extensive holdings in photography, sculpture, art history, glass art, electronic media and other areas of art and design. The electronic resource collection supporting art is also significant. All AU students have 24/7/365 access on campus and off-site. The library also provides remote research and reference services and desktop document delivery where appropriate. A qualified, full-time, faculty Art Librarian Specialist oversees all library activities that support the SoAD. These include instructional and assessment activities, collection development, research support, liaison activities and outreach services. Scholes library designates an entire floor of its building to housing its curated collection for art. In addition, the space offers modern instructional classroom spaces, study rooms, faculty studies, digital imaging services and ample space for individual and group study.

Although the primary physical collection is located within Scholes Library, Herrick Library is a second facility available to all art students and is fully integrated with the electronic resources, professional support, and remote user services found within Scholes Library. There is a strong administrative relationship and coordinated strategic plan that aligns both libraries at AU (see: IV-I-G: AU Libraries Strategic Plan - 2015-2018.pdf). Facilities and finances are separate but organizational efficiencies and professional collaborations across both libraries are significant strengths. In particular, coordinated management of library systems, e-resource sharing, strategic planning and assessment are priorities. Professional development is enthusiastically supported. Faculty governance and evaluation are also coordinated between the two libraries in adherence to the Alfred University Faculty Handbook (see: IV-I-E: AU Faculty Handbook.pdf).

The Scholes Library Mission Statement reads as follows:

Scholes Library provides information services that support the mission of the New York State College of Ceramics at Alfred University to advance knowledge in art, science, and engineering. The library also serves the broader research community as a specialized center for information on ceramics and glass. We are dedicated to the library as a physical and virtual space, offering environments conducive to study and collaborative work, and resources for effective information retrieval and scholarly communication.

2. Governance and administration
Governance and administration of Scholes Library is integrated within the administrative structure of several entities, including the NYSCC. The AU Libraries unit are also tangentially linked to the service structure offered by the Office of Library and Information Services (OLIS) within the State University of New York (SUNY).

Locally, there is a close administrative relationship between the two university libraries. Within this structure, the Director of Scholes Library serves as the administrative head of Scholes Library, as well as serving the larger university as "Associate Dean of Libraries." As Associate Dean, the Director of Scholes Library reports directly to the Dean of Libraries and has a "dotted line" report to the Unit Head/VP of Statutory Affairs of the NYSCC. Currently, the Director of the Herrick Library serves as "Dean of Libraries" and reports directly to the Provost/Vice President of Academic Affairs. The Dean and Associate Dean have various administrative responsibilities representing both university libraries in university governance. Historically, the positions of Dean and Associate Dean rotate between the two library directors.

The administrative relationship between the two library directors respects the unique missions of each library while optimizing opportunities for strategic planning, cross-campus collaborations and leveraging multiple efficiencies. The governance relationship with the NYSCC is primarily fiscal, in reflection of state operational funding. Scholes Library employs a full-time Art Librarian specialist (see: IV-I-D: Scholes Library - Organizational Chart 2016-17.pdf). This librarian also holds the title of "Coordinator of Library Instruction." The Art Librarian holds faculty status on tenure track and is a full participant in NYSCC and AU faculty service and governance (including the elected School, College, and University committees). Faculty librarians in both campus libraries, Scholes and Herrick, follow shared promotion and tenure procedures and guidelines. A single, elected, faculty body of the greater university forms the AU Libraries Promotion and Tenure Committee with Associate Dean of Libraries acting as Chair.

Both Scholes and Herrick Libraries share a single strategic plan and align assessment reporting and data collection for institutional use. The relationship between the two campus libraries provide many opportunities and efficiencies for campus-wide library service, support, adoption of best practices, and collaboration with teaching faculty in all disciplines. Internal governance within each library unit operates according to its own bylaws that articulate and serve its own unique mission. In addition, Scholes Library responds individually to the direction of the SUNY, and all external agency requests for information regarding its operations, services, collections, and resources including its fundamental support of the SoAD (i.e., HEADS, NASAD, NYS Education Department, Association of College and Research Libraries).

Scholes Library's administrative relationship with the SoAD is tied to the governance structure of the larger NYSCC. Library faculty serve alongside their art faculty colleagues on the College Library Committee, the College Faculty Council, and the College Research Committee. Although Scholes Library has no direct organizational reporting responsibilities within the SoAD, significant operational and service relationships exist. These include collection advisory, embedded instructional services, instructional facilities, digital image services, course content curation and service to visiting artists. Scholes Library enjoys active, ongoing, partnerships with individual faculty and its structural divisions within the art school. Scholes Library provides resources for both curricular support and faculty research. In addition, the Library benefits in faculty collaborations for grant funding to help build collection areas of emerging curricular focus. For example, during the 2014-2015 academic year, Scholes Library received the following grants to supplement its collection for the study of Asian Art:
- Metropolitan Center for Far Eastern Art Studies Library Grant, $3,284
- Northeast Asia Council of the Association for Asian Studies grant for Japan-Related Instructional Materials, $1,000

Scholes Library receives annual Coordinated Collection Development (CCD) Grant funding through the NYS Education Department and administered by the Regional State Library Council. Scholes Library has been designated as the regional collector of materials in Art and Engineering. These awards have ranged from $3600 to $4600 per year and fluctuate depending on State Budget allocations to NYS Libraries. Lastly, in 2016, Scholes Library received the prestigious John Cotton Dana Public Relations Award sponsored by The American Libraries Association and EBSCO Information Services. The award was in the amount of $10,000 to be used for continuing public relations efforts.

The relationship with SUNY's Office of Library Information Services (OLIS) office provides integrated library systems support, database resources, physical delivery, consortium pricing and other cost saving efficiencies and strategic focus. Our relationship with SUNY is a large benefit to both Scholes Library and the greater AU community.

3. Collections and electronic access
1. *Sufficient size and scope of library holdings and/or electronic access in art/design*
Scholes Library clearly meets and surpasses NASAD's Operational Norms for Library Collections. Art Students, faculty, guest artists and researchers have access to a wide variety of content provided in the broadest selection of formats. These specialized resources include:

- 36,287 titles in the art book collection, including 2,529 unique and valuable art titles held in the library's special collections
- 300+ current print and online art journal subscriptions
- A range of subscription Art Specialty databases including: Art Source; Oxford Art Online; ARTBibliographies Modern; Bibliography of the History of Art; and AATA Online (Art and Archeology Technical Abstracts)
- Subscription based access to over 2 million images via ARTstor, CAMIO, and Art Museum Image Gallery databases
- Digital repository of local image holdings within ArtStor-Shared Shelf, ContentDM, MDID (Madison Digital Image Database) and the SUNY Digital Repository
- Access to 14,800+ films streamed through Kanopy film service
- A film collection (currently at 607 items) of documentary, demonstration, performance, and art films on DVD
- A growing historical "lecture" audio file collection (80+ Guest artists, Emeriti and Alumni lectures from the SoAD)
- A legacy collection of 170,000 art slides used by the faculty, 60,000 of which are fully cataloged and electronically searchable
- Access to the NYSCC Archives housed and curated within Scholes Library

The Scholes Library's collection has built outstanding strengths in the areas of art, design, science, technology, and history of glass and ceramics. In other areas such as art history, painting, photography, design, expanded media, and sculpture, the collection meets the needs of our faculty and students.

In all, AU libraries have access to over 100,000 periodical titles. The Herrick Library supplements the collection at Scholes by providing access to over 500,000 e-books that contain many art and design related titles in digital form. Examples of Recent Strategic Collection Initiatives include:

- Transfer and co-location of Art Monographs: In 2012, AU Libraries began a multi-year strategic initiative to co-locate the art monograph holdings of both libraries into a single access point. As such, the Herrick Library physical collection of nearly 5,000 art books is being relocated and integrated within the art and design collection at Scholes Library. This process has recently been completed, adding to our already considerable collection. This strategy mirrors search results from our integrated campus catalog and provides availability to these "co-collections" at a single access point.
- Enhanced, automated, and priority consortia resource sharing: Scholes Library provides priority interlibrary loan and electronic document delivery service to all

faculty and students. Interlibrary loan is a robust service point with trained support staff providing concierge-level service for obtaining physical and digital items for patrons whose research extends beyond our immediate collection.

- Digitization Initiatives: Retrospective conversion of audio lectures from visiting artists; digitization of historical materials for the NYS Documentary Heritage Program through the NYS Archives and the Digital Public Library of America; database of Alfred MFA work; and digitization/preservations of special formats (e.g., glass slides, film slides, historical photographs, VHS, audio formats).
- Institutional Repository Development: The AU Libraries have developed a local institutional repository called AURA - Alfred University Research and Archive (https://aura.alfred.edu). In coordination with the SoAD, Scholes Library is currently digitizing and provide electronic access to BS Theses in Art History and Theory and MFA theses

2. Systematic acquisitions, preservation, and replacement program with faculty consultation and review.
The Art Librarian, in conjunction with the art faculty, manages collection development. The Art Librarian regularly consults with and receives requests from the SoAD's Art History faculty, and then reviews these lists to select items for purchase based on our formal collecting guidelines. The majority of purchasing for the art and design collection is centered on faculty needs, with direct priority requests from faculty members taking precedence. Relationships with art-specialty book vendors such as Worldwide Books and the Women's Studio Workshop help ensure that the library collections are current, balanced and relevant. The NYSCC Library Committee also meets and consults on the library collection.

3. Books, images, digital images, periodicals, microforms, audio and video recordings, and electronic access to other databases required for the study of art and design are the basis of the acquisitions, preservation, and replacement program.
As outlined above, students and faculty have access to a great number of books, periodicals, films, digital image resources and special collection items (including artist books). In addition, the total university libraries collection provides access to useful, but more generalized, resources. Students and faculty at AU have access to more than 170 subscription and open-source research databases. Scholes library allocates significant financial resources to maintain a robust collection of specialized academic research in art, art history and design. Our specialized physical and digital collections are current and responsive to curricular needs.

Both libraries are active participants in the SUNYConnect library initiative representing a virtual merger of more than 18 million volumes owned by the sixty-four SUNY libraries into one integrated catalog. SUNY's Office of Library and Information Services (OLIS) also negotiates with vendors of electronic resources to obtain advantageous pricing for many products. The NYSCC students and faculty also have borrowing privileges at all other

SUNY libraries through the open access policy, including Alfred State College, in easy walking distance of AU.

Scholes Library participates in national and international resource sharing initiatives including the robust priority sharing and delivery service called "SUNY IDS." Most physically delivered materials arrived within three to five days. Scanned and emailed articles arrive to the user's desktop typically within twenty-four to forty-eight hours. Interlibrary loan requests are fully automated and processed online through the library's website 24/7/365.

4. Personnel

The Libraries at AU currently employ a total of nine full-time MLS degreed librarians (five tenure track faculty, two administrative, two directors) and nine support staff personnel. Of these, Scholes Library operates with four librarians (two-faculty and two-administrative librarians). In addition, three support staff manages a wide range of operations in technical services, acquisitions, serials, archives, public services and interlibrary loan. Currently the library is operating without the position of "Administrative Assistant to the Director" (currently held unfilled due to AU budget concerns).

On a regular basis, librarians and staff from both campus libraries work together to meet common strategic goals and optimize reporting, and to leverage efficiencies. Some of these areas include: shared library systems support; strategic planning; instructional and functional assessment; public relations; special events; social networking; and shared faculty governance. AU libraries are strengthened by our close relationships and strategic alignments. All AU Librarians meet monthly and form ad-hoc task groups as necessary. Support staff from both libraries meet primarily in the context of library retreats and professional development workshops.

As stated earlier, both Scholes and Herrick Libraries are committed to providing excellent service to all AU students and faculty including the SoAD. As the specialized library, Scholes employs an Art Librarian/Coordinator of Library Instruction specialist whose work is dedicated to the information needs of the SoAD. The many roles of Art Librarian at Scholes include: reference; instruction; committee work; library displays; special events; grant writing; managing our social media presence; and supervising Cataloging and Archives support staff. In the integral role as instructor, the Art Librarian is fully engaged in collaborative curriculum development with art faculty, and is fully embedded into art history instruction. The current Art Librarian holds Masters degrees in both Art History and Library Science. She maintains an active, peer-reviewed, research agenda and is a presenter at state, regional and national conferences. She holds memberships in American Libraries Association (ALA), the Association of College and Research Libraries (ACRL), the Art Libraries Society of North America (ARLIS), and the State University of New York Librarians Association (SUNYLA).

The library also employs an administrative librarian who holds the title of "Digital Projects Librarian." This MLS-qualified librarian maintains, develops, instructs and consults all library digital services and collections related to art and design. Services provided include: image digitization supporting instruction, archival preservation, format transfer, and the development of local digital resources hosted locally and online. In addition, the Digital Projects Librarian has a secondary role as an instructor who provides a range of consultations and classroom presentations in all aspects of digital image creation and management. The Digital Projects Librarian also provides expertise in cataloging, storage, intellectual property rights, and digitization standards.

Tangentially, the work of our User Services and Emerging Technologies Librarians plays an important support role serving art and design. These Scholes Librarians oversee access to all materials, special collections, computing technology, web services and general reference services. Finally, three support staff at Scholes Library provides specialized contributions in acquisitions, cataloging, serials management, interlibrary loan, and document delivery. Our library support staff understand the specialized needs, procurement challenges and physical care of art resources, and promotes a fuller level of access to our physical and digital assets. For its daily operations, Scholes Library relies heavily upon college work-study student staffing. Each semester the library employs a workforce of over forty students (more than thirty-five in Public Services, three in Visual Resources, two in Technical Services, and two in Library Systems). These student employees provide basic circulation, collection care, clerical data input and digital creation. For example, the visual resources and library systems areas employ students with strong art and technology backgrounds to help build and maintain digital assets.

In all, Scholes library maintains a qualified, dedicated library workforce; however, since 2010 the library has lost one support staff position (Public Services Assistant). When a position is vacated there is no guarantee that the position will be filled immediately. The loss of the Public Services Assistant position over seven years ago has impacted the workloads of the both staff and librarians. As such, support staff are regularly performing MLS Librarian level work (i.e., cataloging, serials and archives management, interlibrary loan). We are fortunate to have talented and educated support staff that have proven capable of obtaining higher-level skill sets. Nonetheless, it is a concern for the future of a specialized library, when workloads are increased, positions are combined, and support staff are required to learn, understand and perform professional librarian-level tasks. Unfortunately, it is easy to predict future concerns for library operations as Scholes Library seeks to replace current staff with appropriate qualifications.

5. Services
1. Appropriate hours of operation for the library.
During the academic year, AU libraries are open seven days per week. Scholes Library is open a total 93 hours per week. Herrick Library is open a total of 108 hours per week. Herrick Library also hosts an all-night study room available after hours to any AU student

via key-code access. The all-night study room provides ample study space and a computer lab 24/7. Both campus libraries offer expanded service hours during midterm and finals weeks.

Again, when libraries are closed, the vast collection of electronic library resources, sponsored by both libraries is available any time, any day, from any location.

2. Convenient access to the library holdings in art and design through complete and effective catalogs, indexes, and other appropriate bibliographical tools.
Patrons of Scholes Library have a variety of bibliographic tools to select from when accessing the library's holdings. The library's catalog is searchable online, and our Summon Discovery Tool provides a federated search across all e-resources of both Scholes and Herrick libraries. Scholes Library's electronic resources—including the online catalog, research databases, full-text journals and other resources, are available via the website 24/7, on or off campus. Within the discipline of art and art history, librarians have created comprehensive electronic subject and course guides designed to aid patrons in more easily finding and accessing relevant resources.

Each library maintains web pages customized to meet the needs of its patrons with quick links to the shared discovery tool, research databases, full-text journals and other resources. In addition, the library web pages serve the community as a portal to all library services including interlibrary loan, room reservations, Ask a Librarian electronic reference service, policies, finding aids and much more. The library web presence is a comprehensive gateway to the unique services of each library as well as all merged services.

3. There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photo-duplication, and interlibrary loan.
Through search tools like Scholes and Beyond and the IDS (Information Delivery Services) search, patrons can, at any time, explore beyond the AU collection to locate items available regionally, and in partner with so-called "quick delivery" libraries. Patrons may also search SUNY's Union Catalog, which links the libraries within the sixty-four SUNY campuses on a common software platform. Through interlibrary loan, patrons can perform online requests for items held regionally and nationally. In addition, users with a current alfred.edu email address can also log directly into the Online Computer Library Center (OCLC)'s WorldCat international bibliographic database of over forty million records and request an Interlibrary Loan directly through WorldCat. Most books arrive within a few days to a week, and articles are typically scanned and then emailed directly to the patron.

4. Instruction in the use of the art/design collection.
Library instruction for art and art history classes are a priority at Scholes. BFA students are required to take a series of three library instruction sessions during their first year, in conjunction with their Foundations of Art History classes (ARTH 120s, 130s, 140s). Incoming MFA students take a required session on research and plagiarism, and Ceramic Art seniors take a mandatory instruction session on finding, organizing and citing images in a

presentation to prepare for their graduation requirements. This is all in addition to custom and on-demand, one-shot instruction sessions, amounting to an average of forty sessions per academic year. Additionally, as part of the AU Libraries' Personal Librarians Program (see: IV-I-I: AU Personal Librarian Trading Cards.pdf), all incoming students are assigned to a subject-specialist librarian and are encouraged to meet one-on-one for specialized assistance or personalized information in literacy instruction.

Assessment of library instructional activities, goals, outcomes and measures of student learning are in place. The "AU Libraries Information Literacy Task Force" actively pursues continued development and revision of assessment practices.

In Scholes Library, professional reference assistance is available daily and until 10pm on weekdays. Qualified part-time reference assistants are available twelve to sixteen hours on weekends. Reference consultations with specialist librarians are scheduled on an "as needed" basis. Herrick Library also offers professional reference service during the day and support staff reference service in the evenings.

6. Facilities
The Scholes Library building was constructed in 1992, specifically to support the programs of the SoAD and the School of Engineering that comprise the two units of the NYSCC. As mentioned above, Scholes Library provides large dedicated spaces to house its curated library collection, art related services, instruction and study areas. The entire second floor of the library building is dedicated to the collections (books, journals, theses, and slides) and services for art and design. It is also home to our Library of Friendship Collection (a gift established by visiting artists and supported by the Austrian Ministry of Culture).

The spaces on "the art floor" (the second floor of Scholes) are large, open and comfortable. They are used regularly for studying, browsing and instruction. The layout and furnishings are conducive to individual and group study. This floor also houses Scholes Library's Visual Resources/Digital Projects department. This space includes a digitization workroom, and a combination smart classroom/open computing with ten Macintosh computers and appropriate software to facilitate digital image production and manipulation. The art floor also provides additional learning spaces, including an open seminar room with projector for student and faculty use and a fully-equipped, instructional classroom (with projection, sound, internet, moveable furniture, etc.). The offices of Art Librarian, Digital Projects Librarian, Library Director, and the Theodore Randall International Chair in Art and Design are located on this floor, as well as a conference room and a small group study room.

The main floor of the library holds the library reference collection, a large quiet study space, and an "information commons" with twenty-five open use computers with printing and scanning services. This floor is also the location of user services departments (circulation, ILL and reference). Throughout the building, Scholes Library offers an additional fourteen group study rooms, four graduate carrels, two temporary faculty studies, and four HD

viewing stations for laptop screen sharing. Library-wide access to thirty-five computers throughout the building is more than sufficient to support our user base. Moreover, all public areas of Scholes Library have wireless access.

It is a priority and value that Scholes Library remains open-minded and flexible in developing spaces that encourage collaborative study and non-traditional learning environments. Our spaces offer teaching and discussion areas interspersed with the collection. It is not uncommon to find class instruction occurring in any of the open spaces within the library, when co-locating teaching and learning allows students to use and understand the materials at Scholes Library.

As an example of flexibility in space usage, we have done an extensive redesign and repurposing of space on our ground floor. The project converted a large periodical shelving area, office and storage space into an innovative, flexible, teaching and learning environment for collaborative work. This area was primarily designed to provide faculty and students from the School of Engineering ample space for group study and a large, flexible group instruction commons. As we observe usage patterns we realize that this new space may be effectively used to promote interactions between engineers and artists toward collaborative design projects. The space has projection, flexible furniture, network access, and features a two-sided twenty-foot-wide whiteboard wall suitable for sketching and large-scale drawing. Finally, the new Pop-Up Gallery at Scholes Library is also a flexible, unique space for exhibiting artwork on Campus. It is intended both to support pedagogy in the NYSCC and to provide students with an opportunity to gain curatorial experience through the curator internship program. The Pop-Up Gallery has a focus on the work of AU students, faculty, and staff, but exhibits featuring art by non-affiliated artists may be accepted at the discretion of the curators and facilitator. Above all, the Pop-Up Gallery is intended to provide an exhibition opportunity for shows and artists whose works may not present a proper fit for other campus spaces. Curators and facilitators will strive for diversity in representation of media, artists, and subject matter. Since the opening of the Pop-Up Gallery in the fall of 2016, the shows have been curated by a graduate students and faculty, in collaboration with other artists and with undergraduate students at the university.

7. Financial Support

Exclusive of salaries, Scholes Library operates on a budget of $291,450 for the 2016-2017 academic year. Below, is a five-year history of expenditures used to support people, programs and resources in service to the Art and Design program. The figures below include total adjusted salary expenditures (staff, librarians and work-study students) that support library services for Art and Design.

The library budget allocation is determined through the AU Office of the Vice President of Business and Finance in consultation and coordination with the Unit Head/VP of Statutory Affairs of the NYSCC. Budget cuts and inflationary costs over the past 5 years have been, unfortunately, equalized and absorbed through cuts to journal subscriptions and staffing.

SECTION I. PURPOSES AND OPERATIONS

The table below illustrates the Financial Resources Dedicated to Serving the SoAD from 2012-13 through 2016-17.

Financial Resources Dedicated to Serving the School of Art and Design	2016/2017 (*budgeted)	2015/2016	2014/15	2013/14	2012/13
Total Annual Library Expenditures for Art and Design Resources (Print and Non-print)	$39,148	$37,783	$34,632	$33,198	$32,171
Total Monographs (Art)	*$6,500	$6,664	$6,130	$3,228	$6,122
Total Print Journals	*$13,500	$13,526	$11,304	$14,375	$14,006
Total Non-Print (Art)	*$500	0.00	$600	0.00	$331
Total Databases (Specialized Art)	*$18.648	17,593	$16,598	$15,595	$11,712
Total Adjusted Salary of Employees who Support of Art and Design	*$179,233	$161,232	$182,418	$174,684	$179,900
Total Scholes Library Budget Supporting the Schools of Art and Engineering (Resources and Facilities)	*$278,850	275,555	$271,207	$283,086	$291,336

Learning Resources - Center for Academic Success

1. Overall requirements
The mission of the Center for Academic Success (CAS) is to support all AU students to become engaged with and empowered by the learning process. Through academic consultation, tutoring, and the provision of other resources and accommodations, our staff assists students in developing the mindset and skills that they need to be successful learners-in college and throughout their lives.

2. Governance and administration
Because of the unique structure of CAS, its services fall under two different national governing bodies: The Association on Higher Education and Disability (AHEAD) and The National College Learning Center Association (NCLCA).

Within the University, CAS is part of the Enrollment Management Division. For the 2016-2017 academic year, the Director of CAS reports to the Vice President of Enrollment Management/Student Affairs.

3. Collections and electronic access - not applicable

4. Personnel
   ● Director of CAS (full time): The Director of CAS is responsible for all operations, programming, and services. The Assistant Director of CAS, Director of the Writing Center, Administrative Assistant, and all Academic Consultants report to the Director.
   ● Assistant Director of CAS (full time): The Assistant Director coordinates Supplemental Instruction, drop-in, and individual tutoring. All tutors, apart from the Writing Center tutors, and Supplemental Instruction leaders report directly to the Assistant Director.
   ● Director of the Writing Center (part time): The Director of the Writing Center coordinates all writing assistance provided by CAS including individual tutoring, workshops, and faculty consultation. All writing tutors report directly to the Director of the Writing Center.
   ● Administrative Assistant (part time): The Administrative Assistant is responsible for all clerical work, coordinating testing accommodations, and note-taking services. Any student hired as a note-taker directly reports to the Administrative Assistant.
   ● Academic Consultants (part time): Academic Consultants are graduate students in the School Psychology program on campus. They assist students with disabilities in coordinating academic accommodations and meet individually with students to help develop college success skills.
   ● Undergraduate Employees (part time):
      ○ Tutors: There are approximately twenty Supplemental Instruction leaders; nine writing tutors; twenty drop-in tutors; and fifty individual tutors hired each semester.
      ○ Note-Takers: Approximately forty student note-takers are hired per semester. These students are responsible for taking notes in their assigned class and

providing their notes to CAS on a weekly basis. The notes provided are anonymously disseminated to students with disabilities who qualify for a note-taker.

5. Services
   ● Supplemental Instruction consists of regularly scheduled, informal, peer-led review sessions for traditionally difficult first year courses such as chemistry, physics, calculus and biology. Supplemental Instruction study sessions focus on skill-development and review of difficult concepts and are open to anyone in the course. Students work collaboratively with their peers to review notes, discuss readings, develop organizational tools, and prepare for examinations. The Supplemental Instruction Leaders attend all lectures, meet regularly with faculty and CAS staff, and are trained to facilitate the study sessions using collaborative learning techniques.
   ● Drop-in Tutoring: Drop-in tutoring services support a variety of classes at AU. Drop-in tutors hold regular hours each week, during which students can stop by to work through difficult course material, study for exams, and enhance their knowledge through collaborating with the tutor and with other students. One example is the Math Lab, which provides tutoring four nights a week for all math courses. When needed, a drop-in tutor has been employed to help freshman in the SoAD Foundations program with their Art History classes.
   ● Individual Tutoring: When there is no drop-in tutoring for a course or if a student needs more support, they can request an individual tutor who can meet with them individually at mutually agreeable times. Tutors work with students on understanding and organizing course material, as well as developing study skills.
   ● The Writing Center is open thirty-four hours a week, including both weekday and weekend/evening hours. Student tutors represent a wide range of academic disciplines and are trained to deal with all kinds of writing tasks. Tutors can assist writers with discovering ideas, organizing information, revising a final draft, or preparing technical documents.
   ● Academic Consultation: Any student at AU can meet with an Academic Consultant, individually or in groups, to develop college success skills such as time-management, organization, study skills, and test-taking skills.
   ● Services for Students with Disabilities: CAS provides support services, consultation, accommodations, and advocacy for students with learning, physical, and/or psychological disabilities. In addition, CAS staff is available to consult with faculty, staff, and administration on disability-related topics.
     ○ Academic Accommodations: AU is dedicated to providing all students with full access to its facilities, student programs, activities, and services, as well as providing academic accommodations for students with disabilities. Services are intended to maximize independence and encourage the integration of students with disabilities into all areas of college life. Accommodations are determined case-by-case based on the functional impact of the student's documented disability.

- Academic Intervention Program for at-risk Students: CAS has created a semester long course designed to assist academically at-risk (GPA under 2.0) first and second year students with the aim to enhance the university learning experience and prepare them for academic, personal, and professional success. In addition to analyzing various models of thinking and engaging in self-reflection, students explore learning skills, strategies, and tools to support in their college success.

6. Facilities
CAS relocated to a newly renovated facility on the second floor of Herrick Library in January of 2016. The new space houses three administrative offices, a conference room (Writing Center), six academic consultation/testing rooms, five testing cubbies, and a large multipurpose space.

7. Financial support
CAS receives approximately $123,000 from the University as an annual operating budget, which includes staff salaries. In addition, CAS applies for and receives about $5,500 in grant money from SUNY every year.

Career Development Center

Mission
The Alfred University Career Development Center (CDC) empowers students and alumni to find their professional purpose and meaningful work through informed decision-making, practical experience, and connection to the global community.

Values
We express our core value of professionalism through expertise, responsibility, empathy, and balance.
- Expertise encompasses our knowledge, skills and resources; expertise promotes positive connections with our stakeholders
- Responsibility is reflected in our high level of dependability, integrity, and ethics; responsibility ensures the reliable delivery of services.
- Empathy is demonstrated through our approachability, attentiveness, and availability; empathy allows for individualized service to our diverse population.
- Balance is expressed in both our work and personal lives; balance supports our students and alumni to find fulfillment in their chosen paths.

Each year, the CDC hosts many art-related events that are coordinated by the Art Career Advisor; panel discussions and individual presentations focus on how to prepare for a successful career as an artist. All presenters are working artists and/or arts administrators. Moreover, a wide variety of media is represented, including painting, printmaking, ceramics, sculpture, experimental video and sound, fabric and interactive art, and art as a means to achieve social

justice. For a full list of the events held during the previous two academic years, see: IV-I-G: Art Careers Report 2014-15.pdf and Art Careers Report 2015-16.pdf.

General ITS Resources

All Alfred University students are provided with an AU network/email account. With this account, each student has access to AU email, Canvas (AU's Learning Management System), on-campus computer lab, on-campus printing, and the U Drive. Below is a summary of all of the products and services available to our students:

Product or Service	Information
AU Email	Students must visit http://my.alfred.edu to activate their email accounts. Once they receive their AU username and password, they can log in at http://outlook.office365.com.
Canvas	AU's learning management system is used in all online courses and many on-campus courses. Instructors may post readings, videos, quizzes, and assignments. To log in, students must visit http://alfredu.instructure.com. Each student must use his or her AU username and password to log in.
U Drive	Each student is provided with storage space on AU's server. It is recommended that students save their files in two places. The U Drive provides excellent backup, as it is accessible from all AU lab computers and from anywhere on the Internet. The web application is available at https://udrive.alfred.edu.
PaperCut	All students can print for free in AU's libraries and labs. Undergraduates may print up to 350 pages per semester, and graduate students may print up to 800 pages per semester. More information is available at http://my.alfred.edu.
Turnitin	Turnitin is a plagiarism-detection service that is used by many instructors at AU. Any students who are required to use Turnitin will need to create an account at http://www.turnitin.com.
UCard	Some online students will be required to confirm their identities using UCard. A UCard account costs $10 per year per student, and can be used in multiple courses. Students who are required to use UCard will need to create an account at http://www.proctoru.com/ucard.php.

All students requiring technical assistance are encouraged to contact the ITS Helpdesk at (607) 871-2222 or helpdesk@alfred.edu. The ITS Helpdesk is located on the lower level of Herrick Library.

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

1. Accuracy and integrity of recruitment and admission programs

School of Art and Design

Each academic unit at AU, including the School of Art and Design, the College of Liberal Arts and Sciences and the College of Professional Studies, has a liaison to the Admissions Office. The academic units work with the Admissions Office for recruitment and admissions. That office works with the Deans' offices to compose materials that are directed to prospective students. In addition to written materials (see Section I.I. for more detail), the Admissions Office hosts on-campus Open Houses throughout the year. The Deans have an opportunity to address students at these events and the faculty hold a Faculty Fair to share information about their programs with prospective students. The faculty and many staff of the SoAD participate in all recruitment events organized by the Admissions Office, including:

- Six AU Summer Fridays (faculty luncheon with prospective families)
- Three Autumn Visit Days
  Each of the six SoAD Divisions attends the Faculty Fair where prospective students and parents meet SoAD professors and students.
- Two Accepted Student Open Houses
  For the first time in 2016, after the SoAD Dean's welcome and short talks by an Art History Professor and a Foundations Professor, three mini workshops were offered to provide the accepted students a chance to experience what it was like to work in our studios. There were drawing, print, and art history workshops.

The AU Admissions Office and the SoAD jointly recruit students through National Portfolio Days. Admission counselors are also sent to regional portfolio days and to do high school visits that cover all disciplines. The SoAD participates in about ten to twelve National Portfolio Days events a year; these are attended by the SoAD faculty and often the Art Liaison – Admissions Counselor, one admissions counselor dedicated to the SoAD.

While there is no admission counselor who is dedicated exclusively to art, the Admissions Office strives to have a counselor with a BFA or MFA on staff. Currently, there are two Admissions staff members who have BFA degrees; one of these positions functions as the Art Liaison – Admissions Counselor (the Art Enrollment Specialist in Admissions). The Assistant Dean of the SoAD substitutes for the Art Liaison – Admissions Counselor when s/he is on the road. All AU Admissions counselors are salaried; there is no compensation based on quotas or outcomes. This contributes to the integrity of the process.

Prospective student applications are evaluated holistically. In addition to the portfolio, standardized testing, strength of high school and high school rank (where available), recommendations, and interview notes are all taken into account.

Students submit a portfolio of fifteen to twenty slides through the SlideRoom portal. Six faculty members (one member from each of the six divisions of the SoAD) review each student's portfolio. The committee begins meeting mid-November to review early decision and transfer applicants; they also meet in January to review regular decision applicants and to review transfer students. All deadlines and portfolio requirements are listed on the Admissions web page. The committee members rank each portfolio a number ranging from one to four. A score of one means the work in the portfolio is unqualified, while a score of four means the portfolio merits a scholarship. All of the committee members' scores are averaged and that number is then assigned as that student's portfolio score. The Art Recruitment Specialist records the numbers, which are used in conjunction with other admissions information. Ideally, the faculty want to see students scoring two or above to be admitted to the programs; however, at times students with a lower score are accepted because of the strength of their academics and other circumstances. Prospective students are notified of acceptance or rejection as soon as the decision is made, thus ensuring timely notification. Over the summer months, the Art Liaison – Admissions Counselor notifies the committee members by email and the review takes place online, since the AU Admissions Office accepts students on a rolling basis.

The Admissions Office tracks the success of students admitted to the SoAD. This longitudinal data demonstrates that the Admissions Office is accurately predicting prospective student's propensity for art. From 2006 until 2013, the retention rate for the four-year entering cohort into the SoAD has ranged from 67.8% to 79.3% (for details, see: IV-I-H: SoAD Retention and Attrition.pdf — the percentages listed here were gathered from the column highlighted in yellow). While the SoAD retention percentages are higher than those retention rates overall at AU and are about average with other independent art schools to which we can compare, the SoAD Dean and faculty have recently had conversations about what active roles the faculty can play to increase retention rates.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

The IART major does not have a portfolio requirement. Applications from prospective students are judged holistically. Students must meet the general AU admissions requirements. Students may begin the program in their first semester but some also transfer into the program from other AU units/majors or other institutions. The retention rate for the IART major has held steady at about 66% with most of those leaving the program going to other majors in the CLAS or transferring into other academic units at AU.

2. Rigor and fairness of retention policies and their application
In February 2012, the Retention Roundtable Task Force was formed to examine AU's declining retention. Specifically, the first-to-second year retention rate had seen a downturn as more than thirty percent of the students withdrew either involuntarily (academic dismissals) or voluntary (self-withdrawals). The Retention Roundtable Task Force was co-chaired by the Vice President

of Enrollment Management, the Vice President of Student Affairs, and the Director of Retention. As a result of recommendations made by the Task Force, the University installed the Beacon early warning system. Through this system faculty and staff can alert a student's "professional network" (e.g., Assistant Dean, Academic Advisor, Resident Advisor, and others) about concerns regarding a student's academic performance, mental health and overall wellness. Additionally, Special Academic Services became the Center for Academic Success (CAS) to provide comprehensive academic support for all students. This center, along with the Writing Center, is now centrally housed in Herrick Library (see Section I.G for more).

The guidelines for "Undergraduate Academic Standing" may be found in section 402 of the Undergraduate Academic Regulations (see: https://my.alfred.edu/academic-policies/academic-regulation-ug.cfm). Students in the CLAS are required to maintain a minimum GPA of 2.0. In the SoAD, students with fewer than 36 credits are required to maintain a minimum GPA of 1.7 and those with 36 or more credits a GPA of 2.0. Each academic unit at AU has a Scholastic Standards Committee composed of the Dean, faculty representatives, a Student Affairs representative, and the Registrar. The committee reviews students' final grades and grade point averages at the end of every semester. Those falling below the required GPA may be placed on probation, suspended, or dismissed. Students are permitted to appeal decisions of suspension or dismissal. For the data regarding Scholastic Standards (academic probation, extended probation, suspensions and dismissals) for the CLAS from 2012 to 2016, see: IV-I-H: CLAS Scholastic Standards 2012-16.pdf. For academic dismissals for the SoAD from 2006 until 2014, see: IV-I-H: SoAD Academic Dismissals 2006-2015.pdf. In Addition, the AU Registrar's Annual Report also provides extensive data (see: IV-I-H: AU Registrars Annual Report 2015-16.pdf).

3. Effectiveness of record keeping and graduate document maintenance
The Banner Student Information System is used to maintain student records, including graduation records (degrees conferred, majors and minors completed, honors earned) and academic history, from which official transcripts are generated. Academic history and graduation records are permanent records. The Banner system is backed up regularly by Information Technology Services (ITS) following best practices.

Grades are due at a specified time and date when a term ends. Faculty enter grades using a web interface that requires a secure login, including a self-selected login PIN. An electronic log is maintained indicating who entered each grade and the date and exact time it was entered. Final grades are moved to academic history by the Registrar's Office and then GPAs are updated. Students are able to view their final grade reports within, at most, two or three hours of the time grades are reported.

The records of those who are candidates for graduation in a given term are reviewed initially in the Registrar's Office, but are also reviewed in the Deans' Offices and in academic Division/ Program offices to be certain each degree candidate has completed all requirements for the degree. Upon final approval from the appropriate academic office, a student is then cleared to graduate and only then receives a degree from Alfred University.

4. The following describes the process of the advising processes

School of Art and Design

First-Year Registration

Students receive a mailing from the Registrar's office around June 1 that addresses first year students' academic advising needs this includes a registration code or PIN number that allows them to access Alfred University's Banner web registration system. There is also a blog maintained by the core Foundations faculty in the SoAD to help new students select courses, understand requirements, and put together a schedule (see: https://alfredfoundations.com).

The Assistant Dean in the SoAD works with the Assistant Dean in the CLAS to make sure there are enough writing and humanities seats to accommodate incoming students. All first-year students should complete:

- 16 credits of foundations (2 8-credit courses)
- 6 credits of art history (3 2-credit, half-semester "block" courses).
- 8 credits of humanities courses (2 courses)
- 4 credits of writing course (1 course)

During the summer, the Assistant Dean reviews all first-year student registrations and contacts the students via email with suggested corrections as needed.

Throughout the freshman year, the three core faculty members in the Foundations Program serve as academic advisors to the entire class. During the first semester, students meet with an academic advisor three different times. The first time takes place during the first week of the semester in order to review the student's academic transcript, fall semester schedule, and to discuss the student's overall academic expectations and future plans. The second meeting takes place approximately eight weeks into the semester and is designed as a large-group meeting with the entire freshman class preparing for spring course registration. The core faculty review with students their BFA degree requirements and demonstrate how to find and select courses through the Banner web registration system. The third meeting of the semester happens one week after the larger group advising tutorial just described. This third meeting is a one-on-one meeting between the individual student and a core faculty member at which time the student presents a proposed course plan for the spring semester. The faculty member is responsible for checking over and approving the student's plan before s/he can complete the registration process. During the spring semester, in addition to the three scheduled advising meetings similar to the fall semester structure, students participate in three lecture-style classes that are designed to introduce freshman students to the SoAD's unique sophomore curriculum. During this series of lectures, students meet the six Division Heads of the School who in turn introduce their Division's specific areas of study and their attendant facilities. At the end of the freshman year, students are assigned a new faculty advisor who will serve as their advisor for their remaining three years of study.

Sophomore Year - Students meet with their academic advisors once in the fall and spring semesters. These meetings take place the week before the official registration window opens for the entire university. Students are required to meet with advisors and present a course registration plan for the next semester. The academic advisor reviews the student's plan and updates the student's academic course checklist in order to ascertain his/ her progression towards completing course requirements for graduation. Students are assigned academic advisors in their sophomore year, however, it is possible for a student at any point afterwards to petition for a change of their academic advisor.

Junior Year - Students meet with their academic advisors once in the fall and spring semesters. These meetings take place the week before the official registration window opens for the entire university. Students are required to meet with advisors and present a course registration plan for the next semester. The academic advisor reviews the student's plan and updates the student's academic course checklist in order to ascertain his/ her progression towards completing course requirements for graduation. During the summer between Junior and Senior year the students will receive a graduation evaluation from the SoAD undergraduate administrative coordinator. This evaluation will inform the student as to whether or not they are progressing successfully toward graduation or if they are below the required credits or missing essential courses needed to satisfy the BFA degree requirements.

Senior Year - Students meet with their academic advisors once in the fall semester. These meetings take place the week before the official registration window opens for the entire university. Students are required to meet with their academic advisors in order for their advisor to perform a final check of the student's academic course checklist. This final meeting will help to determine whether or not a student may officially apply for graduation at the end of their last semester of the BFA program.

In the fall of 2016, the SoAD Assistant Dean conducted a Survey Monkey questionnaire about advising practices at the SoAD. Ninety-three SoAD students responded. Around a third of the students gave detailed feedback (see: IV-I-H: SoAD Advising Survey Results.pdf). While some were happy with their advisors, a significant number voiced concerns that their academic advisor did not adequately know the BFA degree requirements. Several respondents were clearly frustrated that some advisors did not post advising appointment sign-up sheets at all or did so late into advising week. Some students indicated that advisors were negligent about replying to emails. A few even stated their advisors were not even around during advising week. In the end, many students requested more time with their academic advisors and meeting more than simply once a semester. While the sentiment among the faculty is mixed about how to move forward with academic advising (though all agree of its vital role), there is some interest in the hiring of a dedicated academic advisor/counselor for the entire School, thus relieving faculty from the details involved with academic advising, freeing up more time to teach and mentor. Advising is part of the duties required of all faculty at Alfred University and an activity evaluated by the Promotion and Tenure review process. Therefore, relieving faculty from their advising duties and assigning them to an officer is not acceptable. The School will review its advising practices

and a more effective mentoring process will be devised to help faculty become more effective advisors.

Several documents related to the SoAD advising procedures are found in the MDP; see: IV-I-H: SoAD Advising documents.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

In 2011, the Provost charged the Assistant Deans of each academic unit with developing common values on advising across the University and consistency in training and messaging related to advising. The Assistant Deans developed a mission statement for advising: "As students negotiate college and pursue life goals, academic advisors nurture their independence, connect them to community, and inspire them to reach their personal and professional potential." Moreover, Best Practices for Advisees and Best Practices for Advisors were developed, based on guidelines established by the Council for the Advancement of Standards in Higher Education. All students and faculty have access to the AU Undergraduate Academic Advising website (https://my.alfred.edu/advising/) that includes links to relevant forms, policies, and resources. Students in the IART major are assigned an advisor who is a professor in that program. Students are required to meet their advisors once a semester but are encouraged to communicate with advisors more frequently. Advisors track students through midterm grades, Beacon alerts, and informally through e-mail conversations. The CLAS piloted an assessment of advising in Spring 2015. The Advising Committee is currently revising that tool based on feedback from both students and faculty.

College of Professional Studies – Division of Education – Art Education Minor

All AU students interested in New York State Teacher Certification in Visual Arts must first declare a major in Art and Design (BFA) though the SoAD, or in Interdisciplinary Art (BS) through the CLAS. No later than the junior year, students must declare a minor in Visual Arts Education through the CPS.

All Visual Arts Education minors are assigned a minor advisor who is a full-time faculty member in the Division of Education. This faculty member meets with students regularly (at least once each semester) in order to answer questions and ensure that the students are on track to complete the additional requirements of the minor. The Division of Education keeps detailed records related to the progress of each student, and works closely with various faculty members and administrators in the SOAD and the CLAS to update program requirements and problem-solve.

Policies regarding student responsibilities and rights, including complaint procedures, are published in the Student Code of Conduct, the Undergraduate Academic Regulations and the Graduate Academic Regulations, Title IX policies (titled Discrimination, Harassment, Sexual Misconduct Policy), Annual Campus Crime and Fire reports; these are accessible through the student policy page that is accessible through the portal MyAU. In addition, this page has links to Student Life Policies and Procedures as well as General University Policies and Procedures. These documents are reviewed and updated on an annual basis. Moreover, this information is sent to students at the beginning of each academic year via email with a PDF attachment. AU Report It provides an online reporting mechanism for submitting Incident Reports. All AU students, faculty and staff have access to this system through the faculty, staff and student portal, MyAU. Reports may submit reports anonymously. The five types of incident reports accepted are General, Bias, Hazing, and Sexual Misconduct. This system is distinct from Beacon, which is used to report students having academic difficulties.

Finally, students are entitled to seek the assistance of the AU Ombuds Officer who serves faculty, staff, and students. Those who seek the counsel of the Ombuds Officer are guaranteed confidentiality except in rare instances (for instance, Title IX complaints, threats of imminent harm, illegal activity).

Resources:
> Kathy Woughter, Interim VP Enrollment Management
> Larry Casey, Registrar
> Norm Pollard, Dean of Students
> Gary Ostrower, Ombuds Officer
> AU Middle States Self-Study (2014)
> Registrar Web page: https://my.alfred.edu/services/registrar.cfm
> Undergraduate Course Catalog:
> http://www.alfred.edu/academics/undergrad-catalog.cfm
> Graduate Course Catalog: http://www.alfred.edu/academics/grad-catalog.cfm
> Provost page: http://www.alfred.edu/provost/
> AU ITS Web Services: https://my.alfred.edu/its/webservices/
> Student Code of Conduct and Title IX Policies and Procedure:
> https://my.alfred.edu/student-policies/

I. Published Materials and Web Sites

1. Clarity, accuracy and availability and 2. Comprehensiveness
The AU Undergraduate Catalog (see: IV-I-A: AU Undergraduate Catalog 2016-17.pdf) and the AU Graduate Catalog (see: IV-I-A: AU Graduate Catalog 2016-17.pdf) are the primary source of information regarding academic policies including admissions requirements, degree requirements, credit and grade policies, academic services and resources, the academic calendar and available courses. The catalogs also provide information regarding tuition and expenses, financial aid, facilities, personnel, student life, and accreditations. In addition, the SoAD has a published handbook for its graduate students (see: IV-I-A: SoAD Graduate Handbook.pdf).

The Registrar's Office coordinates updating the catalog on an annual basis. The catalog is produced in an electronic format, can be downloaded as a PDF file, and is publicly available to anyone. This ensures that the information is accurate and up-to-date. Each unit's dean is asked to oversee editing of their sections of the catalog. Deans ask Chairs and Heads to review texts involving their programs and submit changes that are relayed to the Office of the Registrar. Some changes that involve the curricular structure of the programs must be reviewed and approved by the Curriculum and Teaching Committee (C&T) and the Dean before entering the Course Catalog. Course descriptions are incrementally updated. Each time a new course is added, altered, or deleted, the proposal must go through the academic unit's C&T Committee. The Registrar sits, ex officio, on each C&T Committee. As each committee approves course changes, the Registrar makes the requisite changes to the catalog.

Transfer credit policies are articulated in the AU Undergraduate Catalog (see: IV-I-A: AU Undergraduate Catalog 2016-17.pdf). The definition of a credit hour may be found in the catalog and on the AU Registrar's web page (https://my.alfred.edu/services/registrar.cfm). This policy is reviewed and reaffirmed annually by the Deans' Council.

Academic regulations on graduate requirements, credits, grades, grade challenges, academic standing, withdrawal, leave of absence, and academic dishonesty may also be found in the Undergraduate Academic Regulations and the Graduate Academic Regulations. Both are accessible through MyAU (https://my.alfred.edu) the AU portal.

Students, prospective students, and others may also seek information through the AU web site. The Integrated Marketing Committee steers the priorities, content, navigation, and structure of the University web site. The committee is responsible for making sure that all relevant standards, regulations, and guidelines are carried out in support of the University's mission and goals. Ultimate responsibility for the content resides with the Dean, Division, or Organizational Head of each area. The Assistant Deans of each academic unit complete a thorough review of web content for accuracy in their areas on an annual basis, in addition to monitoring their areas on an ongoing basis.

ITS publishes Web Standards available through the faculty/staff portal, MyAU. Requests to add new websites or edit existing ones are submitted to the AU Webmaster using the Web page Request Form. Small changes are completed within five days while larger projects may take more time. In addition to this method, some personnel have completed training on Contribute (a Content Management System). These employees submit changes and additions through Contribute. The revisions are reviewed by the Integrated Marketing Committee and then published. Typically, changes made through Contribute are completed within three business days.

Resources
- Larry Casey, Registrar
- Judy Linza, Webmaster
- Jodi Bailey, Senior Alumni Engagement and Annual Giving Officer
- Registrar Web page: https://my.alfred.edu/services/registrar.cfm
- AU ITS Web Services: https://my.alfred.edu/its/webservices/
- Undergraduate Academic Regulations:https://my.alfred.edu/academic-policies/academic-regulation-ug.cfm
- Graduate Academic Regulations: https://my.alfred.edu/academic-policies/academic-regulation-gr.cfm

School of Art and Design
- Website: http://art.alfred.edu
- Image Gallery (students and faculty:) http://art.alfred.edu/galleries/

Art History
- Blog: http://www.alfredarthistory.com
- Brochure: see IV-I-I: AH - Brochure - 2016.pdf
- Facebook: https://www.facebook.com/auarthclub

Ceramic Art
- Exhibition Catalogs (financial support comes from the *Marcianne Mapel Miller Fund for Ceramic Art*):
  - 2015 *Ashley Lyons: Selfsame*
  - 2014 *Michael Jones McKean: The Religion*
  - 2013 *New Morphologies: Studio Ceramics and Digital Processes* (curated By Del Harrow and Stacy Joe Scott)
  - 2012 *Heather Mae Erickson: Rituals of the Maker*
  - 2011 *Raw Goods: The transformation of material by local industries* (Curated by Anne Currier and Ezra Shales)

- ○ 2011 *Table Space: A Framework for Contemporary Ceramics* (Curated by Linda Sikora and Albion Stafford)
- ○ 2010 *Conversations, Coincidences and Motivations: The Alfred Experience* (Curated by Becky Chappel, Shawn Murray, Kala Stein, Michael Fujita)
- ○ 2008 *Heavy Weight/Alter Skins: Nick Cave*
- ○ 2008 *Material Matters*
- ○ 2001 *Fluency: Sculpture by Walter McConnell, John Roloff, Katherine Ross*
- Tumblr: www.alfredceramics.tumblr.com
- Web: www.alfredceramics.com
- Web: www.alfredgrindingroom.com

Drawing, Painting and Photography
- Blog: www.dppalfred.com (same site is accessible using www.alfredphoto.com and www.alfredpainting.com)
- Facebook: https://www.facebook.com/SoADDPP/?fref=ts
- Instagram: https://www.instagram.com/alfredpainting/
- Postcard: see: IV-I-I: DPP - Postcard-1.pdf
- Postcard: see: IV-I-I: DPP - Postcard-2.pdf
- Poster: New MFA program, see: IV-I-I: DPP - MFA Poster-1.jpg
- Poster: New MFA program, see: IV-I-I: DPP - MFA Poster-2.jpg

Expanded Media
- Blog: http://www.alfredexpandedmedia.com
- Blog: http://www.alfredexpandedmedia.com/p/graduate.html
- Blog: https://alfredsensorium.wordpress.com
- Brochure: see IV-I-I: EM - Brochure.pdf
- Catalog - Exhibition *Variantology* (2015): see IV-I-I: EM - Variantology Catalog.pdf
- Catalog - Grad (2015): see IV-I-I: EIA - MFA Graduates - 2015.pdf
- Facebook: https://www.facebook.com/groups/940057819385835/
- Facebook: https://www.facebook.com/groups/462508613789684/
- Facebook: https://www.facebook.com/institutefor.electronicarts?fref=ts
- Instagram: https://www.instagram.com/alfredexpandedmedia
- Tumblr: http://martinpking.tumblr.com
- Video: http://vimeo.com/user3155232
- Website: http://iea.alfred.edu

Foundations

- Blog: https://alfredfoundations.com
- Instagram: https://www.instagram.com/Alfred_foundations/
- Vimeo: https://vimeo.com/user4756697

Sculpture/Dimensional Studies

- Blog: www.alfredsculpture.com
- Catalog - Grad (2015): see: IV-I-I: SDS - MFA Graduates - 2015.pdf
- Facebook: https://www.facebook.com/alfredusculpture?fref=ts
- Instagram: https://www.instagram.com/explore/tags/alfredsculpture/
- Twitter: https://twitter.com/AlfredSculpture
- Video: https://www.youtube.com/watch?v=HemakFZWxJ4

Alfred University Libraries (Scholes and Herrick)

- Annual Report (published hardbound): Herrick Special Collections
- Blog: https://aulibrarynews.wordpress.com/
- Blog: https://alfredarchives.wordpress.com/
- Brochure: see: IV-I-I: AU Libraries - Brochure.pdf
- Digital Repository (AURA): https://aura.alfred.edu/
- Facebook: https://www.facebook.com/ScholesLibrary
- Trading Cards: http://libguides.alfred.edu/mylibrarian (see: IV-I-I: AU Personal Librarian Trading Cards.pdf)
- Twitter: https://twitter.com/scholes_library
- Website: http://www.nyheritage.org/collections/alfred-university-postcard-collection

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

- Blog: http://iart102.tumblr.com/
- Blog: http://iart103.tumblr.com/
- Blog: http://iartseminar.tumblr.com/
- Blog: http://understandperform.tumblr.com/
- Blog: http://performancetransformations.tumblr.com/
- Blog: http://sculpturalcostuming.tumblr.com/
- Facebook: https://www.facebook.com/events/1626265810959520/1626266294292805/
- Facebook: http://www.facebook.com/groups/iartalum/
- Website: http://las.alfred.edu/fine-arts/

College of Professional Studies – Division of Education – Art Education Minor

- Website: http://ps.alfred.edu/education/art-ed.cfm

3. Documentation of connections with registration, certification, and/or licensure
BFA and BS students may complete an education minor that will prepare them for New York State Certification to teach art in grades K through 12. Alfred University requirements leading up to certification are enumerated in the Education Division section of the AU Undergraduate Catalog (see: IV-I-A: AU Undergraduate Catalog 2016-17.pdf). Included here is detailed information regarding state examinations (Educating All Students, Academic Literacy Skill Test, Content Specialty Test), New York State mandated workshops, and required fingerprinting/background check.

4. Any published claims regarding achievements.
Each year, the Career Development Center conducts a survey of the graduating class by mail, phone, and through the web to determine what AU students choose to do following graduation. These outcomes reports (see: https://www.alfred.edu/cdc/destinations/) provide data on employment and graduate school attendance. Specific information about student who graduated from different degree programs can also be viewed:

- Art and Design (Bachelor of Fine Arts):
  https://www.alfred.edu/cdc/destinations/docs/Art-DesignBFA.pdf
- Art History and Theory (Bachelor of Science):
  https://www.alfred.edu/cdc/destinations/docs/ArtHistoryandTheory.pdf
- Ceramic Art (Master of Fine Arts):
  https://www.alfred.edu/cdc/destinations/docs/CeramicsMFA_000.pdf
- Electronic Integrated Arts (Master of Fine Arts):
  https://www.alfred.edu/cdc/destinations/docs/ElectronicIntegratedArtsMFA_000.pdf
- Interdisciplinary Art (Bachelor of Arts):
  https://www.alfred.edu/cdc/destinations/docs/InterdisciplinaryArt_003.pdf
- Sculpture/Dimensional Studies (Master of Fine Arts):
  https://www.alfred.edu/cdc/destinations/docs/SculptureandDimenStudiesMFA.pdf

Alfred University publishes Fast Facts about AU (see: https://www.alfred.edu/glance/) that includes statistics on class size, student-faculty ratios, faculty terminal degrees, in addition to reporting the status of accreditations and rankings. Various external national rankings are also reported on What the experts say about Alfred University (see: https://www.alfred.edu/experts_say/). The AU Athletics site (see: http://gosaxons.com/index.aspx) also publishes various accomplishments and rankings. All of these pages are accessible to external and internal audiences.

J. Community Involvement

Alfred University, the School of Art and Design and its six divisions, the College of Liberal Arts and Sciences, the Scholes Library, the Center for Student Involvement, Student Affairs and individual classes all participate in community involvement in various ways. The events and activities offered include the following:

- Exhibitions, exhibition openings, gallery talks (Alfred Ceramic Art Museum, Cohen Gallery, Fosdick Nelson Gallery, CLAS IART Senior Shows, SoAD MFA Shows, SoAD Senior Shows and student curated exhibitions at the Robert C. Turner Gallery)
- Public lecture series, visiting artist lectures, gallery talks and critiques (Bergren Forum presentations, Visiting Artists and Scholars Committee programming, International Randall Chair public lectures, the Dorothy Wilson Perkins Ceramic History Lecture Series)
- The six divisions of the SoAD offer visiting artist lectures; additionally the Institute for Electronic Arts hosts artists for residencies
- The Drawn to Diversity Program of The Center for Student Involvement and Student Affairs focuses on social justice and innovative approaches for societal art therapy through participatory and interventionist engagements. The program's outreach team is known as Art Force Five.
- Classes such as ART 375: *Space and Place* is class offered by the Sculpture/ Dimensional Studies Division (see: IV-I-J: ART 375 - Syllabus.pdf). Through a partnership with the city of Hornell, the class brings AU students for a residency in The Hornell Community Arts Center for a semester in order to conduct research and create exhibitions and events held at the Arts Center, and in turn, culminate in The Hornell Art Walk with site-specific projects throughout town. This experience helps build a connection between the often-isolated populations of local residents and AU students by creating shared experiences and providing a forum for discussion and connection. The students learn to question the role that their work plays in a given social context and how it engages with the people who constitute a place. The outcomes of the class include programing at the Hornell Community Arts Center and the citywide "Art Walk".
- Summer Ceramic Workshops (not-for-credit); discussed below in section I.L

The mission statements, lists of events and activities, posters and brochures are located in the *Management Documents Portfolio* (see: IV-I-J).

K. Articulation with Other Schools

Alfred University publishes a list of the articulation agreements with other institutions for transfer students (see: https://banweb.alfred.edu:11101/pls/prod/bwckztran.PZ_OpenPage). There, students are able to choose from a drop-down menu the state and institution from which they would like to transfer. In addition, from that same page, students are able to link to a PDF document that provides a detailed list of the Articulation and Cooperative Agreements (see: IV-I-K: AU Articulation and Cooperative Agreements.pdf) that AU has with other institutions and their programs. Also listed in this document are the exchange agreements with institutions located outside of the United States. While the SoAD does not yet have formal articulation agreements, two agreements are under negotiation with the Borough of Manhattan Community College and Broome County Community College respectively. Moreover, exchange agreements have been made with the following international institutions and the designated language of instruction:

- Central Academy of Fine Art in Beijing, City Design School, Beijing China (Chinese)
  - See: IV-I-K: AU and CAFA Agreement.pdf
  - See : IV-I-K: AU and CAFA International Transfer Agreement.pdf
- Danmarks Designskole, Copenhagen, Denmark (English)
- University for the Creative Arts at Farnham, England (English)
- Fachhochschule Koblenz University of Applied Sciences, Koblenz, Germany (German)
- University of New South Wales, Sydney, Australia (English)
- Sydney College of the Arts (English)

L. Non-Degree-Granting Programs for the Community

School of Art and Design

Summer Ceramic Workshops
Website: http://art.alfred.edu/summer-school/

The SoAD's Summer Ceramic Workshops provide not-for-credit educational opportunities taught concurrently with for-credit courses offered as part of the Summer School program. Enrollees in the AU Summer Ceramic Workshops are referred to as "participants" whereas persons enrolled in the Summer School, and earn credits, are referred to as "students." For more, see the strategic plan: IV-I-L: Strategic Plan - Summer Programs in Ceramic Art.pdf.

Summer Ceramic Workshops and Summer School courses share faculty, facility and curricular material. Additionally, students enrolled in the Summer School courses have a separate faculty advisor who guides them and evaluates their work by submitting a grade for credits earned. The two programs share most budgetary, administrative and governance support. This system works well in the day-to-day operations of the curricular program but budgetary understanding between the SoAD and AU are not always transparent relative to program building and advertisement. The non-curricular aspects of the programs managed by AU (e.g., housing, dining hall and so on) need more support and better coordination.

This program is an essential tool for building community support, recruitment of potential undergraduate and graduate students, and for increasing national and international visibility (see: IV-I-L: SCW NCECA Ad.pdf and Summer Ceramics Poster 2017.pdf). The curricular relationship between the Summer Ceramic Workshops and Summer School makes the above positive outcomes possible. For the 2017 Summer School courses and Summer Ceramic Workshops offered by the SoAD, see: IV-I-L: SoAD Summer School and Workshops List 2017.pdf.

The Division of Ceramic Art developed a workshop model that has been adopted by the Divisions of Expanded Media and Sculpture/Dimensional Studies; these divisions will offer concurrent workshops in Summer 2017.

College of Professional Studies: Division of Education

Art Camps
Website: https://www.alfred.edu/summer/camps/art.cfm
Website https://www.alfred.edu/summer/camps/art.cfm

The Division of Education offers two camps for the broader community.

The first, Portfolio Preparation for College Bound Artists is a weeklong residential art camp (Sunday afternoon through Thursday morning) offered to students entering their sophomore, junior or senior years of high school in the coming fall. This program has been run since 2008. There is no college credit offered with this program; fees are listed in the brochure (see: IV-I-L: Portfolio Preparation Brochure - 2017.pdf):

The second camp, Summer Art Day Camp, is a four-day art camp for students entering first through twelfth grades (before 2016 this program was more of an elementary through middle school camp, grades K-8). This program started in 2013. There is no college credit offered; fees are listed on the poster (see: IV-I-L: Summer Art Day Camp Flyer - 2017).

Section II.A. Certain Curriculum Categories – Introductory Information

Please see Section IV.II-A: Instructional Programs, for information regarding the following:

1. Alfred University's definition of a semester-hour of credits in lecture, studio, independent study, and other types of courses and the institution's policies for granting course credit to transfer students at undergraduate and graduate levels.
2. Alfred University's procedures used to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings.
3. The means employed by Alfred University to ensure accurate and reliable application of its credit hour policies and procedures.

Section II. A. Certain Curriculum Categories – Text Outline

Undergraduate Programs

Item UP: All Professional Baccalaureate Degrees in Art and Design

Common Body of Knowledge and Skills:
1. Studio: The studio program aims at educating knowledgeable, resourceful, self-directed, and self-motivated professional artists with the theoretical and practical competence to work independently or in collaboration.
2. Art History: The program in art history provides students with an understanding of artistic developments in the Western and global historical contexts and with the critical and theoretical tools necessary for functioning as art professionals.
3. Technology: The SoAD provides students with access to cutting-edge technologies to help them become technically conversant as professionals.
4. Synthesis: Studies at the SoAD result in production of individual capstone projects that embody the synthesizing of the years of study.

Item AE: Teacher Preparation (Art/Design Education) Programs
1. Intern teaching program
The Art Education program at AU allots twelve credits for the student-teaching semester. This includes time spent with mentors and three additional credits for a seminar in professional development that accompanies the student-teaching experience, a requirement set forth by the New York State Department of Education. The geographic range of schools where AU places students for their student-teaching semester within New York State is extensive and includes rural, suburban, and large urban areas (e.g., New York City). The program allows students to select from a variety of school settings. Furthermore, AU student teachers must select a school, which is in good standing with New York State Department of Education, and has a teacher with tenure, who can serve as a mentor. Student teachers are supervised by AU faculty in the Division of Education for student-teaching placement within the three counties surrounding AU. For those student teachers who choose a more distant placement for student teaching (more than an hour away), a $500 is applied to pay a supervisor who observes and supports at the local level. Each supervisor makes three visits in each of the two seven-week placement periods to evaluate the student teacher on their progress according to assessment instruments developed by AU's Division of Education. This data is collected and stored in LIVETEXT, a web platform assessment system.

2. Special requirements for certification mandated by NY State
The teacher Art Education minor program at AU, which leads to initial certification for teaching art, comprises thirty-six credits of coursework, including the fifteen credits allotted during the

student-teaching semester. The program is registered with the New York State Department of Education and accredited by TEAC (that is now transitioning to CAEP). The AU program consists of coursework taught by full-time faculty with terminal degrees and experience with P-12 teaching in a variety of specializations.

At the foundational levels of the coursework for the Art Education minor, students complete five to twelve hours of classroom observation. Students also complete a class, *Education Fieldwork* (EDUC 345) that requires 100 hours in observing an educator who teaches in the student's chosen field of study at varying developmental levels (e.g., elementary and high school) that relate to New York State's P-12 teacher certification. This field-based course introduces the student to the profession of teaching and prepares them for student teaching the following year. Each of the student-teaching field experiences (described in number one above) involve collaboration between AU faculty and the faculty in the cooperating districts. To comply with New York State Department of Education regulations, students complete two seven-week student-teaching placements at two different developmental levels (e.g., elementary and high school). Students also take *Methods and Curriculum in Art Education* (EDUC 491) taught by an AU faculty member who has specialization in the field of Art Education.

Students enrolled in the Art Education minor complete the program requirements of the SoAD's BFA in Art and Design or the CLAS's BS IART program. The AU Division of Education makes regular and systematic assessments of the students in order to continue in the Art Education program. The Division of Education requires a minimum of 2.75 cumulative GPA and adherence to the New York State Department of Education's acceptable grades policy according to which students in the Art Education minor must earn a "C" or better in education courses and any content-related courses (such as studio and art history). If a "C" grade or better is not earned, then the student must retake the same course until an acceptable grade is achieved. The New York State Department of Education requires additional general education coursework in math and science, and a language other than English.

Item GR: Graduate Programs

Master of Fine – Ceramic Art
 1. List of the titles of graduate theses

2016

Virginia Torrence	*The Aesthetics of Forgetting*
Jamie Barker	*Wheat from Chaff: A Messy Intersection of Desires and Fears*
Lydia Johnson	*Wild/Garden*
Emily Duke	*The Place That Is*
Gus Hamilton	*Untitled*
Hannah Thompsett	*Deft Perception: Allusions of Reality*
Baily Arrends	*Deft Perception: Action and Recording with the Body*
Austin Taylor	*Untitled*

2015

Rafael Corzo	*Creative Consciousness: The Art of Allowance*
Henry James Crissmann	*The Explanation of a Socially Engaged Ceramicist*
Scott Jelich	*A Mnemonic Arrangement*
Kelly Brenner Justice	*Showroom*
Will Preman	*Clump Soul*
Jesse Ray Ring	*Paper Moon*
Dennis Ritter	*Personal Myth*
S. Kate Roberts	*The Moment In-Between*

2014

Amy Bennett	*Rare Fruit*
Jennifer Degges	*Religion, Blood, Hair, Cigarettes*
Kelly Donahue	*Secret Handshake (Remember Why We Choose This Place)*
Jon Emerson	*"Nowhere! Everywhere?"*
Lyla Goldstein	*The Pleasure of Place*
Jason Segall	*Open Deception*
Mitch Shiles	*Something Esoteric We Found in a Thesaurus*
Nurielle Stern	*Stale Rainbows (On a Wednesday)*

2. Development of breadth of competence
Six core faculty members in the Division of Ceramic Art collectively advise and evaluate sixteen
MFA candidates. First semester students are assigned a primary advisor for weekly meetings;

beyond the first semester, students may request an advisor from the division's core faculty members. In concert with this primary advisor, students pursue self-directed studio research, seeking additional feedback as deemed necessary from other ceramic faculty or graduate faculty across the SoAD divisions. As a result, multiple opinions and points of view are dynamically circulated. All core faculty, and others by invitation, are present at midterm and final critiques, formatted variously to bring out different competencies in the student (i.e., some provide maximum time for faculty feedback, others ask the student to formally present their work). At the midpoint of the first semester, students and faculty assemble for a studio walk through—an informal conversation of work in progress. Following each midterm and final critique, core faculty convene to collectively evaluate the progress of each MFA candidate. A thesis exhibition, a written thesis paper to support the exhibition and an oral thesis defense by the candidate in the gallery in the presence of their exhibition is the culminating evaluative moment.

In addition to individually-directed studio research, required courses include: studio electives outside the Division of Ceramic Art (e.g., digital fabrication competences among other skills); three graduate seminars—two held jointly with MFA candidates in other divisions; written thesis preparation; a ceramic art history seminar; a technical raw materials/clay and glaze formulation class.

3. Development of teaching and other professionally-related skills
Each semester graduate students in the Division of Ceramic Art are assigned assistantships. As part of their assistantship, graduate student teach and mentor undergraduate students in various capacities. A teacher of record for beginning classes for students not matriculated in the SoAD—*Beginning Drawing* (ART 111); *Beginning Sculpture* (ART 121); *Beginning Glass Studio* (ARTH 122); *Beginning Black and White Photography* (ARTH 133); *Beginning Ceramics* (ART 151); and *Beginning Printmaking* (ART 161)—receive initial coaching from faculty or Division Heads to develop assignments and syllabi for their classes. Teaching assistants in freshman foundations or ceramic art classes will assist and shadow core faculty, interact regularly with undergrad students and teach basic skills and kiln firings. Technical assistantships such as overseeing the operation of the kiln room or managing a division website, involve mentoring and close interaction with undergraduate students. The Division of Ceramic Art affords an opportunity to develop other professionally-related technical skills, such as clay and glaze formulation; digital fabrication skills; kiln design and construction.

Master of Fine – Electronic Integrated Arts

1. List of the titles of graduate theses

2016

Colleen Marie Foley	*Decreation: Shape of Water, Body of Absence*
Yasmina Chavez	*Sensing Time*
Aodi Liang	*Die Schliche kennen*

2015

Yuxuan Kong	*Flying in the River, Swimming in the Air*
Mingli Jiang	*Walking Bread*
David F. Palacios Cevallos	*Homecoming*
Dan Anderson	*Live Feed*
Shujun Jiang	*Who Stole My Milk?*

2014

Liang Yanlu	*Life is a Dream her Color Never Fades*
Barrett Long	*Complicit Actuality*
You Qi	*Diary*
Randall Lilly	*The Tragic Kingdom*
Xiaoyu Zhang	*The Metamorphosis*

2. Development of breadth of competence

The EIA program evaluates the development of depth of competence for our graduate students in three ways:

- Individual meetings are held each week between faculty members and students that address the student's involvement in the curriculum of the MFA program including emerging technologies and how creatively they are used.
- Group critiques take place twice a semester where all graduates students and participating faculty evaluate student work and provide students constructive criticism and their competence in specific areas. After these group critiques, faculty meet to discuss the competence of each student and produce a list of concerns that is then presented to each student by a selected faculty member.
- Faculty work with relevant staff and graduate students to introduce new technologies and processes to keep the graduate program current. For instance, in Fall 2015, 4K video was introduced to the curriculum by a faculty member working with graduate students and seniors before it was introduced to the undergraduate program the following year, Fall 2016.

3. Development of teaching and other professionally-related skills

Graduate students are assigned a Teaching Assistantship each semester according to their area of interest and the curricular needs of the program and the SoAD. Graduate students are asked by faculty to develop coursework for undergraduate students. The Teaching Assistantships are discussed at the end of each critique process (mentioned immediately above in number two) and feedback is provided to the students. Graduate students are strongly encouraged to keep records of their teaching materials and collect projects from their undergraduate students in order to make a teaching dossier.

Master of Fine Arts – Sculpture/Dimensional Studies

1. List of the titles of graduate theses

2016

Erin Ethridge	*Habitat, Body, Story: Picturing the Shifting Nature of Home*
Ben Gazi	*My Human Nature*
Joshua Hershman	*Penumbra*
Joel Isaak	*Honoring the Ordinary*

2015

Kevin Dartt	*Showroom*
Tim Gonchoroff	*The New Ecologies Laboratory*
Elizabeth Potenza	*The Spaces in Between: Waiting for a Signal*
Ronda Wright-Phipps	*Home*

2014

Sara Bruce	*I Am a Stump*
Michael Fleming	*Wavering Certainty*
Shaun Griffiths	*Space: Mental and Physical*
Adam Stacey	*Past and Future Visions*
Kimberly Watters	*Decipher*

2. Development of breadth of competence

The Sculpture and Dimensional Studies Division prepares students for a professional career in the visual arts. The division creates an environment where students explore their ideas and techniques. We provide two years of a critical and supportive environment for students to investigate their practices, material studies, new technologies and new genres.

An MFA in Sculpture provides a self-directed program that starts with a one-on-one relationship with faculty advisors. In turn, each semester the student is reviewed at midterm and at the end of the term by the entire sculpture faculty. Each MFA student in S/DS has the opportunity to work with each member of the faculty. This group of faculty is rich in the diversity of approaches based on their practice and research. The faculty work hard to support each and every student and to push his or her work towards an idea-based practice, a technique-based practice, or a material-based practice. The S/DS provides a healthy mix of examples that the student can consider as they forge their self-directed program, resulting in a practice that best suits their goals.

Each student's work and research is reviewed by the entire faculty and graded based on the following learning objectives:
- Conceptual Development
- Technical Development
- Evidence of experimentation (midterm) / finished work (final)
- Verbal expression of conceptual understanding
- Verbal expression of technical understanding

Over the course of the two-year program, there are a total of eight reviews for each student using an assessment rubric (see: IV-I-Misc: SDS - MFA rubric review worksheet.pdf).

MFA students also take two seminar classes: one is entitled *First Year Graduate Seminar* (ARTH 660) in the Division of Art History and the other is called *Written Thesis Preparation* (ART 672) in the Division of Sculpture/Dimensional Studies. Each student is also required to take two art history courses: one called *Viewing Sculpture* (ARTH 561) and one that is elected by the student. The courses in art history helps the students contextualize their own sculpture practice within larger sculpture community and art world.

Graduate students also take *Studio Practice* (ART 529), a seminar that conducts studio visits and focuses on professional practice. In addition, each student chooses two studio electives (ART 501). These can range from Junior Video or Foundry (300-level classes), to *Introduction to Glass* (ART 262), and can foster the further development of technique and skill. Students have access to classes at AU that may relate to their research interests. Student have room to customize their curriculum by adding other specializations to their research or investigating different modes of thinking for developing ideas. Graduate students can also use these credits to work with an advisor from another division in the SoAD to seek their feedback on creative work.

Each graduate student prepares a written thesis usually launched in the *Written Thesis Preparation* (ART 672) class. Thesis work is closely followed and advised by advisors from the core S/DS faculty. The writing process is further reinforced by the relationship with AU's Writing Center. The final thesis is due to the core sculpture faculty one week before the student's MFA thesis show and it then reviewed by the entire S/DS faculty.

Graduate students are required to present a thesis show as a part of their core thesis credits. After the seventh review is conducted, the current S/DS Division Head formally invites the student to present an MFA thesis show. This show must meet or exceed professional standards

for creative work, installation and documentation. Each student works with the Director of the Fosdick Nelson Gallery to create a schedule of shows and then to install in the professional gallery. Students can elect to use alternative spaces for this show with the approval of their advisors and the S/DS Division Head. These alternative spaces can include, but is not limited to, the following:

- Turner Student Gallery
- Private galleries
- Abandoned or unused commercial spaces (finding these spaces is up to the student and funding is provided for the space to be rented by the S/DS division in addition to making sure the space is insured)
- Outdoor sculpture parks

Moreover, the S/DS division has a Visiting Artist Program that allows graduate students to diversify their experiences beyond the core faculty. Visiting artists are brought in and, along with public talks and workshops, have studio visits with the MFA students. The SoAD's Visiting Artist Committee also brings in a high-profile artist once a year for a public talk and allows for the chance to have another studio visit with the MFA students.

3. Development of teaching and other professionally-related skills

Every student that is accepted to the MFA program in the SoAD is granted a Teaching Assistantship. This entails ten hours of work per week (determined by the S/DS division chair) The student works closely with assigned faculty to prepare classrooms, lesson plans and to conduct the classes for two studio classes a week (this involves working for a total of five contact hours and forty minutes). The MFA student then uses the remainder of their hours to run weekly shop cleanups and to monitor that space for day-to-day operations and for safety. This assistantship program is a significant resource for our MFA students who can take on a leadership role both in and outside of the classroom to help undergrads or fellow graduate students. A graduate student who requests it can be allowed to design and run lessons and assignments under faculty supervision. Students can also be assigned to teach *Introduction to Sculpture* (ART 255), or a beginning class for students not matriculated in the SoAD— *Beginning Drawing* (ART 111); *Beginning Sculpture* (ART 121); *Beginning Glass Studio* (ARTH 122); *Beginning Black and White Photography* (ARTH 133); *Beginning Ceramics* (ART 151); and *Beginning Printmaking* (ART 161). The graduate students are the faculty of record for these classes and work under the supervision of appropriate division head. These courses provide graduate students with opportunities to develop and implement course plans, gain teaching experience, and develop a student-work dossier for applying to teaching positions.

The *Studio Practice Seminar* (ART 529) is a platform for graduate-level discussion and activity related to maintaining a successful career as an artist and/or art educator within the field of contemporary sculpture. The seminar has the function of bringing together the group for recurring meetings, focusing each time on a particular aspect of professional practice. Everyone present is requested to actively participate. The meeting is facilitated a the seminar leader. Graduate students make formal presentations pertaining to their research and to assignments. The objective of the seminar is to familiarize students more extensively with methods in their profession and to engage with examples of the real, practical problems they are likely to encounter in their careers. Furthermore, this seminar provides a space where questions can be raised and debates can be conducted among students, guest speakers, educators, curators and artists. Students apply to the Fulbright Fellowship, write their teaching philosophy, explore teaching opportunities, and discuss other professional skills acquired across graduate degree programs. The seminar's schedule of topics is listed on seminar's website (http://professionalstudiopractice.blogspot.com/p/seminar.html).

Each student is allowed $300.00 for professional development from graduate lab fees to travel to a conference or other applicable professional activities. Students can also apply for professional development funds from the Dean's Office in the SoAD. There are also funds from Alfred University, including the Bernstein Funds for Student and Faculty Development (see: IV-I-E: Bernstein Funds Application - 2016-17.pdf) and from The Women's Leadership Center (https://www.alfred.edu/leadership/wlc/).

The S/DS Division is currently funded to hire for six adjunct positions. These positions can be used as opportunities for graduate students and recent graduates to teach in a familiar space and place with the support of the faculty and staff. These teaching positions help MFA students develop their teaching philosophy and strengthen their portfolios with examples of work by their students. These adjunct positions are not guaranteed and graduate students must formally apply for them. The hiring committee conducts searches that involve the field at large with the intent of hiring high-quality applicants that ensure the maintenance of professional standards in the undergraduate program.

Section II.B. Specific Curricula – Introductory Information

School of Art and Design

Objectives and practices for acquisition of competencies in visual art education:
Definitions of the institution's terminology for designating wholes or parts of the curriculum:
- Studies/Areas of Focus: The school offers a non-major program that values and provides the opportunity for cross-media work as well as single-focus studies. Any area within the SoAD can provide enough depth of study for a student who wishes to develop a focus.
- Divisions: There are six divisions within the SoAD in control of curricular areas and the related facilities (five studio-based divisions, listed below and Art History):
  - Ceramic Art
  - Drawing, Painting, and Photography
  - Expanded Media
  - Foundations
  - Sculpture/Dimensional Studies

Divisions have common educational goals for students. Divisions are responsible for their own budgets, facilities, technology, faculty, course scheduling, and curriculum.

The SoAD offers a comprehensive, focused art curriculum:
- The foundations year expands creativity and understanding of the components and processes integral to art practice, thereby allowing the students to approach any aspect of the curriculum as they move through the program.
- The sophomore year exposes students to a variety of material processes and conceptual approaches.
- The junior-year curriculum offers flexibility that allows students to deepen their experience by either pursuing cross-disciplinary work or focusing on a specific area.
- During their senior year, students focus on an independent studio practice, allowing them to develop individual intellectual/artistic goals and work habits within the structure of weekly meetings with faculty and other students.
- Dedicated studio divisions allow for focus and in-depth study in specific areas.
- The amount of studio time in class and ample access to studio facilities outside of class time allows for consistent study and development of a constant studio practice.
- Studio classes develop material, technical, and conceptual competencies and apply them to art making.

- Exhibition opportunities on and off campus foster dialog among peers and build awareness of the world outside academia.

The SoAD offers diverse approaches:
- Multiple faculty members offer a range of expertise within each division.
- Across the School and its six divisions, the faculty and the curriculum encourages variety in attitudes and approaches to broaden students' understanding of art making and expand their options within an intellectual/artistic framework.
- Variety in the type and structure of classes helps develop experimentation and problem solving in an array of circumstances.
- Expansive facilities give students access to an extremely wide range of options, techniques, processes, and materials.
- The curricular structure supports and values both cross-disciplinary and media-specific approaches to art making.

The SoAD maintains a vibrant community:
- The School's rural geographic location minimizes distraction and encourages students to concentrate on work in a studio and academic environment while allowing them to challenge and learn from one another, and work collaboratively.
- Graduate programs energize the studio atmosphere and provide undergraduate students with examples of artistic practice to which they can aspire.
- Student exhibitions (individual, class, group), visiting artist lectures, and participation in other campus events bring students and faculty together outside of the classroom and promote an atmosphere of peer review and support.
- Active studios and an intensive curriculum create focused students who maintain an impressive pace of productivity and are held to high standard of achievement.
- Extensive hours of operation render studio facilities accessible and encourage their active use.
- Student-run art organizations provide opportunities for student leadership and involvement in the larger community.

Expand understanding of the visual arts from diverse sources, historical periods, and media:
- Students are exposed to a wide historical and cultural context as well as contemporary methods and thinking through art history classes, academic electives, visiting artist/scholar lectures, access to the Alfred Museum of Ceramic Art, Fosdick-Nelson Gallery, and the Cohen Gallery programs, and making connections with the broader AU community.

- Coursework involving activities such as research, writing, lecture, presentation, discussion, exhibition evaluation (both on- and off-campus), and critiques from peers, faculty, and outside professionals provide students with varied perspectives on their work and its relationship to history and society.
- Exchange/foreign study programs and field trips provide students with opportunities to see themselves and their work in different cultural contexts.
- Scholes Library is a dedicated art and engineering research resource and augments the general holdings of Herrick Library.

General Studies

Academic courses:

- Required academic courses provide a broad knowledge base.
- Academic courses offer the opportunity to expand skills in writing and extend knowledge beyond the field of art.
- Flexibility in electives and access to the broader AU course catalog allow students pursue individual interests/areas of research.
- Various course types and structures (lecture, seminar, discussion, etc.) increases the ability to process and communicate information in a variety of ways.
- Academic advisors (who come from all areas of the school) help students navigate the curriculum and make choices that fit their individual educational goals within its structure.

University setting:

- The SoAD's setting within the wider University provides access to a range of academic disciplines (including the CLAS, the CPS, and the Inamori School of Engineering) and exposure to different ways of thinking.
- Expands on the availability of learning experiences outside the classroom, with various units hosting lectures, student organizations sponsoring activities, and community events that are open to all students.
- Allows students to augment their BFA degree by choosing a minor from among those offered by AU's many different academic disciplines.
- The University-wide Global Perspectives (GP) requirement expands students' awareness of the world and its cultures.

Relationships between studies in the visual arts and general studies:

Art and Design and General Studies:

- The SoAD has the size, structure, scope, and integrity of a stand-alone art school, but also has the advantage of being located within and in relation to a small comprehensive university.
- Connections to a broad range of curricula/programs greatly expand students' cultural awareness and ability to understand the implications of the application of their works in various contexts.
- Student interactions across disciplines encourage the communication and exchange of different thoughts and perspectives.
- The Performing Arts and Interdisciplinary Art programs (both located in the CLAS) overlap but bring different perspectives.

Artistic/Intellectual Mission:

- Students develop personal, artistic, and intellectual missions through self-directed study with two faculty advisors each semester of their senior year.
- Self-directed study encourages a convergence of past and present experiences, promotes a synthesis of various perspectives through the responsibility for an independent project.

Individual Responsibility:

- An active student body in an art school located within a small comprehensive university facilitates the growth of awareness of each individual's impact on cultural development.

The SoAD Studio Program

- **Foundations (Freshman Year)**
  Foundations is a first-year course predicated on generating a rigorous studio practice through comprehensive teaching philosophy that engages a broad range of questions, extending across and beyond artistic disciplines. Individual students bring their own experiences and skills into a community of peers. Drawing is a key component of the Foundations curriculum.

  In addition to the Foundations studio courses in the first year, students complete 6 credits of art history by taking three 2-credit courses in non-western art (ARTH 120s), ancient to baroque art (ARTH 130s), and modern to contemporary art (ARTH 140s). First-year students also fulfill academic requirements in writing and the humanities.

- **Sophomore Year**

  The sophomore curriculum is designed to enhance and further develop the studio experience of the Foundations year with an introduction to specific studio areas, all of which support the "high tech, high touch" vision of the School. Drawing is a key component of the sophomore and junior year curriculum. Moreover, the curriculum encourages study of studio disciplines represented across each of the four studio-based divisions (aside from the Foundations Division): the Division of Ceramic Art; the Division of Expanded Media; the Division of Painting, Drawing and Photography; and the Division of Sculpture/Dimensional Studies.

  Sophomore students learn fundamental skills necessary in the development of an artistic practice. These include an awareness and ability to understand, use and integrate processes, tools, materials, and vocabularies. During this year students choose four studios, one from each division, or opt to take four studios in three divisions. This allows those who want to focus in a specific medium to do so, while allowing others a more varied studio experience. Both options are meant to prepare students for the challenges of the junior and senior curriculum.

  The sophomore art history requirement, *Issues and Debates in Contemporary Art* (ARTH 211), provides a stimulating and integrated context to the studio experience. Students also extend the breadth of their academic experience by choosing elective courses from other Schools and Colleges at Alfred University.

- **Junior Year**

  Students entering the junior year have the latitude to define their interests and creative goals. Students naturally become more focused, integrating conceptual and technical skills while developing a personal vision in their art making. At the junior level, academic and elective course work fosters interest in cross-disciplinary practice and undergraduate research possibilities.

  The junior year is also the time for students to take advantage of study abroad opportunities. The SoAD has several exchange programs including agreements with the University for the Creative Arts at Farnham, England; Edinburgh College of Art in Scotland; Fachhochschule Koblenz University of Applied Sciences in Germany; the Central Academy of Fine Art in Beijing, China; and in Australia, the Sydney College of the Arts and the University of New South Wales. The Drawing, Painting and Photography Division offers a summer program through the Santa Reparata International

School of Art in Florence, Italy. In Spring 2015, a 300-level Art History course (cross-listed with French and Global Studies), *Global Perspectives: Paris*, took students to Paris for two weeks to explore the history, art, and culture of Paris from its beginnings until the present.

- **Senior Year**
  Seniors work semi-independently in their own studio spaces, and are required to meet weekly with two faculty advisors (instructors) to discuss their work, research and process. Additionally, seniors participate in seminars, visiting artists programs, group critiques, discussions, and exhibitions. Defining their own direction, seniors develop and produce a consistent body of work, which draws on their individual experiences, acquired skills and personal vision. The culmination of the BFA degree is the capstone project: the senior thesis exhibition.

  During the final two weeks of the academic year, the buildings, hallways and rooms of the SoAD are transformed into quality exhibition space where graduating seniors display their thesis work. The opening celebration of Senior Shows includes families and numerous guests from throughout Western New York State. Following the openings, students come back into their exhibition spaces for final reviews and faculty critiques. The momentum gained during the senior year prepares graduates to enter the workforce as highly accomplished and motivated artists and designers.

Elements Common to All Levels of Studio Curriculum
At every level of the studio curriculum, students exhibit their work and participate in critiques and discussions of their work and the work of others.
- Exhibitions: Students exhibit their work throughout their education in the SoAD. These exhibitions range from structured formal events such as the Freshman Foundations end-of-the-year exhibition and the capstone Senior Shows to daylong individual shows and impromptu performances. The School maintains a variety of exhibition spaces specifically set up for student use. Student organized and curated spaces include:
  - Robert C. Turner Gallery
  - Moka Joka Café
  - Mural Wall

  Divisionally operated spaces include:
  - The Rhodes Room, the New Deal, the Island, the Flex Space (Ceramic Art)
  - The Cube, the Cell Space and the Box (Sculpture/Dimensional Studies)

○ Snodgrass Exhibition Space (formerly Smart Wall), Print Critique Space, 2-UP, Video Student Showcase, and Digital Design Student Showcase (Expanded Media)
○ Photography Critique Space (Drawing, Painting, Photography)

In addition to these formally designated spaces, students often make use of both indoor and outdoor spaces on campus and in the surrounding community. These exhibition opportunities provide students with the ability to see their work in a different context, gain valuable experience in the intricacies of its installation, and experience interaction with a broad audience.

● Critiques and Evaluation:
Studio critiques are routinely scheduled at intervals throughout the semester and serve to develop fundamental verbal and written competencies related to evaluating, conceptualizing, and objectifying student work.

A critique may be a one-on-one discussion between professor and student, a student-led group critique, a written evaluation of one's own work or the work of peers, or conversations with visiting artists/professionals. Each variation in format encourages a different level of participation from students as they learn to articulate their understanding and develop a point of view about their work and the work of their peers.

Art History and Theory Program

The BS in Art History and Theory degree program (BS in AH&T) distinguishes itself from other programs by the emphasis it places on studio credit requirements, the related admissions criteria, and its strong foreign language requirement necessary for advanced research in the field. The degree program is intended for individuals who want to engage in a career in the art industry or who wish to pursue graduate studies in a related field. The program is designed with attention to the state of the field and its needs, and with the aim to educate a new breed of art historians well prepared to engage with creative and interpretive work in a discipline that is continually transformed by developments in concurrent artistic production. The faculty of the Division of Art History embraces and propounds a philosophy according to which art history is not an independent field in the liberal arts but it engages with research on art where the mutual discourses are fused. Hence, the BS in AH&T requires a minimum of 31% of credits in the field of art history and theory and combines academic studies with studio education with a minimum of 19% of credits required in the studio area.

Foundational emphasis is shared between introductory work in art history, studio, and the humanities. Additional studio work is required from candidates at the sophomore level. The core of the major consists of coursework in art history and theory. Flexibility in devising an individualized path for education is the hallmark of instruction at the SoAD. A considerable contingent of free elective credits allows for the designing of a well-rounded curriculum through advisement with attention to earning the necessary intellectual tools for supporting individual research interest. A strong foreign language competency requirement, with preference in French, increases the range of research capabilities of candidates and positions them well for graduate-level investigations.

The curriculum in art history and theory is designed to initiate students with work in perceptual analysis and critical evaluation of visual materials from the introductory levels of instruction in the field. Students increase the depth of their involvement in historical and contextual knowledge and expand their vocabulary with every level of instruction. Students are required to take courses in art history every semester. The BS in AH&T advisor (the Art History Division Head) helps the students with appropriate course selection according to the student's interests. For instance, it is expected that a student interested in eighteenth-century Rococo art of pageantry would be advised to study the history of theater and dance as well as the social and political history of the period. A student interested in outsider art would be advised to take courses in psychology and sociology. In this way, students develop a general area of focused interest that leads to the production of a capstone project in the form of a Bachelor's Thesis directed by the advisor (an Art History Division faculty member) and a second reader. The Bachelor's Theses are orally presented to the faculty in the Division of Art History in a public forum and submitted for feedback. All students majoring in Art History and Theory are required to successfully complete the seminar *Exploring Art History: Concepts, Methods and Practices* (ARTH 460).

School of Art and Design - Divisions
Divisions do not establish curricular structure individually. As the BFA at Alfred University's School of Art and Design is a non-major program, all divisions have the same time/credit requirements/ratios between studio, general studies, and art history.

Division of Ceramic Art

A student must have taken a minimum of two classes in the division to qualify for a senior studio space/advising within the Division of Ceramic Art. Prerequisites are established for classes that require a level of conceptual and technical development in order to guarantee the student's ability to address course content. Junior level classes with no prerequisites invite students who have completed sophomore studios, but who may not have taken ceramic classes, to have a ceramic experience and participate in the division. Several classes at the junior level do have prerequisites, which are listed in the class schedule and the online course catalog for each semester. Following is a list of junior and senior level courses in Ceramics:

- *Topics: Ceramic Sculpture* (ART 300)
- *Topics: Ceramic Systems* (ART 300)
- *Ceramic Sculpture I* (ART 301) Prerequisite: ART 201 or 202
- *Ceramic Sculpture II* (ART 302) Prerequisite: ART 201 or 202
- *Ceramic Tile* (ART 303) Prerequisite: ART 201 or 202
- *Ceramic Color and Surface* (ART 304)
- Ceramic *Pottery* (ART 306) Prerequisite: ART 203
- *Senior Studio* (ART ART 401) Prerequisite: Permission of Faculty

Electives:
- *Ceramics Hybrid Vessel II* (ART 310)
- *Ceramic Materials I: Claybodies and Glazes* (ART 382) and Laboratory-Ceramics Matls I (ART 382L)
- *Ceramic Materials II: Problem Solving for Artists* (ART 383) and Laboratory-Cer Matls II (ART 383L)
- *Introduction to Kiln Procedures and Construction* ART 484) and Lab-Kiln Procedures/Const (ARTH 484L)

Students enrolled in ceramic art courses are expected to develop technical competency and creative ingenuity through their educational experience. Classes incorporate problems and experiences that expose students to a wide range of technical processes and inventions that broaden their understanding of the contemporary and historic cultural and visual roles of clay and ceramics. Electives in ceramic technology deepen, but do not replace the basic technical knowledge base embedded within the content of the studio courses.

Working under and alongside some of the most talented young artists enrolled in the MFA program is a powerful educational opportunity for undergraduates. The facility is extensive and all undergraduate students have access to and training with the range of equipment and kilns in the Division. Students have the opportunity to study all processes of making—hand building,

wheel throwing, mold making, etc.—through the offered course content. All faculty members are active artists who are well connected in the field of ceramics; discussions about the field and the profession outside academia is part of the exchange between faculty and student.

The Ceramic Art Division keeps active files on educational and alternative programs for graduating students to review, and AU's Career Development Center (CDC) is in close communication with the SoAD faculty. The Division supports all artistic pursuits in ceramics, from the more traditional genres of sculpture and functional pottery to new and emerging art forms. It awards its most successful and promising students with various honors that include summer workshop opportunities at art programs and centers, such as Anderson Ranch, Haystack, Peters Valley, and Watershed. Awards, which involve summer workshops, are given to students returning to AU to complete their studies. Graduating seniors are also given purchase awards through the SoAD Art on Campus Committee. The success of the BFA students as candidates for MFA programs and other art-related endeavors are one measure of the program's success.

The faculty in the Division of Ceramic Art views the undergraduate educational experience as crucial to the health of the field of ceramics as a whole. Teaching is approached individually and is as broad as the collective core faculty and visiting faculty expertise. Pedagogically, teaching is encouraging and critical. Evaluation of student competencies is based on various forms of critique as determined by each faculty member. The most successful students develop and exhibit a probing curiosity, a diligent work ethic, the drive to participate in making, talking, and thinking about art, and a belief in themselves and their practice. The overall program is assessed through planning and evaluative meetings that address curriculum and course content relative to the faculty's vision for the Division and the field of ceramic art. The BFA exhibition—the culmination of the undergraduate experience—gives senior students the opportunity to push their development, focus their skills and creative energy, and experience their work in the public realm. This BFA thesis exhibition proves an empowering experience for many of the students. With it, the student's final act is one of reflection, objectivity, and analysis, a chance to locate their self in the world.

Division of Drawing, Painting and Photography
Drawing
The Drawing, Painting, and Photography Division provides a comprehensive education in the medium of Drawing that embraces both traditional processes and new forms. Drawing is viewed as an essential activity for any artist, as well as a major form of expression.

Drawing and Painting faculty participate in the Foundations program each year, teaching drawing units ranging from observational study to experimental approaches. The SoAD requires an additional drawing course beyond Foundations, and the Drawing, Painting and Photography Division facilitates this requirement through a variety of sophomore-level drawing course offerings. Advanced students wanting to continue drawing may take the junior-level *Advanced Drawing* (ART 381) or 300-level topics courses related to drawing; they can also take S*enior Studio* (ART 401) with a focus on drawing. In addition, the Division offers a summer drawing/painting course in Florence Italy, which fulfills the drawing requirement.

- Standards
  The Drawing faculty is committed to a program stressing diversity in points of view, promotion of a rigorous studio practice, and development of conceptual ideas and critical dialog. The primary goal is to help students come to a level of technical facility in drawing, and at the same time, gain the critical structure necessary to develop and sustain an individual artistic voice. The standards consist of technical proficiency in a variety of drawing media, a knowledge of contemporary and historical art practices, and development of critical dialog through critique, presentation, and research.
- Expectations
  Students enrolled in drawing courses are expected to develop technical competency through their coursework. By the time of graduation, students' technical and conceptual maturity should be evident in their work. Classes support a range of processes, materials, and experimentation, encouraging an understanding of both historical and contemporary issues relative to drawing.
- Evaluation
  Grading is based on the SoAD assessment matrix and grading policy. This is achieved through coursework, critiques, exhibitions, presentations, and research. Student work culminates in a senior thesis show evaluated by the Division faculty and available for review by the entire faculty of the SoAD.
- Curricular Structure
  The following curriculum is advised for students interested in concentrating in drawing:
  - Sophomore Year
    - ART 200 Sophomore Drawing requirement offerings:
      - *Figure Drawing* (ART 282)
      - *Observation into Abstraction* (ART 283)
      - *Analyzing Nature* (ART 284)
      - *Digital Drawing* (ART 285)
      - *Drawing and Painting in Florence* (ART 300; summer only).

Beyond the drawing requirement these courses may be taken for elective or additional studio credit.

- ○ Junior Year
  - ■ *Topics*: subjects change each semester (ART 300)
  - ■ *Advanced Drawing* (ART 381)
- ○ Senior Year
  - ■ *Senior Studio* (ART 401); prerequisite: permission of faculty
- ● Essential Competencies
  - ○ Understanding of basic principles of design, color, concepts, media, and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The development of solutions to aesthetic and design problems should continue throughout the degree program.
  - ○ Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
  - ○ Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished work. This includes knowledge of traditional and nontraditional drawing materials and surfaces.
- ● Essential Opportunities and Experiences
  - ○ Exploration of the expressive possibilities of various media and the diverse conceptual modes available. This may deal with direct drawing from nature or with alternative approaches to the making of traditional or innovative two-dimensional and, at times, three-dimensional images.
  - ○ Encouragement to develop a consistent, personal direction and style.
  - ○ Opportunities to work independently and with more than one instructor.

Painting

The Drawing, Painting and Photography Division provides a comprehensive education in the medium of painting that embraces both traditional processes and new forms. Introduction to painting is offered in the sophomore year, and provides a beginning exploration of the material, techniques, concepts, formats within the discipline of painting, as well as a historical overview. In the junior year, students may take a wide variety of painting courses including *Junior Painting* (ART 346), *Junior – Mixing Materials* (ART 348), *Water-Based Media* (ART 349), and *Topics* (ART 300) courses that address contemporary practices in painting. In the senior year, painting students are given studio space to work independently under the guidance of painting faculty.

All painting students benefit from a robust divisional visiting artist program, and field trips to New York City museums, galleries, and artist studio visits.

- Standards
  The painting faculty is committed to a program stressing diversity in points of view, promotion of a rigorous studio practice, and development of conceptual ideas and critical dialog. The primary goal is to help students reach a level of technical facility in painting and drawing, and, at the same time, develop the critical ability to sustain an individual artistic voice. The standards consist of technical proficiency in a variety of painting and drawing media, a knowledge of contemporary and historical art practices, and development of critical dialog through critique, presentation, and research.
- Expectations
  Students enrolled in painting courses are expected to develop technical competency and creativity through their coursework. By graduation, students' technical and conceptual maturity should be evident in their work. Classes support a range of processes, materials, and experimentation, encouraging an understanding of both historical and contemporary issues relative to painting.
- Evaluation
  Grading is based on the SoAD assessment matrix and grading policy adopted. This is done through course work, critiques, exhibitions, presentations, and research. Student work culminates in a senior thesis show evaluated by Division Faculty.
- Curricular Structure
  The following curriculum is advised for students interested in focusing in painting:
  - Sophomore Year
    - Sophomore Drawing Requirement: *Topics* (ART 200)
    - *Introduction to Painting* (ART 246)
  - Junior Year
    - *Junior Painting* (ART 346); may be taken twice
    - 300-level *Topics* (ART 300): Subjects change each semester
    - *Advanced Drawing* (ART 381)
  - Senior Year
    - *Senior Studio* (ART 401); prerequisite: permission of faculty
- Essential Competencies
  - Understanding of basic principles of design, color, concepts, media, and formats, and the ability to apply them to a specific aesthetic intent. This includes functional knowledge of the traditions, conventions, and evolutions of the discipline as related to issues of representation, illusion, and meaning. The

development of solutions to aesthetic and design problems should continue throughout the degree program.

- ○ Ability to synthesize the use of drawing, two-dimensional design, and color. These abilities are developed by beginning with basic studies and continuing throughout the degree program toward the development of advanced capabilities.
- ○ Knowledge and skills in the use of basic tools, techniques, and processes sufficient to work from concept to finished product. This includes knowledge of paints and surfaces.
- Essential Opportunities and Experiences
    - ○ Exploration of the expressive possibilities of various media and the diverse conceptual modes available. This may deal with direct painting from nature or with alternative approaches to the making of traditional or innovative two-dimensional and, at times, three-dimensional images.
    - ○ Encouragement to develop a consistent, personal direction and style.
    - ○ Opportunities to work independently and with more than one instructor.

Photography
- Standards
  The Photography faculty is committed to a challenging program that stresses multiple viewpoints, a rigorous technical studio practice, development of a conceptual approach, and critical dialog. The standards include technical proficiency in a variety of photographic media using multiple formats, a knowledge of both past and contemporary photographic history and practice, and development of a critical dialog through critique and writing.
- Expectations
  Photography students are expected to master a series of conceptual and technical exercises that grow progressively more advanced as they work into the higher-level courses. For graduation, students should demonstrate maturity and creativity in the field, including technical skills and an understanding of the history and critical discourse of the medium.
- Evaluation
  Grading is based on the SoAD assessment matrix and grading policy. This is done through course work, critiques, exhibitions, presentations, and research. Student work culminates in a senior thesis show evaluated by Division Faculty.
- Curricular Structure
  The photography curriculum is structured to develop strong technical and critical competence and to reflect evolving technology and contemporary practice. The

curriculum is intended to support the unique interests and creative needs of each student. A student concentrating in photography will develop working knowledge of digital capture, inkjet printing, color management, black and white darkroom, and view camera. The students will work in a variety of camera formats (including digital and large format) and learn the basics of studio lighting. They are expected to understand the history of photography and demonstrate involvement in the contemporary discourse. The courses include:

- ○ Sophomore Year
    - ■ *Introduction to Photography* (ART 218)
- ○ Junior Year
    - ■ *View Camera* (ART 321)
    - ■ *Advanced Digital Photography* (ART 322)
    - ■ *Studio Lighting* (ART 323)
    - ■ *Contemporary Photographic Practice* (ART 324)
    - ■ 300-level *Topics* courses such as: The Photo Book, Painting <3 Photography, Performance and Photography
- ● Senior Year
    - ○ *Senior Studio* (ART 401); prerequisite: permission of faculty
- ● Essential Competencies and Experience
    - ○ Understanding of the role of photography in contemporary culture and in art
    - ○ Working knowledge of black and white, color, digital, and large-format film
    - ○ Experience in studio lighting, material process, landscape, portraiture, narrative, and historical and contemporary concepts
    - ○ Development of a consistent, personal vision
    - ○ Ability to work independently and with more than one instructor
- ● Essential Opportunities
    - ○ Exploration of all expressive pathways available to the artist working with photography today in order to encourage the development of an expansive conceptual understanding of the medium and a strong working skill set.
    - ○ Awareness of the contemporary dialog and understanding of the role of a contemporary artist in relation to photography.
    - ○ Diverse critical perspectives from faculty members and visiting artists in order to build personal vision.

Division of Expanded Media

The Division of Expanded Media was designed to provide students with a deep experience in electronic and digital art making. Teaching involves not only complex studio practices but also contemporary art theory and the relationship between emerging and traditional practices. Expanded Media prepares students for professional practices in the fields of design, print media, video, animation, sonic, and interactive arts.

Introductory instruction in the Division of Expanded Media begins in the sophomore year and advances to a more in-depth, focused course of study in the junior year. In the senior year, projects are student-directed and culminate in the exhibition of a significant body (i.e., the capstone project, the Senior Show) of work simulating professional experience.

Undergraduate study in the Division of Expanded Media includes:
- Strong understanding of electronic/digital studio practices
- Synthesis of rational and intuitive art-making processes
- Ability to navigate electronic and digital equipment, as well as software
- Development and understanding of a personal approach to art-making and a descriptive vocabulary
- Increased confidence and understanding in an individual's abilities and potential
- Ability to critically and analytically approach both familiar and unfamiliar media cultures
- An understanding of technologies and materials and their roles in the creation, production, and use of visual, sonic, and interactive forms. This includes both traditional and emerging media
- Adaptability to frequent changes in the field of electronic and digital media
- Ability to move between forms such as time-based media, digital printmaking, and design while maintaining roots within their own special area of focus
- Experience in a wide range of technologies and theories in the production of art and design
- Development of a functional knowledge of contemporary and emerging business and studio practices. This includes forms such as artists multiples and online distribution of time based works
- Recognition of the opportunities, roles, and responsibilities of artists and designers in society

In the sophomore and junior years, students engage in individual and group critiques to assess their development. Individual meetings vary in length, but can last up to one hour. At a minimum, individual critiques occur at the middle and end of the semester. During the senior

year weekly group meetings along with regularly scheduled individual meetings assess progress toward a student's senior exhibition. Senior exhibitions most often take the form of solo shows, however works can also include collaborative works.

The following divisional activities are essential to the program and its assessment of student achievement. They are designed around the students' professional preparedness and address skills needed by practicing artists and designers in the field. These activities and processes are re-evaluated annually.

- Artist's statements or presentations happen once each semester during the senior year the form of which varies among areas of focus
- Open screening is a public presentation event of media (video sound animation) work that happens three times each semester. This allows an opportunity for group discussions with a community outside of the students' usual peer group. The event models preparation of future gallery shows and public events
- Senior show is a public display of artwork and the culmination of the BFA experience. Individual final critiques assesses the student's education at AU and their plans for the future
- Student-initiated exhibitions of in the Robert C. Turner Student Gallery and the Snodgrass exhibition space happen frequently and are guided by faculty input and followed by a critique
- Distribution of new media on online venues such as YouTube, Vimeo and Facebook are considered important contemporary forms for the critique of works as they serve as a broader public presentation of student work

The faculty members within the different areas of Expanded Media meet regularly throughout the year to discuss problems and issues that may develop with the curriculum. These problems are worked through by the Division as a whole and improvements agreed upon. These conversations often include the updating of technologies and the expansion of new processes into the Division. Yearly retreats take place to discuss the program at length, to determine whether the division is meeting its goals, and to create plans for the future. The Division of Expanded Media's mission to work with leading edge technology creates a complex environment requiring extensive planning to maintain the curriculum up-to-date and current. A computer lab meeting takes place at the beginning of each semester for all faculty members and students who utilize the Expanded Media facility. Faculty-planned meetings take place as needed to address changes in hardware, software, and pedagogy.

Division of Foundations

The educational mission of the Foundations program is ambitious as well as complex. All BFA students participate in this year-long experience. As such, the curriculum is designed to adequately prepare all students as they move to the upper levels of the BFA program that consists of a diverse offering of more intense study and focus. This diversity can range from the more ephemeral, such as video and sonic arts, to more material-based studios, such as ceramics or painting. The Foundations program also acknowledges the importance of art history and the academic requirements that challenge students to enrich the studio experience with these courses.

In the fall semester, students spend two consecutive mornings each week in two studio courses offered in a six-week block, for a total of four studio courses over the first semester. The fall courses are titled as following:
- Observational Drawing
- Experimental Drawing
- Studio Make (3D studio course)
- Studio Research (collecting ideas and learning research methods for an art practice)

In the spring semester, the studio classes build on ideas and materials covered in the fall semester, this time in smaller class sizes. The spring courses are as follow:
- See Lab (drawing and 2D design focused)
- Make Lab (Sculpture, installation)
- Fuse Lab (photo, time based media, color theory, light as material)
- Co Lab (research and collaborative methods course)

Each course has a set of basic formal and conceptual methods that students are expected to assimilate. Within each category, students are expected to begin developing:
- Manual skills associated with making things
- To learn how to see through drawing and develop basic drawing and spatial skills
- The ability to conceptualize or develop ideas
- The understanding and the ability to communicate using the vocabulary and terminology associated with these topics

On Wednesday mornings, the entire Foundations group meets with the core faculty to have discussions, watch films, speak with visiting artists and engage in group projects. This is also a time where the faculty can discuss important curricular and advising information with students.

During the course of the semester students are required to:
- Make things/draw/construct/perform
- Write
- Speak/be verbal (one-on-one, small groups and large group critiques/discussion)

The faculty evaluates student work using the following means:
- Large group critiques
- Smaller group sessions that encourage more student contributions
- Work-in-progress critiques
- Mid-semester reviews, often with students presenting to defend work and personal performance
- Sometimes a portfolio of select work is assessed by the faculty
- Final review at the end of the semester with two to three faculty from various divisions
- Grades: all major assignments receive a letter grade. Criteria are explained as each project is introduced and are reviewed again prior to the critique of the assignment

Faculty closely observe and document the following:
- Daily attendance, tardiness
- Classroom behavior: Is the student alert and receptive? Does the student leave class early? Does the student use studio work time effectively and display good studio citizenship?
- Well-being: Foundation faculty members constantly monitor students' physical and mental health for behavior that may require the services of the health center or counselors

End of the semester assessment:
Each student is given approximately twenty to thirty minutes with a group of faculty to assess the work made over the course of the semester. This is an opportunity for faculty to look at the range of work across media, document progress over time and engage verbally with the student about their work, ideas, and expectations.

Each student's grade takes into account input from all faculty and grad assistants. The core Foundations faculty weighs all aspects of student performance in determining final grades.

Faculty planning and organizational meetings:
In both semesters, faculty and grads meet bi-monthly for an hour to discuss issues related to curriculum and student performance. These important meetings become a forum where the program and student performance are regularly examined and evaluated.

Course/faculty evaluations:
The Foundations faculty use the standard studio course evaluations used throughout the SoAD, however we would like to begin drafting our own means of evaluation as the curriculum is unique from the other areas of study.

Articulated expectations of student learning for degree program:
The curriculum of the first-year program is broadly described in the course syllabus that each student receives at the beginning of the year (see IV-Misc: Freshman Foundations Syllabus.pdf). The syllabus articulates the three primary areas of creative activity that the faculty expects each student to develop before they move on to the sophomore year, which include:
The following is an incomplete but representative list of these methods.
- Manual skills associated with making things
- The ability to conceptualize and develop ideas
- The understanding and the ability to communicate using the vocabulary and terminology associated with the above topics

Expectations for student performance, achievement, and evaluate student progress are defined within the syllabus.

The Foundations program acknowledges that a student's progress through the program needs close monitoring and regular review. Monitoring begins daily with strictly maintained attendance records. The faculty notes absences, tardiness, and student well being, all of which impact their classroom performance. Students are generally given mid-semester reviews consisting of a one-on-one meeting with a faculty member. Suggestions for improvement are made at this time. At the end of each semester, students are required to present a body of work that represents a cross-section of the semester's activities. Dialog between faculty and student is designed to help students understand connections not readily apparent when each project is evaluated individually.

The Foundation program has developed many strategies for assessing student progress and outcomes. The following is an incomplete but representative list of these methods.
- Communication
  One mission of the Foundation program is to challenge students to find more mature language for expressing their thoughts, ideas, and opinions.
- Written
  - Responses to visiting artists, gallery talks, exhibitions
  - Library and other research relative to classroom work
  - Written responses to classmates' work during critiques

- ○ Sketchbook
- ○ Course evaluations, done at the end of both semesters
- Oral
  - ○ Critiques: Discussion of student work takes many forms and formats. Most Foundation assignments conclude with some form of student/teacher interaction. Work is reviewed individually and in small and large group settings. When appropriate, in-progress critiques take place. The quality of student participation is noted and shared with the rest of the faculty at weekly/biweekly meetings.
  - ○ Collaboration: The Foundation program requires that students work with their colleagues; many assignments are designed to take advantage of group interaction. Faculty members observe students in these situations and encourage them to open up to these unique opportunities.
  - ○ Group discussions: These conversations often follow required readings, viewing of films/videos, presentations by visiting lecturers, etc. The faculty is responsive to the quality of the dialogue generated.
- Evidence that student learning assessment is used to improve teaching and learning
  - ○ The Foundations faculty (eight to ten each semester, plus graduate teaching assistants) meets on a regular schedule. The primary topics of discussion are:
    - ■ Curriculum: Are students responding to the coursework as anticipated? Group faculty discussions provide the opportunity to fine-tune the program and propose possible major changes.
    - ■ Student wellbeing: Faculty members note struggling students and identify why. This information is shared and interventions are planned when students exhibit special needs.
    - ■ Feedback from other SoAD divisions or AU units: The Foundation faculty is sensitive and responsive to constructive criticism.
    - ■ Self analysis: The Foundation program is committed to rigorous and ongoing self-examination. Its mission—to prepare a large and diverse group of students for study at advanced levels— is constantly reviewed, and its activities are probably the most closely monitored in the SoAD.
- Analysis of direct and indirect indicators of achievement
  - ○ Students are assessed individually at the middle and end of each term by a group of Foundation faculty members. During these individual meetings, the faculty is able to assess the student's technical abilities and their level of understanding of the course content as reflected in the assignments generated in class.

Sculpture/Dimensional Studies

The Sculpture/Dimensional Studies Program at AU draws on a diversity of conceptual and technical approaches to offer an expansive educational experience. While grounded in a tradition of material exploration, the curriculum simultaneously promotes creative study that challenges the boundaries of the ever-expanding field of sculpture. Whether they are working with glass, metals (foundry), neon, wood, paper, found objects, installation, environmental art, social practice, or a combination of them all, students can access extensive facilities and dynamic curricula that represent the breadth and depth of sculptural expression. Progressing through the curriculum, students are continually exposed to new challenges, both technically and conceptually, that allow them to expand their artistic voice and question the relationships that exist between materials and themselves within the context of contemporary art practice.

Knowledge and Skill Development

From the beginning-level courses within the S/DS Division, students are introduced to a variety of ideas, materials, and processes that provide a wealth of alternatives and a base of knowledge that students can build upon as they continue to develop. Focusing simultaneously on material skill and conceptual development, students are guided to an understanding of the use of technical knowledge in the expression of their ideas. Introductory courses in the division offer a variety of experiences in material and technical exploration. These courses focus on basic skill development, safe studio operations, and understanding of techniques such as casting, fabrication, and structure design in a number of materials, depending on the specific course. These are project-based courses that combine skill development with research and idea development and impart in students insights into the possibilities inherent to sculptural expression. Students may choose to take one or two courses from the divisional offerings in their sophomore year, including:

- ART 255 Introduction to Sculpture
- ART 262 Introduction to Glass

The core junior-year curriculum offers focused courses that delve deeper into technical processes and material knowledge, and continue to challenge students with differing methods of idea generation. In addition, the S/DS Division offers special topics courses on a regular basis that expand on the core curriculum and expose students to other modes of expression. The core junior courses offered include:

- *Sculpture Foundry: From Miniature To Monumental* (ART 355)
- *Glass Blowing* (ART 361)

- *Advanced Glass Blowing* (ART 362)
- *Glass and Light* (ART 363)
- *Glass Casting* (ART 364)
- *Installation and Expanded Applications* (ART 368)
- *Material Poetics in Dimensional Studies* (ART 373)
- *Advanced Paper/Mixed Media* (ART 374)
- *Space and Place* (ART 375)
- *Art and Ecology* (ART 378)
- *Environmental Foundry: The Art and Act of Metal Casting* (ART 379)

As with all the divisions in the SoAD, the S/DS curriculum culminates in the senior year designed to allow for individual focus. This experience allows students to synthesize their experiences and, with guidance from their faculty advisors, to outline specific research objectives. Additional professional skills are stressed throughout the year, including written expression, resume and proposal preparation, and documentation of work. Intensive focus on conceptual development and refinement of technical skills culminate in the senior thesis exhibition that concludes the final semester of the senior year.

Several elements are common to all levels of coursework in the S/DS curriculum. These include exposure to the work of other artists, both historic and contemporary, and the exhibition of student work. Each course offered in the Division involves viewing images that introduce students to the techniques, ideas, and sensibilities of other artists as they pertain to the course content. The Division also brings in several visiting artists for lectures and demonstrations every semester (see: IV-I-J: Visiting Artists). These experiences provide students with the necessary historic and contemporary contexts for the work that they produce. The Division maintains three dedicated exhibition spaces that are used for class critiques and are signed out for individual student projects. In addition, students make use of available space within and without buildings throughout campus and its surrounding areas to situate work in a variety of contexts. These exhibitions provide an invaluable opportunity for students to explore possible opportunities and limitations regarding space and the logistics involved in the installation of work.

Results and Evaluation
Students' works are evaluated at multiple points in their trajectories through courses offered in the S/DS Division as outlined in course syllabi. Direct observation of the results of a project allows the faculty to determine the success of the specific methods used in that activity and to make adjustments accordingly. Additionally, each faculty member is required to distribute student course evaluation forms every time a course is taught. The forms filled by the students

are separately conveyed to the Office of the Dean where they can be accessed after the Registrar has rolled the grades. The responses contained in the evaluations become a tool for individual faculty to assess course structure and content, and to make changes in subsequent semesters. On a larger scale, the S/DS faculty meets on a monthly basis to discuss divisional issues, which can include curriculum and program structure. Periodically the Division faculty meets for longer retreats to evaluate the successes and struggles of the program, and to discuss larger curricular changes.

Overall, an undergraduate in the Sculpture/Dimensional Studies Division has access to a diverse faculty group with expertise ranging from social practice and environmental art to material-focused studies in glass and metals . Students can mix and match these offerings to create a self-directed specialization in the School.

Art History Division

The curriculum in the introductory Foundations of Art History classes is divided into three different course categories as follows: Non-Western (ARTH 120 course series), Ancient to Baroque (ARTH 130 course series), and Modern/Contemporary (ARTH 140 course series). All students matriculated in the SoAD must successfully complete one introductory half-semester block course from the series in each category. Upper division (300- and 400-level) courses are also categorized in the same way: Non-Western (ARTH 320s/420s courses); Ancient to Baroque (ARTH 330s/430s courses), and Modern/Contemporary (ARTH 340s/440s courses). Those majoring in the BS in Art History and Theory (AH&T) degree must also take one upper-division course in each category while fulfilling the art history credit requirement. This distribution requirement is meant to assure breadth of art historical knowledge. The upper-level distribution requirement is applicable to students in the BS in AH&T degree program only.

The curriculum in the AH&T degree program is designed to initiate students with work in perceptual analysis and critical evaluation of visual materials from the introductory levels of instruction in the field. Students increase the depth of their involvement in historical and contextual knowledge and expand their vocabulary with every level of instruction. All students in the BFA program and the BS in AH&T program have in common the sophomore course of the Fall semester, *Issues and Debates in Contemporary Art* (ARTH 211) that introduces them to challenging themes in the contemporary art world. Students majoring in the BS in AH&T are required to take courses in art history every semester. Students pursuing the BFA degree are required to successfully complete two upper-level courses in art history regardless of their categorization. The evaluation of student performance relies on a variety of assessment tools including the attendance record, participation in discussions, examinations, written assignments

including response and research papers, oral presentations, and special class projects. No single assessment tool can account for more than 25% of the weight in a final grade. This limit ensures inclusiveness in the accounting of the various possible strengths of a student in the final assessment.

The Art History Division Head serves as the major advisor for the BS in AH&T (and the minor in Art History) in order to help the student with appropriate course selection regarding their interest in specialization. In this way, students develop a general area of focused interest that lead to the production of a capstone project in the form of a Bachelor's Thesis directed by the advisor and a second reader. The Bachelor's Theses are presented orally and publicly to the faculty in the Division of Art History for their feedback. All students majoring in AH&T are required to successfully complete the seminar *Exploring Art History: Concepts, Methods and Practices* (ARTH 460).

Students in the BS in AH&T degree program are introduced to studio work during their first two years of instruction. They have the opportunity to continue their involvement in studio instruction with additional coursework in the elective category (up to eight additional credits). Studio work is critiqued and evaluated by studio art faculty according to the standards established at the SoAD.

The faculty in the Division of Art History holds regular meetings once a month to discuss divisional issues, curricular needs and changes, governance issues, or make recommendations about changes in the structure of the program. The Art History Division faculty also hold at least one retreat per academic year to plan assessment exercises, discuss assessment results, evaluate aspects of the program or introduce programmatic changes. Students anonymously evaluate all current courses in the program near the conclusion of every semester when they are taught. Faculty gain access to student evaluations after the semester has ended and the grades have been rolled by the registrar. These evaluations are given serious consideration as feedback toward improving instruction and are included in the P&T process.

Section II.B. Specific Curricula – Text Outline
Undergraduate Programs

Bachelor of Fine Arts - 4 years: Art and Design
The School of Art and Design offers a four-year, professional degree program leading to the Bachelor of Fine Arts (BFA) in Art and Design. The unique curriculum, which incorporates a specialized approach for each of the academic years of study, is recognized for its innovation in emphasizing disciplinary depth and interdisciplinary opportunities. Students work in state-of-the-art facilities and are provided with individual studios in their senior year.

Program Title: Bachelor of Fine Arts in Art and Design
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 304
Name of Program Supervisor(s): Division Heads

	Studio Courses	Liberal Arts	Art History	Electives	Physical Education	Total
Number of credits	72	25	17	14	4	132
Percentage of credits	54%	21%	12%	10%	3	100%

Studio Courses
First Year (16 cr.)

ART 101	Foundation I	8 cr.
ART 102	Foundation II	8 cr.

Sophomore Year (16 cr.)

ART 201	Introduction to Handbuilding	4 cr.
ART 202	Introduction to Modeling/Mold Making	4 cr.
ART 203	Introduction to the Wheel	4 cr.
ART 212	Design Studio: Type and Image	4 cr.
ART 225	Introduction to Print Media	4 cr.
ART 232	Video, Sound & Interactive	4 cr.
ART 246	Painting	4 cr.
ART 218	Introduction to Photography	4 cr.

ART 255	Introduction to Sculpture	4 cr.
ART 262	Introduction to Glass	4 cr.

Drawing (4 cr.) take in the sophomore or junior year

ART 282	Figure Drawing	4 cr.
ART 283	Drawing: Observation to Abstraction	4 cr.
ART 284	Drawing: Analyzing Nature	4 cr.
ART 285	Digital Drawing	4 cr.

Junior Studios (16 cr.) 4 studios requires

ART 300	Topics _____	4 cr.
ART 300	Topics _____	4 cr.
ART 301	Ceramic Sculpture I	4 cr.
ART 302	Ceramic Sculpture II	4 cr.
ART 303	Ceramic Tile	4 cr.
ART 304	Ceramic Color and Surface	4 cr.
ART 305	Ceramic Pottery I	4 cr.
ART 306	Ceramic Pottery II	4 cr.
ART 307	Ceramic Systems I	4 cr.
ART 308	Ceramics: Hybrid Vessel I	4 cr.
ART 309	Ceramic Systems II	4 cr.
ART 310	Ceramics: Hybrid Vessel II	4 cr.
ART 311	Design Studio: Graphic Form	4 cr.
ART 312	Design Studio: Typography	4 cr.
ART 313	Design Studio: Graphic Systems	4 cr.
ART 318	Alternative Process	4 cr.
ART 319	Color Photography	4 cr.
ART 321	View Camera	4 cr.
ART 322	Advanced Digital Photography	4 cr.
ART 324	Contemporary Photography Practice	4 cr.
ART 323	Studio Lighting	2 cr.
ART 325	Advanced Print Media	4 cr.
ART 328	Artists Multiples	4 cr.
ART 329	Digital Print Media	4 cr.
ART 332	Junior Video	4 cr.
ART 335	Interactive Media Art	4 cr.
ART 339	Junior Sonic Art	4 cr.

ART 340	Design for Web and Mobile Devices	4 cr.
ART 344	Animation and Interactivity	4 cr.
ART 346	Junior Painting	4 cr.
ART 348	Mixing Materials	4 cr.
ART 349	Water- based Media	4 cr.
ART 355	Sculpture Foundry: From Mixture to Monumental	4 cr.
ART 361	Glass Blowing	4 cr.
ART 362	Advanced Glass Blowing	4 cr.
ART 363	Glass and Light	4 cr.
ART 364	Glass Casting	4 cr.
ART 365	Lamp Design	4 cr.
ART 366	Advanced Glass Casting	4 cr.
ART 368	Installation and Expanded Applications	4 cr.
ART 373	Material Poetics	4 cr.
ART 374	Advanced Paper/Mixed Media	4 cr.
ART 375	Space and Place	4 cr.
ART 378	Art and Ecology	4 cr.
ART 379	Environmental Foundry: Art and Act of Metal Casting	4 cr.
ART 381	Advanced Drawing	4 cr.

Senior Year (16–24 cr.)

ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 499	Senior Show	0 cr.
Total Studio Courses		72 cr.

Liberal Arts

Writing (4 cr.) 101 or 102

ENGL 101	Writing I	4 cr.
ENGL 102	Writing II	4 cr.

Humanities and Liberal Arts (8 cr.)   Take 2 courses in humanities (8 cr.) OR take 1 course in humanities (4 cr.) and 1 course in liberal arts/professional studies (4cr.)

Humanities

HIST 107	The World in the 20th Century	4 cr.
HIST 110	The Making of Europe	4 cr.
HIST 111	Modern Western History	4 cr.
HIST 120	The Ancient Mediterranean	4 cr.
HIST 121	Medieval Cultures	4 cr.
HIST 151	The Rise and Fall of Iberia, 1450-1950	4 cr.
HIST 211	American History I	4 cr.
HIST 212	American History II	4 cr.
HIST 223	Survey of German History	4 cr.
PHIL 101	Introduction to Philosophy	4 cr.
PHIL 165	Asian Religions	4 cr.
PHIL 201	Existentialism	4 cr.
PHIL 281	Ethics	4 cr.
PHIL 283	Philosophy of the Arts I	4 cr.
RLGS 105	Introduction to World Religions	4 cr.
RLGS 240	Religion in America	4 cr.
RLGS 251	Who wrote the Bible?	4 cr.
RLGS 252	Judaism and Islam	4 cr.
RLGS 254	Birth of the Christian Tradition	4 cr.

Liberal Arts

ANTH 110	Cultural Anthropology	4 cr.
COMM 110	Mass Media and American Life	4 cr.
COMM 220	Understanding Popular Culture and Media	4 cr.
DANC 211	Dance History	4 cr.
ENGL 211	The Short Story	4 cr.
ENGL 213	Introduction to Poetry	4 cr.
ENGL 214	Introduction to Drama	4 cr.
ENGL 216	20th Century Poetry	4 cr.
ENGL 219	British Literature	4 cr.
ENGL 220	Special Topics in Literature	4 cr.
ENGL 221	Tales of King Arthur	4 cr.
ENGL 225	Shakespeare in Cinema	4 cr.
ENGL 226	The Holocaust and Literature	4 cr.
ENGL 240	American Literature	4 cr.

ENGL 243	Lunatic, Lovers, and Poets: Southern Storytellers	4 cr.
ENGL 254	Women Writers	4 cr.
ENGL/WMST 256	Multicultural American Literature	4 cr.
ENGL 275	Fiction to Film	4 cr.
ENGL 278	The Middle Ages in Lit and Film	4 cr.
ENGL 281	Literature and Science	4 cr.
ENGL 292	Tales of Terror	4 cr.
ENGL 293	Writers Gone Wild: Lit and the Environment	4 cr.
GLBS 101	Intro to Global Studies	4 cr.
MUSC 211	World Music	4 cr.
POLS 110	American Politics	4 cr.
POLS 120	Great Issues in Politics	4 cr.
POLS 271	World Politics	4 cr.
SOCI 110	Introduction to Sociology	4 cr.
THEA 110	Introduction to Theatre	4 cr.
THEA 210	The Performing Arts: A Global Perspective	4 cr.
THEA 311	Theatre: History, Art, Politics and Society I	4 cr.
THEA 312	Theatre: History, Art, Politics and Society II	4 cr.
WMST 101	Women in Society	4 cr.
WMST 254	Woman Writers	

Additional Liberal Arts (13 cr.) Your choice

_____

_____

Total Liberal Arts   25 cr.

Art History
First Year (6 cr.) (take one course from each section: 120, 130, 140)

ARTH 120-129 Foundations in Art History (Non-Western)

ARTH 120	Topics in Art History	2 cr.
ARTH 121	Wild Spirits and Divine Kings	2 cr.
ARTH 122	Arts of the Pacific Isles	2 cr.
ARTH 123	Art of China	2 cr.
ARTH 126	Arts of Asia: Ancient to Modern	2 cr.

ARTH 130-139 Foundations in Art History (Ancient through Baroque)

ARTH 130	Topics in Art History: Ancient to Baroque	2 cr.
ARTH 133	Renaissance and Baroque Art and Architecture: From Classical Ideal to Theatrical Expression	2 cr.
ARTH 136	The Role of the Medieval Image	2 cr.
ARTH 137	Ancient Art: History, Legend, and Legacy	2 cr.

ARTH 140-149 Foundations in Art History (Modern and Contemporary)

ARTH 140	Topics in Art History: Modern	2 cr.
ARTH 141	20th Century Art	2 cr.
ARTH 143	Art and Social Ideals	2 cr.
ARTH 144	The Ideal Body	2 cr.

Sophomore Year (3 cr.)

ARTH 211	Issues and Debates in Contemporary Art	3 cr.

Upper Level (8 cr.) take two 300-level course

ARTH 300	Topics in Art History: _____	4 cr.
ARTH 300	Topics in Art History: _____	4 cr.
ARTH 301	African Art I	4 cr.
ARTH 302	African Art II	4 cr.
ARTH 304	Global Arts: Contemporary Asia	4 cr.
ARTH 305	South Asian Arts, 15-20c.: Mughals to Modern	4 cr.
ARTH 321	Greek and Roman Art and Architecture	4 cr.
ARTH 322	Medieval Art and Architecture	4 cr.
ARTH 324	Medieval Manuscripts	4 cr.
ARTH 331	Italian Renaissance Art and Architecture	4 cr.
ARTH 332	Northern Renaissance Art	4 cr.
ARTH 333	Baroque Art and Architecture	4 cr.
ARTH 342	Primitivism: A Western Perspective	4 cr.
ARTH 343	Modern Art	4 cr.
ARTH 351	In, of, and around Contemporary Craft	4 cr.
ARTH 352	Contemporary Projects in Art	4 cr.
ARTH 354	Recent Sculptural Practices	4 cr.
ARTH 355	Picasso in Context	4 cr.
ARTH 362	History of Photography	4 cr.
ARTH 382	Women/Art/History: Feminist Art in a Global Frame	4 cr.

ARTH 400	Topics in Art History: _____	4 cr.
ARTH 411	Pre-Columbian Art	4 cr.
ARTH 445	Understanding Culture Through the Lens of World Cinema	4 cr.
ARTH 460	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 461	Viewing Sculpture	4 cr.
ARTH 466	Histories of Photography Non-Western World	4 cr.
ARTH 493	Art in the Age of Digital Recursion	4 cr.
Total Art History		17 cr.

Electives (Any courses except for PHED)

_____

_____

_____

_____

Total Electives   14 cr.

Physical Education (Take two 2 cr. courses)

_____

_____

Total Physical Education   4 cr.

Bachelor of Fine Arts - 4½ years: Art and Design (minor: Art Education)

The School of Art and Design offers a professional degree program (4 ½ years) leading to the Bachelor of Fine Arts (BFA) degree with an Art Education minor (offered through the Division of Education in the College of Professional Studies). The unique curriculum, which incorporates a specialized approach for each of the academic years of study, is recognized for its innovation in emphasizing disciplinary depth and interdisciplinary opportunities. Students work in state-of-the-art facilities and are provided with individual studios in their senior year. Students minoring in art education will be enrolled in the appropriate baccalaureate program in the SoAD of the NYSCC, in addition to completing the minor requirements of the Middle/Adolescence Education program.

Program Title: Bachelor of Fine Arts in Art and Design with Art Education Minor
Number of Years to Complete the Program: 4½
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 37
Name of Program Supervisor(s): Corrie Burdick

	Studio Courses	Liberal Arts	Art History	Education	Physical Education	Total
Number of credits	68	19	17	30	4	138
Percentage of credits	49%	13%	12%	23%	3%	100%

Studio Courses
First Year (16 cr.)

ART 101	Foundation I	8 cr.
ART 102	Foundation II	8 cr.

Sophomore Year (16 cr.)

ART 201	Introduction to Handbuilding	4 cr.
ART 202	Introduction to Modeling/Mold Making	4 cr.
ART 203	Introduction to the Wheel	4 cr.
ART 212	Design Studio: Type and Image	4 cr.
ART 225	Introduction to Print Media	4 cr.
ART 232	Video, Sound & Interactive	4 cr.
ART 246	Painting	4 cr.

ART 218	Introduction to Photography	4 cr.
ART 255	Introduction to Sculpture	4 cr.
ART 262	Introduction to Glass	4 cr.

Drawing (4 cr.) take in the sophomore or junior year

ART 282	Figure Drawing	4 cr.
ART 283	Drawing: Observation to Abstraction	4 cr.
ART 284	Drawing: Analyzing Nature	4 cr.
ART 285	Digital Drawing	4 cr.

Junior Studios (16 cr.) 4 studios requires

ART 300	Topics _____	4 cr.
ART 300	Topics _____	4 cr.
ART 301	Ceramic Sculpture I	4 cr.
ART 302	Ceramic Sculpture II	4 cr.
ART 303	Ceramic Tile	4 cr.
ART 304	Ceramic Color and Surface	4 cr.
ART 305	Ceramic Pottery I	4 cr.
ART 306	Ceramic Pottery II	4 cr.
ART 307	Ceramic Systems I	4 cr.
ART 308	Ceramics: Hybrid Vessel I	4 cr.
ART 309	Ceramic Systems II	4 cr.
ART 310	Ceramics: Hybrid Vessel II	4 cr.
ART 311	Design Studio: Graphic Form	4 cr.
ART 312	Design Studio: Typography	4 cr.
ART 313	Design Studio: Graphic Systems	4 cr.
ART 318	Alternative Process	4 cr.
ART 319	Color Photography	4 cr.
ART 321	View Camera	4 cr.
ART 322	Advanced Digital Photography	4 cr.
ART 324	Contemporary Photography Practice	4 cr.
ART 323	Studio Lighting	2 cr.
ART 325	Advanced Print Media	4 cr.
ART 328	Artists Multiples	4 cr.
ART 329	Digital Print Media	4 cr.
ART 332	Junior Video	4 cr.
ART 335	Interactive Media Art	4 cr.

ART 339	Junior Sonic Art	4 cr.
ART 340	Design for Web and Mobile Devices	4 cr.
ART 344	Animation and Interactivity	4 cr.
ART 346	Junior Painting	4 cr.
ART 348	Mixing Materials	4 cr.
ART 349	Water- based Media	4 cr.
ART 355	Sculpture Foundry: From Mixture to Monumental	4 cr.
ART 361	Glass Blowing	4 cr.
ART 362	Advanced Glass Blowing	4 cr.
ART 363	Glass and Light	4 cr.
ART 364	Glass Casting	4 cr.
ART 365	Lamp Design	4 cr.
ART 366	Advanced Glass Casting	4 cr.
ART 368	Installation and Expanded Applications	4 cr.
ART 373	Material Poetics	4 cr.
ART 374	Advanced Paper/Mixed Media	4 cr.
ART 375	Space and Place	4 cr.
ART 378	Art and Ecology	4 cr.
ART 379	Environmental Foundry: Art and Act of Metal Casting	4 cr.
ART 381	Advanced Drawing	4 cr.

Junior Studios (16 cr.) 4 studios required

ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 401	Advisor_____	4–6 cr.
ART 499	Senior Show	0 cr.
Total Studio		72 cr.

<u>Liberal Arts</u>

SCIE 117	Integrated Science	4 cr.

(fulfills math and science)

or

SCIE 127	Doing Science	4 cr.

(fulfills math and science)

ENGL 101	Writing I	4 cr.
or		
102	Writing II	4 cr.

| EDUC 230 | Psychological Foundations of Education | 3 cr. |

(Fulfills social science)

Humanities (4 cr.) Take one

HIST 107	The World in the 20th Century	4 cr.
HIST 110	The Making of Europe	4 cr.
HIST 111	Modern Western History	4 cr.
HIST 120	The Ancient Mediterranean	4 cr.
HIST 121	Medieval Cultures	4 cr.
HIST 151	The Rise and Fall of Iberia, 1450-1950	4 cr.
HIST 211	American History I	4 cr.
HIST 212	American History II	4 cr.
HIST 223	Survey of German History	4 cr.
PHIL 101	Introduction to Philosophy	4 cr.
PHIL 165	Asian Religions	4 cr.
PHIL 201	Existentialism	4 cr.
PHIL 281	Ethics	4 cr.
PHIL 283	Philosophy of the Arts I	4 cr.
RLGS 105	Introduction to World Religions	4 cr.
RLGS 240	Religion in America	4 cr.
RLGS 251	Who wrote the Bible?	4 cr.
RLGS 252	Judaism and Islam	4 cr.
RLGS 254	Birth of the Christian Tradition	4 cr.

Language (4 cr.) Take one

CHIN 101	Chinese I	4 cr.
FREN 101	French I	4 cr.
GRMN 101	German I	4 cr.
SPAN 101	Spanish I	4 cr.
ITAL 101	Italian I	4 cr.
Total Liberal Arts		19 cr.

Art History

First Year (6 cr.) (take one course from each section: 120, 130, 140)

ARTH 120-129 Foundations in Art History (Non-Western)

ARTH 120	Topics in Art History	2 cr.
ARTH 121	Wild Spirits and Divine Kings	2 cr.
ARTH 122	Arts of the Pacific Isles	2 cr.
ARTH 123	Art of China	2 cr.
ARTH 126	Arts of Asia: Ancient to Modern	2 cr.

ARTH 130-139 Foundations in Art History (Ancient through Baroque)

ARTH 130	Topics in Art History: Ancient to Baroque	2 cr.
ARTH 133	Renaissance and Baroque Art and Architecture: From Classical Ideal to Theatrical Expression	2 cr.
ARTH 136	The Role of the Medieval Image	2 cr.
ARTH 137	Ancient Art: History, Legend, and Legacy	2 cr.

ARTH 140-149 Foundations in Art History (Modern and Contemporary)

ARTH 140	Topics in Art History: Modern	2 cr.
ARTH 141	20th Century Art	2 cr.
ARTH 143	Art and Social Ideals	2 cr.
ARTH 144	The Ideal Body	2 cr.

Sophomore Year (3 cr.)

ARTH 211	Issues and Debates in Contemporary Art	3 cr.

Upper Level (8 cr.) take two 300-level course

ARTH 300	Topics in Art History: _____	4 cr.
ARTH 301	African Art I	4 cr.
ARTH 302	African Art II	4 cr.
ARTH 304	Global Arts: Contemporary Asia	4 cr.
ARTH 305	South Asian Arts, 15-20c.: Mughals to Modern	4 cr.
ARTH 321	Greek and Roman Art and Architecture	4 cr.
ARTH 322	Medieval Art and Architecture	4 cr.
ARTH 324	Medieval Manuscripts	4 cr.
ARTH 331	Italian Renaissance Art and Architecture	4 cr.
ARTH 332	Northern Renaissance Art	4 cr.
ARTH 333	Baroque Art and Architecture	4 cr.
ARTH 342	Primitivism: A Western Perspective	4 cr.

ARTH 343	Modern Art	4 cr.
ARTH 351	In, of, and around Contemporary Craft	4 cr.
ARTH 352	Contemporary Projects in Art	4 cr.
ARTH 354	Recent Sculptural Practices	4 cr.
ARTH 355	Picasso in Context	4 cr.
ARTH 362	History of Photography	4 cr.
ARTH 382	Women/Art/History: Feminist Art in a Global Frame	4 cr.
ARTH 400	Topics in Art History: _____	4 cr.
ARTH 411	Pre-Columbian Art	4 cr.
ARTH 445	Understanding Culture Through the Lens of World Cinema	4 cr.
ARTH 460	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 461	Viewing Sculpture	4 cr.
ARTH 466	Histories of Photography Non-Western World	4 cr.
ARTH 493	Art in the Age of Digital Recursion	4 cr.
Total Art History		19 cr.

Education

EDUC 230	Psychological Foundations of Education	
(already counted above in liberal arts section)		3 cr.
EDUC 231	Social Foundations of Education	3 cr.
EDUC 345	Education Fieldwork	3 cr.
EDUC 413	Using Literature in Intermediate and Adolescent Classroom	3 cr.
OR		
EDUC 405	Literacy in Content Area	3 cr.
EDUC 491	Methods & Curriculum in Art Education	3 cr.
SPED 456	Human Development: Exceptionalities	3 cr.
EDUC 463	Student Teaching- Art Education	12 cr.
EDUC 464	Seminar in Teaching & Professional Development	3 cr.
Total Education		30 cr.

Physical Education (Take two 2 cr. courses)

Total Physical Education   4 cr.

Bachelor of Science - 4 years: Art History and Theory

The BS in Art History and Theory is a four-year, professional degree course of study designed to instill an understanding of artistic developments in global historical contexts, to provide the critical and theoretical tools necessary for productive professionals, and to prepare students for the pursuit of graduate studies in the field. The program includes substantial studio experience as well as extensive academic study and research. The faculty of the School and the Division of Art History believe in the necessity of anchoring historical and theoretical knowledge with material practice. Consequently, admission to the program requires the submission and review of a portfolio that assures the candidate's ability to withstand the rigors of both an academic and a studio education.

Program Title: Bachelor of Science in Art History and Theory
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 4
Name of Program Supervisor(s): Mary Drach McInnes

	Art History	Related Courses	Studio	General Education Electives	Electives	Language	Physical Education	Total
Number of credits	39	20	24	8	8	16	4	127
Percentage of credits	31%	16%	19%	12.5%	6	12.5%	3%	100%

Art History
First Year (6 cr.) Take one course from each section: 120, 130, 140
ARTH 120-129 Foundations in Art History (Non-Western)
ARTH 120	Topics in Art History	2 cr.
ARTH 121	Wild Spirits and Divine Kings	2 cr.
ARTH 122	Arts of the Pacific Isles	2 cr.
ARTH 123	Art of China	2 cr.
ARTH 126	Arts of Asia: Ancient to Modern	2 cr.

ARTH 130-139 Foundations in Art History (Ancient through Baroque)
| ARTH 130 | Topics in Art History: Ancient to Baroque | 2 cr. |
| ARTH 133 | Renaissance and Baroque Art and Architecture: | |

	From Classical Ideal to Theatrical Expression	2 cr.
ARTH 136	The Role of the Medieval Image	2 cr.
ARTH 137	Ancient Art: History, Legend, and Legacy	2 cr.

ARTH 140-149 Foundations in Art History (Modern and Contemporary)

ARTH 140	Topics in Art History: Modern	2 cr.
ARTH 141	20th Century Art	2 cr.
ARTH 143	Art and Social Ideals	2 cr.
ARTH 144	The Ideal Body	2 cr.

Sophomore Year (3 cr.)

ARTH 211	Issues and Debates in Contemporary Art	3 cr.
ARTH 300	Topics in Art History: _____	4 cr.
ARTH 301	African Art I	4 cr.
ARTH 302	African Art II	4 cr.
ARTH 304	Global Arts: Contemporary Asia	4 cr.
ARTH 305	South Asian Arts, 15-20c.: Mughals to Modern	4 cr.
ARTH 321	Greek and Roman Art and Architecture	4 cr.
ARTH 322	Medieval Art and Architecture	4 cr.
ARTH 324	Medieval Manuscripts	4 cr.
ARTH 331	Italian Renaissance Art and Architecture	4 cr.
ARTH 332	Northern Renaissance Art	4 cr.
ARTH 333	Baroque Art and Architecture	4 cr.
ARTH 342	Primitivism: A Western Perspective	4 cr.
ARTH 343	Modern Art	4 cr.
ARTH 351	In, of, and around Contemporary Craft	4 cr.
ARTH 352	Contemporary Projects in Art	4 cr.
ARTH 354	Recent Sculptural Practices	4 cr.
ARTH 355	Picasso in Context	4 cr.
ARTH 362	History of Photography	4 cr.
ARTH 382	Women/Art/History: Feminist Art in a Global Frame	4 cr.
ARTH 392	Art History Individual Projects	2-4 cr.
ARTH 400	Topics in Art History: _____	4 cr.
ARTH 411	Pre-Columbian Art	4 cr.
ARTH 445	Understanding Culture Through the Lens of World Cinema	4 cr.

ARTH 450	Independent Study	4 cr.
ARTH 460	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 461	Viewing Sculpture	4 cr.
ARTH 466	Histories of Photography Non-Western World	4 cr.
ARTH 493	Art in the Age of Digital Recursion	4 cr.
ARTH 499	B.S. Thesis in Art History and Theory	2 cr.
Total Art History		39 cr.

Related Courses

PHIL 283	Philosophy of the Arts I	4 cr.

16 cr. or 4 courses in following areas: history, literature, music history, theater history or art history in area of major interest decided though advisement

4cr. PHIL 283 Philosophy of the Arts I (B) - Either 283 or Aesthetics cr.

4 cr.	_____	
4 cr.	_____	
4 cr.	_____	
Total Related Courses		20 cr.

Studio
First Year (16 cr.) Take both courses

ART 101	Foundation I	8 cr.
ART 102	Foundation II	8 cr.

Sophomore Year (8 cr.) Take 2 studios

ART 201	Introduction to Handbuilding	4 cr.
ART 202	Introduction to Modeling/Mold Making	4 cr.
ART 203	Introduction to the Wheel	4 cr.
ART 212	Design Studio: Type and Image	4 cr.
ART 225	Introduction to Print Media	4 cr.
ART 232	Video, Sound & Interactive	4 cr.
ART 246	Painting	4 cr.
ART 218	Introduction to Photography	4 cr.
ART 255	Introduction to Sculpture	4 cr.
ART 262	Introduction to Glass	4 cr.
Total Studio		24 cr.

General Education
Writing (8 cr.) Take both courses

ENGL 101	Writing I	4 cr.
ENGL 102	Writing II	4 cr.

Humanities and Liberal Arts (8 cr.) Take 2 courses in humanities (8 cr.) OR take 1 course in humanities (4 cr.) and 1 course in liberal arts (4cr.)
Humanities

HIST 107	The World in the 20th Century	4 cr.
HIST 110	The Making of Europe	4 cr.
HIST 111	Modern Western History	4 cr.
HIST 120	The Ancient Mediterranean	4 cr.
HIST 121	Medieval Cultures	4 cr.
HIST 151	The Rise and Fall of Iberia, 1450-1950	4 cr.
HIST 211	American History I	4 cr.
HIST 212	American History II	4 cr.
HIST 223	Survey of German History	4 cr.
PHIL 101	Introduction to Philosophy	4 cr.
PHIL 201	Existentialism	4 cr.
PHIL 281	Ethics	4 cr.
PHIL 283	Philosophy of the Arts I	4 cr.
RLGS 105	Introduction to World Religions	4 cr.
RLGS 240	Religion in America	4 cr.
RLGS 251	Who wrote the Bible?	4 cr.
RLGS 252	Judaism and Islam	4 cr.
RLGS 254	Birth of the Christian Tradition	4 cr.

Liberal Arts

ANTH 110	Cultural Anthropology	4 cr.
COMM 110	Mass Media and American Life	4 cr.
COMM 220	Understanding Popular Culture and Media	4 cr.
DANC 211	Dance History	4 cr.
ENGL 211	The Short Story	4 cr.
ENGL 213	Introduction to Poetry	4 cr.
ENGL 214	Introduction to Drama	4 cr.
ENGL 216	20th Century Poetry	4 cr.
ENGL 219	British Literature	4 cr.

ENGL 220	Special Topics in Literature	4 cr.
ENGL 221	Tales of King Arthur	4 cr.
ENGL 225	Shakespeare in Cinema	4 cr.
ENGL 226	The Holocaust and Literature	4 cr.
ENGL 240	American Literature	4 cr.
ENGL 243	Lunatic, Lovers, and Poets: Southern Storytellers	4 cr.
ENGL 254	Women Writers	4 cr.
ENGL/WMST 256	Multicultural American Literature	4 cr.
ENGL 275	Fiction to Film	4 cr.
ENGL 278	The Middle Ages in Lit and Film	4 cr.
ENGL 281	Literature and Science	4 cr.
ENGL 292	Tales of Terror	4 cr.
ENGL 293	Writers Gone Wild: Lit and the Environment	4 cr.
GLBS 101	Intro to Global Studies	4 cr.
MUSC 211	World Music	4 cr.
POLS 110	American Politics	4 cr.
POLS 120	Great Issues in Politics	4 cr.
POLS 271	World Politics	4 cr.
SOCI 110	Introduction to Sociology	4 cr.
THEA 110	Introduction to Theatre	4 cr.
THEA 210	The Performing Arts: A Global Perspective	4 cr.
THEA 311	Theatre: History, Art, Politics and Society I	4 cr.
THEA 312	Theatre: History, Art, Politics and Society II	4 cr.
WMST 101	Women in Society	4 cr.
WMST 254	Woman Writers	4 cr.
Total General Education Electives		16 cr.

Electives

_____	4 cr.
_____	4 cr.
Total Electives	8 cr.

Language Other Languages besides French can satisfy competence.

FREN 101	French I	4 cr.
FREN 102	French II	4 cr.
FREN 201	French III	4 cr.
FREN 202	French IV	4 cr.

FREN 301	Advanced French Conversation	4 cr.
FREN 302	Advanced French Grammar and Composition	4 cr.
Total Language		16 cr.

Physical Education

_____	2 cr.
_____	2 cr.
Total Physical Education	4 cr.

College of Liberal Arts and Sciences – Division of Human Studies: IART Major

Bachelor of Arts - 4 years: Interdisciplinary Art
The major in Interdisciplinary Art, leading to the BA degree in the College of Liberal Arts and Sciences, combines studio work in the arts with studies in philosophy, art history, and cultural criticism. Students develop technical and conceptual skills in the visual arts through studio work while also learning how philosophical and historical perspectives can deepen and enrich the process and purposes or art making. Students choose a concentration in visual arts, art theory/history, or performing arts. The BA is distinguished by its broad grounding in the general education program of CLAS.

The BA in Interdisciplinary Art has three concentrations:
- Art History and Theory
- Performing Arts
- Visual Arts

While all students complete the same foundation program, philosophy of the arts, art history, and senior seminar, the concentrations are completed through upper level course work in the chosen area—the three curricular tables for these concentrations are included below.

Program Title: Bachelor of Arts in Interdisciplinary Art (Art History and Theory)
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 0
Name of Program Supervisor(s): Dean Louis Lichtman and Division Chair Emrys G. Westacott

	Studio or Related Areas	Art/Design History & Theory	General Studies	Electives	Total Number of Units
Number of credits	20	42	40	22	124
Percentage of credits	16%	35%	33% (AU and NYSED recognize art history and art theory as liberal arts courses. Including these courses that are in the major and minor brings the general studies percentage to 68%)	18%	102%

Studio or Related Areas

IART 101	Interdisciplinary Art I	4 cr.
IART 102	Interdisciplinary Art II	4 cr.
IART 103	Interdisciplinary Art III	4 cr.
IART 104	Interdisciplinary Art IV	4 cr.
IART 460	Senior Seminar	4 cr.
Total Studio or Related Areas		20 cr.

Art/Design History and Theory

ARTH 12X	Art History (required elective)	2 cr.
ARTH 13X	Art History (required elective)	2 cr.
ARTH 14X	Art History (required elective)	2 cr.
PHIL 283	Philosophy of the Arts I	4 cr.

Choose 16 credits from:

ARTH 300	Topics in Art History	4 cr.
ARTH 301	African Art I	4 cr.
ARTH 302	African Art II	4 cr.
ARTH 304	Global Arts: Contemporary Asia	4 cr.
ARTH 305	South Asian Arts, 15-20c.: Mughals to Modern	4 cr.
ARTH 321	Greek and Roman Art and Architecture	4 cr.
ARTH 322	Medieval Art and Architecture	4 cr.
ARTH 324	Medieval Manuscripts	4 cr.
ARTH 331	Italian Renaissance Art and Architecture	4 cr.
ARTH 332	Northern Renaissance Art	4 cr.
ARTH 333	Baroque Art and Architecture	4 cr.
ARTH 342	Primitivism: A Western Perspective	4 cr.
ARTH 343	Modern Art	4 cr.
ARTH 351	In, of, and around Contemporary Craft	4 cr.
ARTH 352	Contemporary Projects in Art	4 cr.
ARTH 354	Recent Sculptural Practices	4 cr.
ARTH 355	Picasso in Context	4 cr.
ARTH 362	History of Photography	4 cr.
ARTH 382	Women/Art/History: Feminist Art in a Global Frame	4 cr.

Choose 8 credits from:

PHIL 360	Special Topics in Art Theory	4 cr.
HIST 308	American and Their Environment	4 cr.
HIST 327	Propaganda: Persuasion, Art and War	4 cr.
HIST 328	Visions of Modernity	4 cr.
HIST 376	Modern American Culture	4 cr.

Choose 8 more credits from the two categories above.

Total Art/Design History and Theory   42 cr.

General Studies

ENGL 102	Writing II	4 cr.
SPAN 102	Spanish II	4 cr.
or		
FREN 102	French II	
	(Modern Language competency)	4 cr.
MATH 1XX	Quantitative Reasoning	4 cr.
ENGL 2XX	Literature	4 cr.
HIST 1XX	Introductory Level History	4 cr.

Select from:	Social Science	8 cr.
ANTH 1XX		
ECON 201		
POLS 1XX		
SOCI 110		
Select from:	Natural Science	8 cr.
BIOL 1XX		
BIOL 207		
CHEM 1XX		
ENVS 105		
ENVS 205		
PHYS 1XX		

PHED 1XX	Physical Education	4 cr.
Global Perspective	University-wide requirement that is met by designated General Studies courses.	0 cr.

Total General Studies   40 cr.

Electives

Students may choose any course for which they have the pre-requisites.

Total Electives   22 cr.

Program Title: Bachelor of Arts in Interdisciplinary Art (Performing Arts)
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 0
Name of Program Supervisor(s): Dean Louis Lichtman and Division Chair Emrys G. Westacott

	Studio or Related Areas	Art/Design History & Theory	General Studies	Electives	Total Number of Units
Number of credits	44	17-18	40	22-23	124
Percentage of credits	37%	15%	33% (AU and NYSED recognize art history and art theory as liberal arts courses. Including these courses that are in the major and minor brings the general studies percentage to 48%)	18%	103%

Studio or Related Areas

IART 101	Interdisciplinary Art I	4 cr.
IART 102	Interdisciplinary Art II	4 cr.
IART 103	Interdisciplinary Art III	4 cr.
IART 104	Interdisciplinary Art IV	4 cr.
IART 460	Senior Seminar	4 cr.
Students choose from:	Studio electives (required)*	24 cr.
THEA 205	The Play's the Thing!	4 cr.
THEA 212	From Page to Stage: Script Analysis	4 cr.
THEA 230	Stage Management Fundamentals	2 cr.
THEA 240	Acting I	4 cr.
THEA 242	Performance Lab	4 cr.
THEA 270	Play Production	1-4 cr.
THEA 340	Acting II	3 cr.
THEA 342	Advanced Performance Lab	4 cr.
THEA 370	Advanced Play Production	1-4 cr.
THEA 430	Directing I	3 cr.
THEA 431	Directing II	3 cr.
THEA 440	Acting III	3 cr.
DANC 200	Special Topics in Dance	1-4 cr.

DANC 222	Modern Dance	2 cr.
DANC 223	Jazz Dance I	2 cr.
DANC 224	Contact Improvisation	2 cr.
DANC 230	Improvisation/Composition I	3 cr.
DANC 270	Alfred University Dance Theatre	2 cr.
DANC 322	Modern Dance II	2 cr.
DANC 323	Jazz Dance II	2 cr.
DANC 330	Improvisation/Composition II	3 cr.
DANC 331	Site Specific Composition	3 cr.
DANC 340	New and Existing Repertory	3 cr.
DANC 370	Dance Practicum	1-3 cr.
MUSC 211	World Music	4 cr.
MUSC 212	American Music	4 cr.
MUSC 313	Introduction to Jazz	2 cr.
MUSC 214	Reel Music in America	4 cr.
MUSC 220	Music Theory II	4 cr.
PDAT 220	Principles of Theatrical and Performance Design	4 cr.
PDAT 221	Costume Construction	3 cr.
PDAT 222	Stage Makeup	2 cr.
PDAT 270	Play Production	1-4 cr.
PDAT 320	Scene Design	3 cr.
PDAT 321	Lighting Design	3 cr.
PDAT 322	Stage Costume Design	3 cr.
PDAT 370	Advanced Play Production	1-4 cr.
PDAT 470	Advanced Projects in Theatrical Design	1-4 cr.
ART 2XX	Art Studio courses	4 cr.

Total Studio or Related Areas		44 cr.

Art/Design History and Theory

ARTH 12X	Art History topics (required elective)	2 cr.
ARTH 13X	Art History topics (required elective)	2 cr.
ARTH 14X	Art History topics (required elective)	2 cr.
PHIL 283	Philosophy of the Arts I	4 cr.

Choose 7-8 credits from:	Art theory (required elective)*	
PHIL 360	Special Topics in Art Theory	4 cr.
DANC 211	Dance History	4 cr.
THEA 210	The Performing Arts: Playwriting	
	A Global Perspective	4 cr.
THEA 211	Women in Theatre, Society & Politics	4 cr.
THEA 311	Theatre: History, Art, Politics, Society I	4 cr.

THEA 312	Theatre: History, Art, Politics, Society II	4 cr.
HIST 308	American and Their Environment	4 cr.
HIST 327	Propaganda: Persuasion, Art and War	4 cr.
HIST 328	Visions of Modernity	4 cr.
HIST 376	Modern American Culture	4 cr.

| Total Art/Design History and Theory | | 17-18 cr. |

Studio and theory electives are chosen in consultation with the advisor to form a unified curriculum in Performance. At least 12 credits in required studio electives should be taken from Performing Arts.

General Studies

ENGL 102	Writing II	4 cr.
SPAN 102	Spanish II	4 cr.
or		
FREN 102	French II (Modern Language competency)	4 cr.
MATH 1XX	Quantitative Reasoning	4 cr.
ENGL 2XX	Literature	4 cr.
HIST 1XX	Introductory Level History	4 cr.

Select from:	Social Science	8 cr.
ANTH 1XX		
ECON 201		
POLS 1XX		
SOCI 110		

Select from:	Natural Science	8 cr.
BIOL 1XX		
BIOL 207		
CHEM 1XX		
ENVS 105		
ENVS 205		
PHYS 1XX		

| PHED 1XX | Physical Education | 4 cr. |

| Global Perspective | University-wide requirement that is met by designated General Studies courses. | 0 cr. |
| Total General Studies | | 40 cr. |

Electives
Students may choose any course for which they have the pre-requisites.
Total Electives   22-23 cr.

Program Title: Bachelor of Arts in Interdisciplinary Art (Visual Arts)

Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 15
Name of Program Supervisor(s): Dean Louis Lichtman and Division Chair Emrys G. Westacott

	Studio or Related Areas	Art/Design History & Theory	General Studies	Electives	Total Number of Units
Number of credits	44	18	40	22	124
Percentage of credits	37%	15%	33% (AU and NYSED recognize art history and art theory as liberal arts courses. Including these courses that are in the major and minor brings the general studies percentage to 48%)	18%	103%

Studio or Related Areas

IART 101	Interdisciplinary Art I	4 cr.
IART 102	Interdisciplinary Art II	4 cr.
IART 103	Interdisciplinary Art III	4 cr.
IART 104	Interdisciplinary Art IV	4 cr.
ART 2XX	200 level studios (required electives)	12 cr.
ART 3XX	300 level studios (required electives)	12 cr.
IART 460	Senior Seminar	4 cr.
Total Studio or Related Areas		44 cr.

Art/Design History and Theory

ARTH 12X	Art History topics (required elective)	2 cr.
ARTH 13X	Art History topics (required elective)	2 cr.
ARTH 14X	Art History topics (required elective)	2 cr.
ARTH 3XX	Art History topics (required elective)	4 cr.
PHIL 283	Philosophy of the Arts I	4 cr.
Select from:	Art theory (required elective)	4 cr.

PHIL 360	Special Topics in Art Theory	4 cr.
HIST 308	American and Their Environment	4 cr.
HIST 327	Propaganda: Persuasion, Art and War	4 cr.
HIST 328	Visions of Modernity	4 cr.
HIST 376	Modern American Culture	4 cr.
Total Art/Design History and Theory		18 cr.

General Studies

ENGL 102	Writing II	4 cr.
SPAN 102	Spanish II	4 cr.
or		
FREN 102	French II (Modern Language competency)	4 cr.
MATH 1XX	Quantitative Reasoning	4 cr.
ENGL 2XX	Literature	4 cr.
HIST 1XX	Introductory Level History	4 cr.
Select from:	Social Science	8 cr.
ANTH 1XX		
ECON 201		
POLS 1XX		
SOCI 110		
Select from:	Natural Science	8 cr.
BIOL 1XX		
BIOL 207		
CHEM 1XX		
ENVS 105		
ENVS 205		
PHYS 1XX		
PHED 1XX	Physical Education	4 cr.
Global Perspective	University-wide requirement that is met by designated General Studies courses	0 cr.
Total General Studies		40 cr.

Electives
Students may choose any course for which they have the pre-requisites.

Total Electives	22 cr.

Bachelor of Science - 4 ½ years: Interdisciplinary Art with Art Education
The BS is comprised of a major in Interdisciplinary Art, a minor in Art Education, and the general education program of the College of Liberal Arts and Sciences. The BS signals that this is a professionally-oriented degree, preparing students to teach art to K-12 students in New York State. This degree serves students who want to focus on the visual arts within a liberal arts setting as part of their preparation to become teachers. It prepares students to be committed members of their communities, fostering technical expertise, artistic creativity, and humanistic learning in their students.

All students pursuing the BS in Interdisciplinary Art must complete the requirements for the Visual Arts track. In addition, they complete a minor in art education.

Program Title: Bachelor of Science in Interdisciplinary Art with Art Education
Number of Years to Complete the Program: 4½
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 2
Name of Program Supervisor(s): Dean Louis Lichtman and Division Chair Emrys G. Westacott

	Art and Design (Studio, Art/Design, Art History, etc.)	Art Education	Professional Education	General Studies	Total Number of Units
Number of credits	62	3	30	40	135
Percentage of credits	51.6%	2.5%	25%	33.33% (AU and NYSED recognize art history, art theory, and EDUC 230&231 as liberal arts courses. Including these courses that are in the major and minor brings the general studies percentage to 53.3%)	112.5%

Art and Design
IART 101   Interdisciplinary Art I   4 cr.

IART 102	Interdisciplinary Art II	4 cr.
IART 103	Interdisciplinary Art III	4 cr.
IART 104	Interdisciplinary Art IV	4 cr.
ART 2XX	200 level studios (required electives)	12 cr.
ART 3XX	300 level studios (required electives)	12 cr.
IART 460	Senior Seminar	4 cr.
ARTH 12X	Art History (required elective)	2 cr.
ARTH 13X	Art History (required elective)	2 cr.
ARTH 14X	Art History (required elective)	2 cr.
ARTH 3XX	Art History (required elective)	4 cr.
PHIL 283	Philosophy of the Arts I	4 cr.
Choose from:	Art theory (required elective)	4 cr.
PHIL 360	Special Topics in Art Theory	
HIST 308	American and Their Environment	4 cr.
HIST 327	Propaganda: Persuasion, Art and War	4 cr.
HIST 328	Visions of Modernity	4 cr.
HIST 376	Modern American Culture	4 cr.
Total Art and Design		62 cr.

Art Education

EDUC 464	Seminar: Teaching and Professional Development in Visual Arts	3 cr.
Total Art Education		3 cr.

Professional Education

EDUC 230	Psychological Foundations of Education	3 cr.
EDUC 231	Social Foundations of Education	3 cr.
EDUC 405	Literacy in the Content Area	3 cr.
or		
EDUC 413	Using Literature in Intermediate/	
Adolescent Classrooms		
EDUC 345	Education Fieldwork	3 cr.
EDUC 491	Methods & Curriculum in Art Education	3 cr.
SPED 465	Human Development—Exceptionality	3 cr.
EDUC 463	Student Teaching in Art Education	12 cr.
Total Education		30 cr.

General Studies

ENGL 102	Writing II	4 cr.
SPAN 102	Spanish II	4 cr.
or		
FREN 102	French II (Modern Language competency)	4 cr.

MATH 1XX	Quantitative Reasoning	4 cr.
ENGL 2XX	Literature	4 cr.
HIST 1XX	Introductory Level History	4 cr.
Select from:	Social Science	8 cr.
ANTH 1XX		
ECON 201		
POLS 1XX		
SOCI 110		
Select from:	Natural Science	8 cr.
BIOL 1XX		
BIOL 207		
CHEM 1XX		
ENVS 105		
ENVS 205		
PHYS 1XX		
PHED 1XX	Physical Education	4 cr.
Global Perspective	University-wide requirement that is met by designated General Studies courses.	0 cr.
Total General Studies		40 cr.

Graduate Programs

School of Art and Design

Master of Fine Arts - 2 years: Ceramic Art

The MFA degree in Ceramic Art is the oldest established graduate program in the School since 1943. It is a highly competitive and intensive program of study ranked #1 in the nation by US News and World Report. Every year, eight candidates receive full tuition funding and a financial stipend to work as either teaching assistants or as interns within the Art and Design program. The studies involve studio courses, seminars in art and art history, studio electives and technical courses relevant to their areas of study. The studies culminate in a written thesis in support of a MFA thesis exhibition in the School of Art and Design's Fosdick-Nelson Gallery, Robert C. Turner Gallery or an approved alternate site.

Program Title: Master of Fine Arts in Ceramic Art

Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 16
Name of Program Supervisor(s): Linda Sikora

	Studio Courses	Art History	Studio electives	Written Thesis Report	Technical electives	Ceramic Graduate Seminar	Additional Credits	Total
Number of credits	32	6	4	4	4	2	8	60
Percentage of credits	53%	10%	7%	7%	7%	3%	13%	100%

Studio Courses

ART 552	Advanced Ceramics	1-8 cr.
ART 682	Thesis Ceramic Art	1-8 cr.
Total Studio Courses		32 cr.

Art History

ARTH 500	Topics in Art History	2-4 cr.
ARTH 501	African Art I	4 cr.
ARTH 502	African Art II	4 cr.

ARTH 504	Global Arts: Contemporary Asia	4 cr.
ARTH 505	South Asian Arts 15-20c: Mughals to Modern	4 cr.
ARTH 511	Pre-Columbian Art	4 cr.
ARTH 521	Greek and Roman Art and Architecture	4 cr.
ARTH 522	Medieval Art and Architecture	4 cr.
ARTH 524	Medieval Illuminated Manuscripts	4 cr.
ARTH 531	Italian Renaissance Art and Architecture	4 cr.
ARTH 532	Northern Renaissance Art	4 cr.
ARTH 533	Baroque Art and Architecture	4 cr.
ARTH 542	Primitivism: A Western Perspective	4 cr.
ARTH 543	Modern Art	4 cr.
ARTH 545	Understanding Culture through the Lens of World Cinema	4 cr.
ARTH 550	Independent Study	1-4 cr.
ARTH 551	In, of, and around Contemporary Craft	4 cr.
ARTH 552	Contemporary Projects in Art	4 cr.
ARTH 554	Recent Sculptural Practices	4 cr.
ARTH 555	Picasso in Context	4 cr.
ARTH 560	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 561	Viewing Sculpture: Figurative, Modernist, Minimalist, Performative	4 cr.
ARTH 566	Histories of Photography in the Non-western World	4 cr.
ARTH 582	Women/Art/History: Feminist Art in a Global Frame	4 cr.
ARTH 593	Art in the Age of Digital Recursion	4 cr.
ARTH 660	First Year Graduate Seminar	2 cr.
Total Art History		6 cr.

Studio Electives

ART 500	Special Topics in Art	0-4 cr.
ART 501	Studio Elective	1-6 cr.
ART 535	Interactive Media Art	2 cr.
ART 550	Independent Study	1-4 cr.
Total Studio Electives		4 cr.

Written Thesis Report

ART 672	Written Thesis Prep	2 cr.
Total Written Thesis Report		4 cr.

Technical Electives

ART 581	Introduction to Kiln Procedures and Construction	2 cr.
ART 583	Ceramic Materials II: Problem Solving for Artists	2 cr.
ART 584	Introduction to Kiln Procedures and Construction	4 cr.
ART 587	Introduction to 3D Modeling and Rapid Prototyping	2 cr.
ART 590	Methods for Digital Output	2 cr.
ART 592	Advanced Kiln Procedures and Construction	2 cr.
Total Technical Electives		4 cr.

Ceramics Graduate Seminar

ART 560	Ceramic Graduate Seminar	2 cr.
Total Ceramics Graduate Seminar		2 cr.

Additional Credits

Based on student's course of study (can be in studio courses, art history, studio electives or technical electives categories)	8 cr.
Total Additional Credits	8 cr.

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a. Proficiencies

Required application materials to the Master of Fine in Ceramic Art program include: twenty digital images, a written statement of intent, résumé, transcripts and two letters of recommendation. A TOEFL score of 80 is required of international applicants where English is a second language. Graduate faculty in the Division of Ceramic Art collectively review submissions to gauge suitability for graduate study. Competition for admission is rigorous—the division receives up to 120 applications in any given year—the review process is thorough and time intensive. Ceramic Art faculty make every effort to choose a class of considerable diversity, from functional potters to vessel makers, sculptors or mixed media installation artists. Gender balance is also a consideration. Evaluation of the online portfolio is key. A successful submission will demonstrate multiple competencies, including: conceptual depth and breadth; visual and material acuity; thematic cohesiveness; proficiency in the ceramic processes employed; and development in technical skills. Each applicant's written statements, recommendations, and transcripts function to affirm or dissuade faculty support of any given

portfolio. The collective expertise of the faculty is focused to evaluate potential for growth. Eight students are accepted every year into the program.

Once in the program, graduate work is evaluated collectively by core faculty in the Division of Ceramic Art at formal critiques at midterm and at the end of each semester. Informal studio walk-throughs are conducted in the fourth week of the first semester to orient faculty to the work and initial progress of new students. The core faculty members in the Division of Ceramic Art conduct the formal critiques; additional faculty from across AU may participate by invitation. Students are encouraged to seek faculty feedback across divisional structures by registering for elective credits in a particular area of interest and informally by appointment for studio visits.

Throughout the semester, the Ceramic Art Division faculty track progress in the studio through scheduled weekly meetings with individual grads. Final reviews take place in the studio or in contiguous exhibition spaces; the work itself and the student's verbal and written assessments of their work are evaluated and the cumulative result is assessed and graded by core faculty. Insufficient progress in the studio is designated by an In Progress (IP) grade and a student may be called upon to re-present their work for additional review as prescribed by faculty.

b. Research and professional tools

Graduate students are required to have experience in firing kilns, along with electric, gas, atmospheric and wood kilns, and knowledge of raw material competencies. There is a checklist for Ceramic Art grad students to use to ensure that they are taking the proper sequence of classes (see: IV-Misc: Ceramic Grad check list.pdf).

c. Policy for conducting a comprehensive review

In their final semester of study, MFA candidates in Ceramic Art are required to mount a thesis exhibition, produce a written thesis document in support of the exhibited work and present an oral thesis defense in the presence of their exhibition. The core faculty in the Division of Ceramic Art comprise the MFA candidate's Thesis Committee. Exhibitions are open to the public and take place in either The Turner Gallery or Fosdick-Nelson Gallery on campus, or an alternative site in neighboring communities (upon approval by the Division). The culminating thesis exhibition and the body of work created for it, in conjunction with the oral defense, is considered the primary indicator of a candidate's success in the program. The oral defense measures a candidate's familiarity with salient ideas, issues, histories and current debates regarding the work exhibited. The thesis paper is considered a supporting document for the thesis exhibition; the exact form and length may vary but is required to effectively support a candidate's primary thematic and conceptual direction. Two final copies of the thesis must be provided to the Scholes Library Thesis Collection.

d. Candidacy and final project requirements
Discussed immediately above (see part C: Policy for conducting a comprehensive review).

Master of Fine Arts - 2 years: Electronic Integrated Arts

The MFA degree in Electronic Integrated Arts is a competitive and intensive program of study preparing students for careers in Electronic Integrated Arts. It attracts candidates who want to extend their professional expertise by integrating electronic and digital processes to their artistic practice. Every year, five candidates receive full tuition funding and a financial stipend to work as either teaching assistants or as interns within the Art and Design program. The studies involve studio courses, seminars in art and art history, studio electives and technical courses relevant to their areas of study. The studies culminate in a written thesis in support of a MFA thesis exhibition in the School of Art and Design's Fosdick-Nelson Gallery, Robert C. Turner Gallery or an approved alternate site.

Program Title: Master of Fine Arts in Electronic Integrated Arts
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 9
Name of Program Supervisor(s): Andrew Deutsch

	Studio courses	Work and Analysis	Electronic Strategies	Art History	Written thesis Prep	Studio Electives	Total
Number of credits	32	16	4	6	4	4	66
Percentage of credits	53%	27%	7%	10%	7%	7%	111%

Studio Courses

ART 525	Advanced Electronic Arts	1-8 cr.
ART 681	Thesis Electronic Integrated Arts	1-8 cr.
Total Studio Courses		32 cr.

Work and Analysis
ART 523	Work and Analysis	4 cr.
Total Work and Analysis		16 cr.

Electronic Strategies
ART 524	Electronic Strategies (non-time based)	2 cr.

ART 526	Electronic Strategies (time based)	2 cr.
Total Electronic Strategies		4 cr.

Art History

ARTH 500	Topics in Art History	2-4 cr.
ARTH 501	African Art I	4 cr.
ARTH 502	African Art II	4 cr.
ARTH 504	Global Arts: Contemporary Asia	4 cr.
ARTH 505	South Asian Arts 15-20c: Mughals to Modern	4 cr.
ARTH 511	Pre-Columbian Art	4 cr.
ARTH 521	Greek and Roman Art and Architecture	4 cr.
ARTH 522	Medieval Art and Architecture	4 cr.
ARTH 524	Medieval Illuminated Manuscripts	4 cr.
ARTH 531	Italian Renaissance Art and Architecture	4 cr.
ARTH 532	Northern Renaissance Art	4 cr.
ARTH 533	Baroque Art and Architecture	4 cr.
ARTH 542	Primitivism: A Western Perspective	4 cr.
ARTH 543	Modern Art	4 cr.
ARTH 545	Understanding Culture through the Lens of World Cinema	4 cr.
ARTH 550	Independent Study	1-4 cr.
ARTH 551	In, of, and around Contemporary Craft	4 cr.
ARTH 552	Contemporary Projects in Art	4 cr.
ARTH 554	Recent Sculptural Practices	4 cr.
ARTH 555	Picasso in Context	4 cr.
ARTH 560	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 561	Viewing Sculpture: Figurative, Modernist, Minimalist, Performative	4 cr.
ARTH 566	Histories of Photography in the Non-western World	4 cr.
ARTH 582	Women/Art/History: Feminist Art in a Global Frame	4 cr.
ARTH 593	Art in the Age of Digital Recursion	4 cr.
ARTH 660	First Year Graduate Seminar	2 cr.
Total Art History		6 cr.

Written Thesis Prep

ART 671	Written Thesis Prep-EIA	4 cr.

Total Written Thesis Prep   4 cr.

Studio Electives

ART 500	Special Topics in Art	0-4 cr.
ART 501	Studio Elective	1-6 cr.
ART 535	Interactive Media Art	2 cr.
ART 550	Independent Study	1-4 cr.
ART 587	Introduction to 3D Modeling and Rapid Prototyping	2 cr.
ART 590	Methods for Digital Output	2 cr.
Total Studio Electives		4 cr.

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a. Proficiencies

The baccalaureate degree must be appropriate to the particular course of study and be considered legitimate preparation for the field of study to which the student is being admitted. Some students may be accepted with the condition that undergraduate coursework be completed. A 3.0/4.0 GPA or better is recommended.

Applications to the Electronic Integrated Arts MFA program must submit their portfolio on SlideRoom, disc/tape, or a combination of both; however, SlideRoom does not support the submission of interactive works, animation, or videos over 60MB. Links to websites and online pieces may be posted to SlideRoom. Applicants working primarily with video are encouraged to submit the portfolio on disc for the best presentation of their work.

Depending on the individual work, the Electronic Integrated Arts MFA program applicant's portfolio may be a combination of the following digital files:

- Prints, videos, animations, sound pieces, interactive works, installations, websites, or other appropriate work.
- Excerpts from longer video or sound works are strongly encouraged, along with complete works when appropriate.

Since the language of instruction at AU is English, all international applicants who have not received a baccalaureate or master's degree from a U.S. institution must take one of the following English proficiency examinations:

- TOEFL Written Exam: A score of 550 or better for the MFA program
- Internet Based Test: A score of 80 or better for the MFA program
- IELTS

- Core of 6.0 for the MFA program or better is required.

b. Research and professional tools

The MFA in Electronic Integrated Arts is designed to benefit an emerging population of students whose work questions the relationship between traditional languages of interrelated media (painting, printmaking, photography, video and the electronic arts) within an evolving contemporary fine arts context. This program of interdisciplinary study is committed to expanding the boundaries of traditional and emerging art media. Students who complete this MFA program will be prepared to take their place in the world as practicing artists, teachers and leaders who chart new territories and make significant contributions in the field of electronic integrated arts.

Due to the fact that Digital Media is a relatively new studio in MFA program, the degree is designed to train students with the capabilities of our unique facility. Graduate students are required to take two courses their first semester: *Electronic Strategies - Non Time Based* (ART 524) and *Electronic Strategies - Time Based* (ART 526). There is a checklist for Electronic Integrated Arts grad students to use to ensure that they are taking the proper sequence of classes (see: IV-Misc: EIA Grad check list.pdf).

c. Policy for conducting a comprehensive review

All of the faculty members in the Division of Expanded Media conduct full reviews twice a semester with all graduate students present. At the end of the first year of graduate study, each student must complete a candidacy review. The theoretical and creative studies of the first graduate year are so correlated as to provide the experience needed to identify and define the objectives of the second year.

The second year focuses on the development of a body of work to be presented at the end of the year in a thesis exhibition. This exhibition must be accompanied by a written thesis report that articulates the student's philosophical point of view and demonstrates an understanding of contemporary art issues pertaining to the field of Electronic Integrated Arts.

The course work and analysis is required each semester of study. Work and analysis function as the primary forum for group dialogue among the MFA students. Regular group critiques of student work occur during class time, allowing for the development of understanding how work is produced, and the ability to offer insight to others. Narrative, symbolic, personal, cultural and poetic implications are addressed. Regular individual critiques are scheduled between the faculty and the student.

In addition to the dialogue that concerns the student's work, questions pertinent to contemporary art practice are discussed weekly. This discussion includes debates on contemporary artists and current philosophical approaches to image making, both critical and aesthetic. The goal is to provide the student with a strengthened sense of context from which to proceed as an artist.

 d. Candidacy and final project requirements

The thesis exhibition and written thesis report are the culmination of two years of graduate study and both are presented as a public gallery exhibition at the end of the second year. Because work created as a result of study in Electronic Integrated Arts could possibly be based in electronic sites (for example, as interactive work or on the Internet), public presentation of work may take electronic form. In many cases, thesis work takes multiple forms with conceptual links between its components. If the thesis is primarily in electronic form it can exist as a multi-feature website, but must also be submitted as an archival hardcopy. The archival hardcopy form can be created from screenshots and /or PDFs and/or ePubs printed out to document the site along with all appropriate writings determined by the student's thesis committee.

A written thesis report accompanies the exhibition and includes information that the graduate student determines is necessary for a complete understanding of the work. Topics may include philosophical, technical or poetic elaboration on issues important to the presentation. It should also include documentation of the final work to be presented in the thesis show and a section that documents and discusses all technology used in the thesis work. The thesis report is reviewed by the student's committee and discussed during the oral defense. Two final copies must be provided to the Scholes Library Thesis Collection. Electronic formats should be included with the thesis document of all media projects in final thesis show. Each member of thesis committee should also receive a copy of the final thesis (see: IV-I-Misc: EIA - MFA Thesis Checklist.pdf).

The thesis must include:

1. A discussion about the work produced for the thesis show and may include other work done at AU but should avoid lengthy discussions of work made prior to entering the MFA program at Alfred.
2. A technical section that discusses all technologies used in the thesis work and documentation of all software with versions and hardware used.
3. Appropriate work samples. It is important to include full high-resolution versions of work samples for archiving at Scholes Library. Jump drives are acceptable as well as other digital forms.

The thesis is produced under advisement of the faculty thesis committee with whom the student is enrolled. The thesis committee chair has final say in its acceptance. The *Written Thesis Preparation for Electronic Integrated Arts* (ART 671) class is designed to direct and enhance the thesis process with projects, demonstrations, lectures and reviews of the candidate's progress. The course also assists in adherence to deadlines and seminar discussions of present and past thesis work.

Master of Fine Arts - 2 years: Sculpture/Dimensional Studies
The MFA degree in Sculpture/Dimensional Studies is a competitive and intensive program of study preparing students for careers in Sculpture/Dimensional Studies (with concentration in glass art or sculpture). The program in glass is ranked #3 in the nation by US News and World Report. Every year, five candidates receive full tuition funding and a financial stipend to work as either teaching assistants or as interns within the Art and Design program. The studies involve studio courses, seminars in art and art history, studio electives and technical courses relevant to their areas of study. The studies culminate in a written thesis in support of a MFA thesis exhibition in the School of Art and Design's Fosdick-Nelson Gallery, Robert C. Turner Gallery or an approved alternate site.

Program Title: Master of Fine Arts in Sculpture/Dimensional Studies
Number of Years to Complete the Program: 2
Program Submitted for: Renewal of Final Approval
Current Semester's Enrollment in Majors: 9
Name of Program Supervisor(s): Angus Powers

	Studio Courses	Art History	Studio Practice	Studio Electives	Written Thesis Report	Total
Number of credits	32	10	6	8	4	60
Percentage of credits	53%	17%	10%	14%	6%	100%

Studio Courses

ART 522	Advanced Sculpture/Dimensional Studies	1-8 cr.
ART 682	Thesis Sculpture/Dimensional Studies	1-8 cr.
Total Studio Courses		32 cr.

Art History

ARTH 500	Topics in Art History	2-4 cr.
ARTH 501	African Art I	4 cr.
ARTH 502	African Art II	4 cr.
ARTH 504	Global Arts: Contemporary Asia	4 cr.
ARTH 505	South Asian Arts 15-20c: Mughals to Modern	4 cr.

ARTH 511	Pre-Columbian Art	4 cr.
ARTH 521	Greek and Roman Art and Architecture	4 cr.
ARTH 522	Medieval Art and Architecture	4 cr.
ARTH 524	Medieval Illuminated Manuscripts	4 cr.
ARTH 531	Italian Renaissance Art and Architecture	4 cr.
ARTH 532	Northern Renaissance Art	4 cr.
ARTH 533	Baroque Art and Architecture	4 cr.
ARTH 542	Primitivism: A Western Perspective	4 cr.
ARTH 543	Modern Art	4 cr.
ARTH 545	Understanding Culture through the Lens of World Cinema	4 cr.
ARTH 550	Independent Study	1-4 cr.
ARTH 551	In, of, and around Contemporary Craft	4 cr.
ARTH 552	Contemporary Projects in Art	4 cr.
ARTH 554	Recent Sculptural Practices	4 cr.
ARTH 555	Picasso in Context	4 cr.
ARTH 560	Exploring Art History: Concepts, Methods and Practices	4 cr.
ARTH 561	Viewing Sculpture: Figurative, Modernist, Minimalist, Performative	4 cr.
ARTH 566	Histories of Photography in the Non-western World	4 cr.
ARTH 582	Women/Art/History: Feminist Art in a Global Frame	4 cr.
ARTH 593	Art in the Age of Digital Recursion	4 cr.
ARTH 660	First Year Graduate Seminar	2 cr.
Total Art History		10 cr.

Studio Practice

ART 529	Studio Practice	2 cr.
Total Studio Practice		6 cr.

Studio Electives

ART 500	Special Topics in Art	0-4 cr.
ART 501	Studio Elective	1-6 cr.
ART 535	Interactive Media Art	2 cr.
ART 550	Independent Study	1-4 cr.
ART 587	Introduction to 3D Modeling and Rapid Prototyping	2 cr.
ART 590	Methods for Digital Output	2 cr.

Total Studio Electives   8 cr.

Written Thesis Report
ART 672   Written Thesis Prep   2 cr.
Total Written Thesis Report   4 cr.

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a. Proficiencies
Applicant must hold a BFA or BA degree to apply to the program. Applicants must submit a CV to show previous experience and three letters of recommendation to document support. In addition, a portfolio comprising twenty professional images is required; these images demonstrate proficiencies in conceptual development, breadth of knowledge of material, evidence of critical thought, and awareness of the state of contemporary sculpture and/or design. A written statement is also required to demonstrate critical thinking and conceptual understanding of one's own creative research and the ability to communicate ideas, material implications, and context.

Finally, an interview via Skype is conducted with the top 16 candidates to allow them to demonstrate the skills in oral communication of critical knowledge and material understanding. This interview process includes all six full-time faculty and a question template that includes the following six questions:

1. What do you know about Alfred? How would fit into the Sculpture/Dimensional Studies program? (Answers demonstrate if candidate has done research about the program and have considered this in term of personal success.)
2. Can you explain your material choices? (Answers inform the committee about the candidate's allegiances to materials as well as if they are an idea-oriented candidate or a material-oriented candidate.)
3. What is risk in sculpture? What is risk in your own practice? (Both of these answers allow the committee to assess candidate's ability to take risk beyond their established practices.)
4. Who is your audience? (Answers allow the committee to assess what context the candidate is primarily interested in and their awareness of diversity in the field.)
5. What are you reading and what is your current research? (The question aims at revealing the candidate's depth of research and mode of inquiry.)

6. Custom Question – designated faculty ask a pointed question in response to candidates answers. Questions vary greatly and normally allow candidates to clarify points made in their answers or start a new discussion about themes or modes of working.

b. Research and professional tools

Graduate students in the MFA S/DS program are required to take two art history courses: a required seminar, *Viewing Sculpture: Figurative, Modernist, Minimalist, Performative* (ARTH 561) and one additional elective course at the graduate level. These courses help provide historical context for the field of contemporary art and sculpture. In addition, all first-year graduate students (in all three MFA programs) take the *First Year Graduate Seminar* (ARTH 660).

The *Studio Practice* (ART 529) seminar is taught by a member of the S/DS faculty and provides access to numerous visiting artists and critics who present their professional activities, including advice about writing successful grant proposals and how to navigate the job application process.

Each graduate student is required to take an elective course that can be in any studio area in the SoAD. These electives are aimed to add diversity to the student's curricular experience and studio research.

In addition, students take two graduate seminars (fall and spring), *Written Thesis Preparation* (ART 670). The first one is a student-driven discussion and entails various writing assignments geared toward an understanding of the state of the current field, while the second one is designed to help the student prepare for the writing of their thesis (discussed below). There is a checklist for S/DS grad students to use to ensure that they are taking the proper sequence of classes (see: IV-Misc: SDS Grad check list.pdf).

Each student at the MFA level is awarded a full-tuition scholarship and receives a stipend of $4750 per year in exchange of ten hours of work per week. For six hours a week the student is assigned as an assistant to a S/DS class under the supervision of a full-time faculty member or in the Freshman Foundations program. Students can also be assigned to teach a beginning class for students not matriculated in the SoAD—*Beginning Drawing* (ART 111); *Beginning Sculpture* (ART 121); *Beginning Glass Studio* (ARTH 122); *Beginning Black and White Photography* (ARTH 133); *Beginning Ceramics* (ART 151); and *Beginning Printmaking* (ART 161). The graduate students are the faculty of record for these classes and work under the supervision of appropriate division head. For the remainder of the hours, the students are expected to monitor a specific area and run a weekly clean up and report any facilities issues to the technical staff.

c. Policy for conducting a comprehensive review

MFA reviews occur on a quarterly basis and includes all six full-time faculty in the S/DS Division and allows the student to invite one outside member from the SoAD. The student to be reviewed is required to set up either in progress and/or finished creative work (see: IV-I-Misc: SDS - MFA rubric review worksheet.pdf). The review consists of an initial discussion of faculty before inviting the student in for an initial statement. After a period of discussion that consists of questions and recommendations, the student is expected to defend the work and to discuss further development

d. Candidacy and final project requirements
The successful MFA candidate is required to complete a body of work to be installed as their MFA Thesis show in coordination with either the Fosdick-Nelson Gallery, the (undergraduate) student-run Turner Gallery, or an outside venue of the student's choosing in consultation with the Division Chair to support lease agreements and insurance.

In addition, the successful MFA candidate is required to hold a public Gallery Talk where they are expected to share experiences about their creative process, their material investigations, and answer questions from the community. This is a professional practice exercise in the way it is practiced in the field.

Finally, the thesis paper is considered a supporting document for the thesis MFA exhibition; the exact form and length may vary but is required to effectively support a candidate's primary thematic and conceptual direction. Two final copies of the thesis must be provided to the Scholes Library Thesis Collection. The culminating thesis exhibition and the body of work created for it, in conjunction with the Gallery Talk and written thesis, is considered the primary indicator of a candidate's success in the program.

Compliance with Standards
It is our firm belief, based on the material we have provided, that we are fully compliant with NASAD standards.

Please see Section IV.II-C: Distance Learning, for information regarding: first, establishing that the student who registers in a distance education course is the same student who participates in and completes the course and receives academic credit; and second, protection of student privacy and notifying students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

Assessment in the School of Art and Design

School of Art and Design

Purpose of Assessment

The purposes of the assessment of the undergraduate programs in 2016 were:

- To continue with a systematic and ongoing assessment exercise for the undergraduate program from which conclusions can be drawn regarding how the curriculum is meeting the learning goals of the program.
- To review the BFA program as a whole through the assessment of learning outcomes in the senior year.
- To review the Art History curriculum as it impacts the BFA students.
- To review the assessment data for 2016 and determine areas of strengths and concerns
- To address the areas of concern with ongoing review and revisions to the curriculum in keeping with the School's mission and goals (see Section I, pages 2-3).

Assessment Plan

At this point in time the School's assessment plan is:

- To conclude with the assessment exercise for the BFA Senior year over a period of three to five years so that data can be accumulated to both inform and evaluate decisions about the curriculum (the Freshman portion of the assessment exercise was discontinued by the faculty in 2014 with the decision to focus on the assessment of the senior capstone project portion of it).
- To, on alternate years, focus on specific areas (for example, the junior year) as determined by the faculty of the school to evaluate specific learning outcomes
- To conduct yearly assessment of the Art History curriculum as it impacts the BFA learning goals and, eventually, as enrollment develops in the new BS degree, to assess that program's learning outcomes.
- To develop a method of assessing the three MFA Programs.
- To use the methods of assessment to provide an authentic and genuine review of all programs on an ongoing basis in order to learn how the curriculum serves the learning outcomes and to strive toward excellence in all of our degree programs.

Institutional Assessments

Alfred University is accredited by the Middle States Commission on Higher Education and prepared a self-study in 2012/2013 for the reaccreditation evaluation in April 2014. The School of Art and Design participates in this process through faculty and staff service on the self-study committees, by compiling information and responding to surveys for the self-study committees and by responding to requests for follow-up data and reports.

For the 2016 assessment cycle, the SoAD scored notably high in the assessment for "Framing Questions" and "Written Assignments," while lower in the "Oral Communication" assessment (see pages 9, 16 and 24 of the following report: IV-Misc: AU General Education Assessment Outcomes 2016.pdf).

The School of Art and Design participates in University-wide assessment testing and surveys such as CAAP, Collegiate Assessment of Academic Proficiency, and NSSE, National Survey of Student Engagement. The SoAD also participates in the University-wide General Education Outcomes Assessment exercises.

Strategic National Arts Alumni Project (SNAAP)

Alfred University participates, periodically, in the Strategic National Arts Alumni Project, an annual online survey of arts alumni that provides both an institutional report as well as a national report providing data about the professional training outcomes of arts programs to enhance the impact of arts school education.

Program Student Learning Outcomes

The BFA Program learning outcomes are portrayed broadly in Section II.B Specific Curricular: Introductory Information, pp. 102–126 above, in terms of goals for each of the academic years. These goals are nuanced within the individual courses of the program. This curriculum structure has been the hallmark of the BFA at AU. It is the intention of the School to work to articulate these goals in a format more familiar to those working with assessment language.

SoAD Studio Program

Assessment Methods

The Studio Art Assessment Committee received the charge from the Interim Dean to review the assessment methods and procedures, make recommendations and design an updated assessment rubric addressing the key learning goals of the BFA program and targeting critical thinking as an area requiring special attention. The Committee's procedural recommendations and updated rubric for the assessment of studio art that was used in May 2016 are below. The assessment of

Art History took place within that Division and using a rubric that the art history faculty devised (see below) and revised in 2012. The report from the Art History assessment also follows.

Senior Assessment Committee (SAC) Report
The SAC discussed all suggested edits from all studio divisions and came to a consensus with a draft as of March 25, 2015 to submit to the Dean and the SoAD faculty for review and approval.

The SAC recommended that written statements be prepared and available in each senior exhibition space. Critical thinking is topmost in the Strategic Plan, and the Committee strongly believed that the written statement is a key component that needs to be used in the assessment of critical thinking.

The SAC recommended that labels (names of students, distinguishing info re: works presented, etc.) be prepared and available in each senior exhibition space so that the SAC is able to locate and view the work.

The committee became a forum for interdisciplinary dialogue. With representatives from every Division, the SAC will strategized for and designed a stronger Senior Assessment process.

Procedures and Participants
The studio assessment plan and rubric first used in 2011 and applied to the Senior Shows reached its fourth year and the conclusion of its cycle in May 2015. At the Faculty Retreat Meeting of August 17, 2015 the need to close the loop of assessment in the studio area by responding to the accumulated findings was discussed. The assessments had shown that critical thinking was an area of weakness that needed to be addressed. As part of the exercises at the January retreat of 2016 each division responsible for a curricular area of the School met separately and discussed issues in their curricular areas and strategies for improving critical thinking as a learning outcome. The divisions reported their findings and recommendations for possible changes in pedagogy that could improve critical thinking to the larger assembly. The studio assessment committee took the recommendations into consideration toward the preparation of the new rubric (see: IV-Misc: Studio Assessment Rubric.pdf). Art history continued to use the same rubric for one more year for the completion of the four-year cycle (see: IV-Misc: Art History Assessment Rubric.pdf. The Art History Division decided to discuss and design the rubric for the new cycle on assessment during the 2017-18 academic year.

For the senior year assessment, the learning outcomes in the studio area were evaluated through a review of a random selection of the senior thesis projects (senior exhibitions). These were reviewed and assessed during the Senior Shows.

For the Art History assessment, five Art History faculty members conducted the assessment of freshmen and senior learning outcomes during April and May of 2015.

Studio Assessment Results

Criteria	Assessor 1	Assessor 2	Assessor 3	Assessor 4	Assessor 5	Average Assessor Score	Average Student Score
Concept	58.0	67.0	57.5	82.5	61.5	65.3	2.2
Aesthetics	72.0	71.5	66.5	83.0	67.0	72.0	2.4
Context/Display	67.0	78.0	62.5	83.5	65.0	71.2	2.4
Critical Thinking	57.0	62.5	54.5	75.5	58.5	61.6	2.1
Craftsmanship/ Skill	70.0	76.5	68.0	84.0	68.0	73.3	2.4
Innovation	61.5	63.0	57.5	78.0	62.5	64.5	2.2
Impact	66.0	61.5	59.5	78.0	60.0	65.0	2.2
Total Score	64.5	68.6	60.9	80.6	63.2		
Average Score	2.2	2.3	2.0	2.7	2.1		

Criteria Quantifiers	Poor 1.0	Acceptable 2.0	Good 3.0	Exceptional 4.0	KEY

Distribution of Scores in Studio Assessment

CRITERIA	Poor 1.0	Acceptable 2.0	Good 3.0	Exceptional 4.0
Concept: Scholarship and research; investigation of meaning; narrative; materiality	shallow; unremarkable	interesting; potential	substantive	significant
	33%	37%	18%	12%
Aesthetics: Use of principles and elements of visual language, time, space, and/or sound	weak; undeveloped	limited understanding of the language of vision	competent, effective use of the language of vision	superb, engaging use of the language of vision;
	23%	37%	23%	17%
Context/Display: Installation; ability to edit; use of given space with existing constraints	careless exhibit; lack of respect for work, distracted UX	perfunctory use of space, UX	careful, thoughtful use of space, UX	great use of space, UX
	27%	34%	27%	12%
Critical Thinking: Articulation of ideas and process through the written statement relevant to the work presented; engagement with critical discourse of the medium and the field	minimal articulation of ideas, process; little knowledge of critical discourse	some conveyance of ideas, process; acquaintance with critical discourse	clear articulation of ideas, process; aware of critical discourse	highly articulate; engaged with critical discourse
	42%	31%	17%	10%
Craftsmanship/Skill: Exploration and mastery of tools, materials and skills in relation to ideas/concepts articulated in work; technical competence; refinements.	underdeveloped; no refinement in tools, materials is evident	basic craft/skill; some refinement in use of tools, materials is evident.	proficiency in craft/skill with tools, materials	outstanding craft/skill with tools and materials
	21%	37%	30%	12%
Innovation: The use of new and/or traditional knowledge and processes; approaches to visual problems are resolved, refined, and inspiring.	conventional, underdeveloped, and uninspiring	some evidence of exploration, risk; needs refinement	adventurous, refreshing; refined	surprising, amazing; resolved, refined, and inspiring
	38%	31%	23%	8%
Impact: Viewer/user experience; effectiveness; contribution to artistic and cultural dialogue; expression of ideas and content in meaningful and purposeful ways. Evaluated through a synthesis of the 6 above criteria.	unimaginative ideas, content, and aesthetics ; lack of focus	interesting ideas, content, and aesthetics	engaging ideas and content expressed	significant ideas, content, and aesthetics; meaningful and purposeful
	38%	29%	25%	8%

Studio Outcome Assessment Committee
Tabulation (average student scores tabulated from five assessors):

Concept	2.2
Aesthetics	2.4
Context/Display	2.4
Critical Thinking	2.1
Craftsmanship/Skill	2.4
Innovation	2.2

Impact   2.2

Interpretation
Total average score of 2.26 equates to C/C+ work. In other words, the average is average.

Overall, it appears that higher scores fall into physical/formal aspects of visual arts: Aesthetics, Context/Display, Craftsmanship/Skill. The lower scores fall into the intellectual aspects of visual arts: Concept, Critical Thinking, and Innovation.

We need to broaden intellectual and conceptual horizons for students. This might be a symptom of our physical isolation and a reality of the 21st century: we humans live in our heads.

What can we add to our teaching and learning to get our students to hone visual acuity and vision?

Overall reflections on the assessment data
- Critical thinking (2.1 average student score)
  What can we do to strengthen critical thinking: the articulation of ideas and process through writing; engagement with critical discourse of the medium/field.
    - A School-wide senior seminar on contemporary culture, issues, practices; directed readings, writings, discussions, Google go to meeting sessions, etc.
    - More public presentation of work (student artist talks)
- Concept (2.2 average student score)
  We saw several students immersed in shallow concepts of self without relating to more substantive context, meaning, narrative, or materiality. How do we encourage a broader vision and/or application of chosen concept(s)?
    - require process books and/or videos documenting background research, ideation, and prototyping.
- Innovation (2.2 average student score)
  How do we make more room for students to go beyond conventional wisdom to new territory?
    - Provide more examples of what is fresh, amazing in art and design today (part of a senior seminar?)
- Context/Display (2.4 average student score)
    - Should we change to a rotation system of the Senior Shows throughout the Spring semester, similar to MFA shows?

- ○ Better SoAD/faculty/student communication regarding expectations for senior thesis work and subsequent exhibition of work.
- Craftsmanship/Skill (2.4 average student score)
  - ○ Allow seniors to register for two credits of studio work outside of their focus areas to expand knowledge and skill
  - ○ Each studio area consider needs to improve facilities/equipment for improved craftsmanship. For example, a spray booth, more available installation space, more available storage space, etc.

SoAD Art History Assessment Results

First Year Student Results

Rubric for Assessment in Art History 2015-16		First Year Students			
Criteria	Description	Weak (0)	Average (1)	Strong (2)	Points (max)
Technical Skills	Ability to follow directions	0 to 1	2 to 3	4	4
	Comprehension	11=24%	26=58%	8=18%	
Descriptive Skills	Descriptive vocabulary	0 to 2	3 to 5	6 to 8	8
	Observation	7=16%	25=56%	13=29%	
	Identification of elements				
	Structure and organization				
Analytical Skills	Analytical vocabulary	0 to 2	3 to 4	5 to 6	6
	Critical thinking	21=47%	17=38%	13=29%	
	Relating form and content				
Expository Skills	Expressive ability	0 to 2	3 to 4	5 to 6	6
	Clarity	16=36%	25=56%	4=9%	
	Inventiveness				

Senior Results

Criteria	Description	Weak (0)	Average (1)	Strong (2)	Points (max)
Technical Skills	Ability to follow directions	0 to 1	2 to 3	4	4
	Comprehension	4=9%	25=56%	16=36%	
Descriptive Skills	Descriptive vocabulary	0 to 2	3 to 5	6 to 8	8
	Observation	0=0%	17=38%	28=62%	
	Identification of elements				
	Structure and organization				
Analytical Skills	Analytical vocabulary	0 to 2	3 to 4	5 to 6	6
	Critical thinking	5=11%	21=47%	19=42%	
	Relating form and content				
Expository Skills	Expressive ability	0 to 2	3 to 4	5 to 6	6
	Clarity	7=16%	19=42%	19=42%	
	Inventiveness				

Narrative report on student outcomes assessment in the Division of Art History

Assessment of the rubric and its use
In accordance with the recommendations in the assessment report of 2011-12, the streamlined rubric for assessment of 2012-13 was used for the third year in the ongoing four-year cycle of assessment focusing strictly on descriptive skills. This narrative focuses on comparing the data of the last four years. The Division faculty met in January to discuss plans for the next phase of assessment. We decided on a one-page critical analysis; this new assessment will be created during our final divisional retreat in mid-April 2016.

Method

A one-page description of an art object on display on Campus was assigned early in the Fall in all art history classes that enrolled students of freshmen and senior status who majored in the BFA and BS in AH&T degree programs. Unmarked copies of all freshmen and senior papers were filed. Thirty papers from each group were selected at random. The papers were rendered anonymous but were coded for re-identification after the assessment evaluation. The code was sufficiently complex and different than the previous year's to help prevent evaluators from guessing the class affiliation of the authors whose status were identified only after the exercise was completed. In this way distortion in evaluation based on student performance expectations were avoided.

General thoughts about the outcome of the 2015-16 assessment in Art History

The overall results (excel sheet) show general improvement in descriptive skills in the senior year over last year's performance. The "weak" category declined in all areas except the Expository Skills (expressive ability, clarity, inventiveness). The "average" category was roughly the same from the previous year with the greatest increase seen in Technical Skills (from 37 to 56%) and the greatest decrease seen in Expository Skills (from 53 to 42%). In the "strong" category the greatest shift was seen in a growth of Analytical Skills (analytical vocabulary, critical thinking, and related form and content) (from 30 to 42%). These results suggest that the changes implemented to the art history curriculum over the last three years have begun to show the impact seen in last year's report and may be leveling out overall.

Compared to the freshmen, the seniors performed twice as better in the strong category overall. This is an increase in the gap registered last year. The freshmen had a weaker performance compared to last year. Among the freshmen, the "weak" category increased in all four areas; the "average" area showed a slight decrease in most areas; Expository Skills exhibited a slight increase (from 53 to 56%). The "strong" category showed also showed a slight decrease in all areas except a slight increase in Analytical Skills (from 23 to 29%). These results seem to confirm our in-class observations that recent students are coming into our program with less preparation for college-level work.

The "Table of Assessment Results" reveals that seniors outperformed the freshmen in all categories. The largest differences recorded were in the "strong" category. Within the targeted areas we saw the shifts as followed between first-year and senior students:
Technical Skills (18 to 36%)
Descriptive Skills (29 to 60%)
Analytic Skills (29 to 42%)

Expository Skills (9 to 42%)

This improvement supports two possible conclusions that are not mutually exclusive:

1. Our pedagogical effort on descriptive writing has been producing positive results
2. Our student body has declined in terms of academic preparedness

Evaluators

Four out of the five evaluators (all art history faculty) awarded higher points to seniors. The smallest differential consisted of 4 points awarded to evaluator two, who noted a decline in their senior papers. Of the remaining four evaluators, the differentials were 36, 50, 77, and 53; the median difference was 54 points between the four evaluators who saw improvements with seniors.

Plans for 2017-2018

The Art History Division had success in 2015-2016 in initiating a consolidation of 100-level assignments. We will continue to consolidate assignments at this level under three categories for the improvement of skills—visual acuity, research and critical thinking, and synthetic ability. The three categories are distributed for special focus across the three topic areas of the art history curriculum as follows: Non-Western (image/visual acuity), Ancient to Baroque (research), Modern/Contemporary (synthesis and critical thinking).

This descriptive exercise closes the loop on our assessment of descriptive skills. As noted above, we will be progressing to a new rubric focusing on critical analysis. We will be keeping the one-page writing assignment, but asking students for a thesis and supportive evidence in a work of art. This new assessment will begin in Fall 2017 and continue for four years.

Summary of Results of SoAD Assessment

The assessment of studio component of the program began a new cycle with the use of a new rubric designed for continuing to use the senior shows as the moment and vehicle for assessing the outcomes of studio education at the School of Art and Design. Prior to the implementation of the assessment exercise the committee made recommendations to the Senior Show Committee for improvements and additions to the information available at the exhibition that would help carry out the assessment exercise. Since, with this year's assessment and the new rubric, we are at the onset of the new 4 year cycle the comparisons with the results of the previous years will have be in the most general terms.

For the assessment of the senior students through the BFA Thesis Exhibition (Senior Shows), or capstone project, the assessment revealed that the scores in the areas of aesthetics,

context/display and craftsmanship/skill that could be roughly equated with the previous categories of technical skills and expressiveness continue to be the highest at a 2.4 average score each. The categories of concept, innovation and impact rated lower at a 2.2 average, each. Critical thinking that had come last in 2015 even after recording a slight improvement was assessed to be the weakest area with an average score of 2.1. Critical thinking remains an area of concern that the faculty will address with improvements in the curriculum.

The reports were distributed to the faculty at the Faculty Retreat Meeting of August 22, 2016 with the recommendation that the Divisions consider them for their curricular areas. A discussion involving the entire faculty about comparing and coordinating the actions taken or to be taken occurred at the retreat of January 16, 2017. Thoughts about addressing the issue of critical thinking in the curriculum had already been discussed in preliminary fashion at the Faculty Retreat of August 17, 2015.

Recommendations
Until 2016 Studio Assessment Committee reports had provided assessment data but no interpretive report with recommendations for the divisions to consider toward making changes for strengthening aspects of the curriculum. The committee has produced and interpretive report with recommendations that will be used to close the loop on studio assessment. The assessment report for 2016 will provide a baseline for comparison for future reports. In this way, the closing of the assessment loop will happen in a consistent manner. It will become possible to gauge the effectiveness of curricular changes in the studio area. The January retreat of the faculty will be used to accomplish this task.

The conclusions of the Art History Division reveal that the yearly closing of the loop with the introduction of changes in the curriculum has helped achieve sustained and notable progress in the targeted areas of descriptive vocabulary and skills. The need to improve critical thinking is consistent with the acknowledgement of a similar need from the results of the studio assessment. The Art History Division has decided to target the area of critical analysis for the next four-year cycle. The Division will devise a new rubric to capture the new focus and will devise an assignment that will provide the material for the assessment.

The examination of the curriculum will continue to happen on an ongoing basis in every area, with attention to developing strategies for improving critical thinking based on the findings of the 2016 assessment report.

Sharing of Assessment Data The results of the assessments of the senior year of the BFA program as well as the Art History assessment were made available to the School of Art and Design faculty during the faculty retreat meetings on August 22, 2016 and will be redistributed in January 16, 2017. The Studio Assessment Committee will continue to communicate and work closely with the Senior Show Committee since the Senior Shows provide the vehicle for the assessment exercise. The format of the information presented at the Senior Shows (such as labels and statements) is key to the successful implementation of the assessment exercise.

Assessment data were made available to faculty members at the August Retreat meeting and made available on the Canvas (previously Blackboard) site. This report is made available to the School faculty on the School's Canvas site and to Alfred University's deans and vice presidents via email document as well as on the University's Assessment site.

Changes to the Assessment Process
Before 2010, the SoAD engaged in an assessment process that addressed specific divisions and specific courses within divisions. In 2011 the School initiated a program-wide assessment of the BFA program with a more broadly designed assessment rubric. The SoAD continued with this process in 2015. In 2015, as in the previous four years, the BFA program as a whole was reviewed through an assessment of the senior year utilizing the same rubric so that increased competencies could be understood throughout the program and as evidenced in the senior year capstone project. The use of the same rubric to assess the first year was abandoned because the faculty decided that the outcomes of the foundations program, based on specific assignments designed for the development of specific skills, profoundly differed in nature from the goals of the senior year, when students worked independently to develop individual bodies of work, to such an extent that a comparative assessment based on the same rubric was not applicable nor informative. The School faculty continued to believe that an assessment based on a capstone project that encapsulated and showcased all educational benefits earned during a student's tenure would continue to give greater insight into the program and help inform improvements, over time. The general consensus that a review and revision of rubric for assessment of the studio courses with a view to targeting critical thinking and a yearly production of a concluding interpretive narrative report followed by a set of recommendations was put in motion, with the assessment of 2016, for the next cycle. If the rubric gets revised and changed the cycle will be extended until the same rubric can be used for at least four consecutive years.

In addition to the studio assessment, the Art History Division continues to engage in a separate assessment exercise for this part of the curriculum. The Art History assessment cycle was concluded this year after the same rubric was used with minor revisions for four consecutive

years. The Division addressed targeted visual description and analysis through writing about art with an exercise in the form of an assignment given to first year students and seniors. The Division is satisfied that changes in introduced to the curriculum in response to assessment resulted in significant improvement in descriptive skills. The Division will keep the same assessment procedure with a new rubric and assignment for targeting critical analysis in the future. The rubric and assignment will be designed this year for implementation in the next.

The School plans to move forward with this approach while having periodic evaluations of the assessment process itself. As described in detail in the 2009 policy briefs published by the National Association of Schools of Art and Design (NASAD), assessment in the visual arts, as in many of the creative fields, is naturally part of the learning process, but usually more focused on individual development than aggregate data from analytic scoring. The faculty members of the School of Art and Design intend to keep this in mind moving forward and hope to work toward a model of authentic assessment (to gather evidence that students can use knowledge effectively and be able to critique their own efforts.)

Master of Fine Arts – Painting (Submitted for Plan Approval)

The Division of Drawing, Painting and Photography at the School of Art and Design proposes to offer an international MFA Program in Painting. This program is slated to begin in Fall 2017 and has been approved by SUNY, Alfred University and the NY State Education Department. The program will operate jointly in the School of Art and Design at Alfred University and at our studio facility in Düsseldorf, Germany. Graduate students will work with American and European artists and scholars, gaining an international perspective while interacting with art communities on two continents. Through concentrated studio time, significant research opportunities, and mentoring from art world professionals, this program offers a graduate experience that prepares students for leadership roles in the next generation of professional artists and arts practitioners.

9. Requisite student competencies and levels of achievement

The following are the means for assuring that student competencies and levels of achievement will be developed:
- Students develop the tools to become professional artists and art-world practitioners through an engagement with American and European artists, curators, gallerists, critics and art historians.
- Development of formal and technical skills in painting and a strong and coherent conceptual basis for the thesis exhibition. Ability to clearly express complex ideas through the language of painting.
- Mounting a thesis exhibition accompanied by a written thesis explaining the research, concepts, methodology and formal components of the work.
- Ability to understand thesis work in the context of contemporary art and its history.
- Understanding of aesthetic theory and global issues in contemporary art, and ability to partake in critical dialogue and debate.
- Understanding of and exposure to professional art world practices including mounting exhibitions, curating, transportation of work, and documentation.
- Developing effective research techniques through travel experience, museum and gallery visits, discussion, library research and writing.

Student learning outcomes are assessed by a required thesis exhibition and accompanying written thesis. The exhibition and thesis must demonstrate a cohesive, researched and independent studio practice leading to a complete body of artwork; and a thorough knowledge of contemporary painting practices and art historical perspectives

10. Identify each member of the current art/design faculty

The faculty within the Division of Drawing, Painting and Photography will be the primary faculty for the teaching, grading and oversight of the graduate program. The faculty consists of four full time tenured/tenure-track painting faculty: Professor Kevin Wixted, Associate Professor Stephanie McMahon, Assistant Professor Lydia McCarthy, Assistant Professor Whitney Hubbs, and a new tenure-track Assistant Professor for whom a search is currently underway. One additional full-time Visiting Assistant Professor of Painting will be hired for the component of the program that takes place in Germany. This will be a three-year renewable position, with a focus on hiring a Düsseldorf-based artist. The program runs through the Division of Drawing, Painting and Photography, where the faculty consists of three painters and two photographers.

The photography faculty will be available for teaching courses in *Written Thesis Preparation* (ART 672), *Graduate Painting Critique and Discussion* (ART 542) and *Studio Advising Support* (ART 601). The division also hires two adjunct professors each semester to teach undergraduate drawing and painting courses. In addition, the IART program in the CLAS periodically provides one faculty to teach undergraduate painting courses.

All studio and art history faculty in the SoAD are listed as graduate faculty. For the MFA in Painting program, studio faculty are available to teach *Studio Elective* (ART 501), *Studio Advising Support* (ART 601), and the *First Year Graduate Seminar* (ARTH 660). This gives graduate students access to faculty with specialized expertise, as well as technologies and facilities not available in the Division of Drawing, Painting and Photography. The faculty in art history teach a wide variety of art history courses cross listed as undergraduate and graduate levels, as well as specific graduate-level seminars and the *First Year Graduate Seminar* (ARTH 660).

A main feature of the *Professional Practices* (ART 544) course taught in Dusseldorf is student interaction with various artists, curators, historians and gallerists. Visiting artists and scholars will be hired for brief periods each semester to work with graduate students, introduce them to current art practices and issues through field trips, critiques, workshops and seminars. This course will be taught by the full-time Visiting Assistant Professor hired in Germany. These visiting artists will vary from year to year, and honoraria are included in the program budget.

The two semesters spent at Alfred also involves a roster of visiting artists and scholars. These visiting artists and scholars will be invited to campus for lectures, seminars, critiques and

presentations, and will also interact with students during planned field trips to New York City museums, galleries and artist studios.

Below is a table listing faculty members' name, title/rank; percentage of time dedicated to the MFA in Painting program; Program courses; earned degrees; disciplines; and additional qualifications.

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title/Rank **(Include and identify Program Director with an asterisk.)**	**% of Time Dedicated to This Program**	**Program Courses Which May Be Taught** **(Number and Title)**	**Highest and Other Applicable Earned Degrees (include College or University)**	**Discipline(s) of Highest and Other Applicable Earned Degrees**	**Additional Qualifications: List related certifications, licenses and professional experience in field.**
PART 1. Full-Time Faculty					
Kevin Wixted * Professor of Painting and Drawing	30	ART 540 ART 683 ART 674 Art 542 ART 544	MA Bloomsburg University, PA BA Bloomsburg University, PA	Studio Art-Painting Painting, Printmaking	Internationally exhibited artist/educator
Stephanie McMahon Associate Professor of Painting and Drawing	25	ART 540 ART 683 ART 674 ART 542 ART 544	MFA University of Texas at Austin BFA Alfred University	Painting Art and Design	Internationally exhibited artist/educator

Lydia McCarthy Assistant Professor of Photography	10	ART 674 ART 542 ART 544 ART 501	MFA University of North Carolina Chapel Hill	Photography	Internationally exhibited artist/educator
			BFA Massachusetts College of Art	Photography	
Whitney Hubbs Assistant Professor of Photography	20	ART 674 ART 542 ART 544	MFA University of California, Los Angeles	Photography	Internationally exhibited artist/educator
			BFA California College of Arts, San Francisco	Photography	
Sarah Blood Assistant Professor of Glass		ART 501	MA University of Sunderland	Glass Sculpture	
Peer Bode Professor of New Media		ART 501	MAH SUNY Buffalo	Video	
			BA SUNY Binghamton	Cinema	
Xiaowen Chen Professor of New Media, Printmaking		ART 501	MFA Illinois State	Printmaking	

Hope Childers Assistant Professor of Art History		ARTH 500-600 Level	PhD University of California, Los Angeles MA Louisiana State BFA Louisiana State	Art History	
William Contino Associate Professor of Printmaking		ART 501	MFA Maryland Institute BFA Alfred University	Painting, Printmaking	
Diane Cox Associate Professor of Dimensional Studies		ART 501	MFA Art Institute of Chicago BA University of Colorado	Dimensional Studies Environmental Biology	
Andrew Deutsch Professor of New Media		AR 501	MFA Rensselaer Institute BFA Alfred University	Sound, Video Art and Design	

Kate Dimitrova Associate Professor of Art History		ARTH 500-600 Level	PhD, MA University of Pittsburgh BA University of California, San Diego	Art History	
Karen Donnellan Assistant Professor of Glass		ART 501	MFA Rochester Institute of Technology BD National College of Art and Design Dublin	Glass Sculpture	
Andrea Gill Professor of Ceramics		ART 501	BFA Rhode Island School of Design MFA Alfred University	Ceramics	
John Gill Professor of Ceramics		ART 501	University BFA Kansas City Art Institute MFA Alfred	Ceramics	

Wayne Higby Professor of Ceramics		ART 501	MFA University of Michigan BFA University of Colorado Boulder	Ceramics	
Brett Hunter Associate Professor			BA Kalamazoo College MFA Bowling Green State University	Dimensional Studies/ Sculpture	
Megan Jones Assistant Professor		ARTH 500-600 Level	PhD Boston University MA Musashino University	Art History	
Matt Kelleher Assistant Professor		ART 501	MFA University of Nebraska, Lincoln MA University of North Iowa BFA Kansas City Art Institute	Ceramics, Printmaking	

Coral Lambert Associate Professor		ART 501	MFA Manchester Metropolitan University, England BA Canterbury School of Art, Kent, England	Sculpture	
Barbara Lattanzi Associate Professor		ART 501	MAH SUNY Buffalo BFA School of the Art Institute of Chicago	New Media	
Judith Livingston Associate Professor		ART 501	MFA University of Michigan Vignelli Center for Design Studies, RIT Basel School of Design, Switzerland	Design	
Walter McConnell Professor		ART 501	MFA Alfred University BFA University of Connecticut	Ceramics	

Mary McInnes Professor		ARTH 500-600 Level	Boston University BA University of California, Berkeley	Art History	
Angus Powers Associate Professor		ART 501	MFA Tyler School of Art and Temple University BFA Alfred University	Sculpture	
Katarina Reising Assistant Professor		ART 501	MA and MFA University of Wisconsin, Madison BA Smith College	Drawing, Interdisciplinary Art	
Joseph Scheer Professor		ART 501	BFA Alfred University MFA University of Minnesota, Minneapolis	Printmaking	

Linda Sikora Professor		ART 501	BFA Nova Scotia College of Art and Design, Halifax Canada Diploma of Fine Arts, David Thompson University Center, Nelson, BC, Canada MFA Alfred University	Ceramics	
Linda Sormin Associate Professor			MFA Alfred University Ceramics Diploma, School of Craft and Design, Sheridan College, Ontario BA Andrews University	Ceramics	
Angie To Associate Professor		ART 501	MFA The Ohio State University Diploma of Fine Art Alberta College of Art and Design,	Sculpture	

			Canada		
Part 2. Part-Time Faculty	███████	███████	███████	███████	███████
Part 3. Faculty To-Be-Hired (List as TBH1, TBH2, etc., and provide title/rank and expected hiring date.)	███████	███████	███████	███████	███████
TBH1 Visiting Assistant Professor of Painting This is a three-year renewable position for a Düsseldorf based artist with new hire to be in place Spring 2018	100	ART 540 ART 683 ART 674 ART 542 ART 544	MFA or equivalent	Painting	Düsseldorf Germany based artist, Bilingual English and German
TBH2 Assistant Professor of Painting This is an existing faculty line with new hire to be in place by Fall 2017	25	ART 540 ART 683 ART 674 ART 542 ART 544	MFA or equivalent	Painting	

11. Present and projected fiscal resources

Tuition $22,520   7 Students first year; 14 students second to fifth years

		Year 1	Year 2	Year 3	Year 4	Year 5
Tuition	$	157,640	315,280	315,280	315,280	315,280
Studio Fees		13,300	26,600	26,600	26,600	26,600
Total Revenue	$	170,940	341,880	341,880	341,880	341,880
Studio Rental	$	59,184	59,184	59,184	59,184	59,184
Ancillary costs		12,288	12,656	13036	13,427	13,830
VAT		-	-	-	-	-
Total Studio Rent	$	71,472	71,840	72,220	72,611	73,014
Faculty Compensation (3 year position)		25,000	50,000	50,000	50,000	50,000
Visiting Artists		10,000	20,000	20,000	20,000	20,000
Staff Assistant		20,000	30,000	30,900	31,827	32,782
Employment Tax		11,550	21,000	21,189	21,384	21,584

Total Faculty $	66,550	121,000	122,089	123,211	124,366
Germany					
Faculty Travel $	12,000	12,000	12,000	12,000	12,000
Adjuncts/Alfred	4,000	8,000	8,000	8,000	8,000
Benefits, etc.	600	1,200	1,200	1,200	1,200 ?
Technology -	2,000	-		-	-
Upgrades					
Shipping Stipend	4,000	4,000	4,000	4,000	4,000
Grad Assistantships	4,000	8,000	8,000	8,000	8,000
Studio Materials	13,300	26,600	26,600	26,600	26,600
Total Other $	39,900	59,800	59,800	59,800	59,800
Expenses					
Furniture	10,000				
Technology	8,000			8,000	
Faculty Travel	8,000				
Teaching Materials	5,000				
Advertising	10,000	2,500	2,500	2,500	2,500
Total Start Up $	41,000	2,500	2,500	10,500	2,500

Legal	20,000	10,000	10,000	5,000	5,000
Insurance	5,000	5,000	5,000	5,000	5,000
Audit/Tax Report	5,000	5,000	5,000	5,000	5,000
Total $	30,000	20,000	20,000	15,000	15,000
Total Expenses $	248,922	275,140	276,609	281,122	274,680
Revenue Less $	-(77,982)	66,740	65,271	60,758	67,200
Expenses					

Five Year Total Revenue $ 1,538,460

Five Year Total Expenses $1,356,473

Positive 5 Year Balance $ **181,987**

Start up funds have been pledged by the New York State College of Ceramics that will cover expense overruns the first year.

12. Facilities
Graduate studios on the AU campus will be established by reconfiguring existing studio, storage facilities.

A studio facility in Düsseldorf Germany will be rented for graduate studio space. The identified facility is 3500 square feet, comprising seven separate studio spaces, a flex space for exhibitions and lectures, a courtyard, storage, and bathroom/kitchen facilities. Fresh air exchange and controlled heating exists throughout the facility. It is walking distance to the major art museums and gallery districts of Düsseldorf.

13. Library holdings and learning resources
Scholes Library and Herrick Library
Alfred University has two libraries. Scholes Library, established in 1947, is a special library, and a unit of the New York State College of Ceramics, providing academic support for the AU's programs in art and engineering. Herrick Memorial Library, established in 1887, supports the College of Liberal Arts and Sciences and the College of Professional Studies. All students have access to the resources and services from both libraries. These are exceptional resources for graduate student research, and are used for graduate level art history, critical studies, and studio courses. While in Düsseldorf graduate students will benefit greatly from access to the SUNY Connect system for research and resource information.

Scholes Library is a special academic library that serves as an information resource for the New York State College of Ceramics at Alfred University, as well as for the greater international arts and sciences research community. The library has an unparalleled collection of materials on ceramic art, science, engineering and technology, as well as extensive holdings in painting, drawing, photography, sculpture, art history, glass art, electronic media and other areas of art and design. A Special Collections room houses original theses, rare books and artist's books. Other facilities include a 24-hour study room; an extensive visual resources library; audiovisual and computer data projection facilities for individual or group use; and original documents and photographs in the archives.

The current facility of Herrick Library was built in 1957, expanded in 1978 and extensively renovated in 2007. The library provides seating for nearly 300 students. The renovations included the creation of a wide variety of learning and workspaces making it possible to accommodate virtually any individual or group study preference:

- Leondar Learning Commons: The learning commons on the first floor is a non-quiet work space. Technology in the learning commons includes public computers, a LaserJet printer, a color printer, and a scanner. Tables and chairs can be arranged for individual or group work.
- Computer Lab : The computer lab on the first floor (opposite the library's front desk) has sixteen public computers and a LaserJet printer.
- 24-Hour Study Room: The 24-hour study room on the ground floor of the library is open all night when classes are in session. The room has twelve public computers and wireless Internet access for personal laptops (library laptops may be checked out during the hours that the library is open). Vending machines and restrooms are accessible. When the library is closed, the room is accessible through an entrance on Park Street and requires an access code.

- Group Study Rooms: Four group study rooms are located on the second floor. They are available on a first-come, first-served basis. Each room has a table and six chairs. Laptops may be checked out at the front desk.
- Presentation Practice Room: The Seminar Room (106) on the first floor is available for practicing presentations. This seminar room is equipped with an LCD screen and laptops may be checked out at the front desk.
- Meeting Rooms: Herrick Library has three meeting rooms that can be reserved by AU faculty, students, and staff.   The Digital Media Center of the Information Technology Services (ITS), located in the ITS HelpDesk area on the ground floor of Herrick, supports video production, sound production, graphic, and web design.

While Scholes Library is comprehensive in scope, additional acquisitions of books, magazines, DVDs addressing contemporary and historical painters, important museum painting exhibition publications, and current trends in painting will be beneficial.

In consultation with Scholes librarians, the painting faculty will make requests for acquisition of books, periodicals and databases focused on contemporary painting. If necessary, grant applications will be made with librarian/faculty collaboration to help secure these resources.

Current on-line database services form Scholes Library will be available to graduate students doing research in Germany.

14. Rationale for the new curriculum

The Alfred/Düsseldorf MFA in Painting proposal involves an innovative approach to graduate arts education. It offers a new model for the graduate experience that capitalizes on the strengths of our existing program while addressing the new realities of a globalized society. The contemporary arts community grows ever more interconnected and global in scope, and arts education becomes more challenging as a result. This progressive approach to training future artists and arts professionals reflects that new reality. Substantive and sustained international study experience gives students the perspective and tools to meet the challenges of our rapidly changing world. The program, which will operate between Alfred, New York and Düsseldorf, Germany, affords students the opportunity to study on two continents with internationally-recognized artists, curators and scholars. Students spend two semesters in Alfred and two semesters in Düsseldorf, partaking fully in the rich creative atmosphere both locations offer. Students graduating with an Alfred/Düsseldorf MFA in Painting will have international exhibition experience, a global cultural perspective, contact with leading arts professionals in

Europe and America, and will be prepared to join the next generation of artists and arts practitioners.

Seven students will be accepted into the program each year. It is expected that this program will produce the next generation of artists and arts practitioners, with professional contacts and experience in the United States and Europe.

15. Relationship between the new program and ongoing programs
The SoAD at AU is a leading art school in the United States, known for its dedicated faculty and cutting-edge facilities. The graduate program in Ceramic Art is recognized as the leading ceramics program in the country, and the graduate programs in Sculpture/Dimensional Studies and Electronic Integrated Arts are highly respected.

This proposed Painting MFA program enhances the School's overall graduate profile. The uniqueness and quality of this program stands to improve the national ranking of the SoAD. All top ranked U.S. art schools have MFA programs in painting, and this new program will give AU a more balanced and competitive graduate profile matching the School's mission statement by "providing a comprehensive multi-disciplinary environment for research and practice in the visual arts."

The goals of the proposed MFA in Painting program incorporate the goals and vision of the SoAD, AU, and the SUNY system. As stated in the SUNY Strategic Plan we aim to launch a program with a "culturally fluent, cross-national mindset," that improves New York's global competitiveness. Providing students with a broad cultural and international perspective gives them a distinct advantage in today's globalized economy. The program encourages an innovative approach to graduate education, producing artists and arts professionals with a global perspective. It encourages sustained collaborative initiatives on a regional, national and international levels, and strives to provide an education that prepares graduates to become working professionals.

This new program does not replace any existing programs.

Section II.C. Programmatic Areas – Text Outline
Item EXH: Exhibitions

The School of Art and Design has a commitment to both making and exhibiting work. There are four distinct exhibition spaces on campus available for Alfred University and the broader community:

- The Fosdick-Nelson Gallery is a professional gallery space housed in Harder Hall. A gallery director runs the space, while a committee (composed of SoAD and IART faculty and staff) conceive of and jury curated exhibitions.
- The Robert C. Turner Gallery is an entirely student-run space for undergraduate and graduate student artwork. It is a large, open, two-story gallery with new exhibitions running every two weeks. Both the Fosdick-Nelson Gallery and the Turner Gallery exhibit the MFA shows at the end of each academic year; these shows run weekly over a two-month period.
- The Cohen Gallery is exclusively for showing work of Alfred Alumni. Cohen Gallery is lead by a director who also organizes events and workshops related to current exhibitions.
- The Alfred Ceramic Art Museum (ACAM) has just moved to a newly-built exhibition space on campus, almost tripling its previous size. This recently opened museum is an exciting addition to the AU campus and the Village of Alfred, and is under new directorship that continues to develop acquisitions and offer dynamic educational programs. Since its October debut, it has drawn great enthusiasm from students, faculty, staff and visitors. The Museum will be a significant resource for the Alfred campus community and beyond. Each of these exhibition spaces are free and open to student, faculty, staff and public. The ACAM charges non-residents of Alfred an admission fee.

The exhibitions are often used as educational experiences for the students. For example, artist and curator talks accompany each exhibition, allowing for students and faculty to meet the artists and engage in a dialogue. The Cohen Gallery provides workshops for students and a space to host panel discussions that coincide with changing exhibits. Moreover, The Turner Gallery offers students the opportunity to exhibit, curate and install shows. The director of the Fosdick-Nelson Gallery regularly teaches *Exhibition Design* (ART 389), a course where students learn how to build maquettes, design exhibition lighting and curate 2-D, 3-D and time-based works. Finally, the ACAM's Operations and Programs Manager teaches two (Open SUNY) Allen (January) term topics courses: 1) *The Business of Art* (ART 200) that explores the practical applications of the business of art including presentation, documentation and career planning specific to studio art; and 2) *Gallery Practices in the Non-Profit Sector* (ART 200) that introduces the broad field of non-profit gallery development and operations (including collaborative models, audience development, community engagement, mission building, and public relations).

All of these spaces, while under the leadership of a director or advisor, are also largely assisted by student interns. Each of the galleries take on work-study students who help with daily

operations, public relations, social media and act as gallery docents. These internship opportunities provide students with important skills and experiences for life beyond AU. The main challenge among the exhibition programs at Alfred is the work burden placed on the sole preparator who is shared among the Turner, Fosdick-Nelson and Cohen Galleries. This individual is primarily in charge of construction, art-handling and lighting for all three galleries and is often tasked with training and overseeing the student interns. It is agreed amongst all gallery directors that this is too much work for one person to serve three distinct gallery spaces.

The SoAD's multiple galleries and the new ACAM illustrate the School's commitment to education through diverse pedagogical programming and exhibiting local, national and international artists and their work. Currently, there are discussions among the three galleries and the ACAM for creating further synergy by coordinating exhibitions, workshops, panels and student career development.

For Policies and procedures regarding student exhibitions see the following documents:
IV-Misc: Fosdick-Nelson Polices and Procedures.pdf
IV-Misc: Turner MFA Show Policies and Procedures.pdf
IV-Misc: Turner Policies and Procedures.pdf

Item OPA: Other Programmatic Activities

Alfred Ceramic Art Museum Programs

Internships

Beginning in January 2017, the Alfred Ceramic Art Museum (ACAM) offers an internship program both during the semester and during the summer. Beginning with two interns in the spring semester and summer 2017, the Museum plans to expand the program in the future.

Both the summer and semester-long internships are offered to students in the SoAD (studio art and Art history students) (1-2 credits) and the Arts Management Minors (2-4 credits) and recent graduates (unpaid, no credit). Internships are made available through an interview process and are designed per specific student's educational and professional needs.

Internship Description:
- Assisting museum staff with the event planning activities of the ACAM
- Assisting Museum staff with exhibition design, installation, including preparation
- Monitoring fragile work during opening receptions of labels and signage
- De-installation of artwork, including patching and painting walls, moving pedestals and gallery furniture, adjusting lights, and adhering to safe practices and procedures
- Packing and preparing work for return shipping
- Photographing artwork
- Assisting in general office duties such as data entry, mailings, and word processing
- Assisting curators in research and preparation for exhibitions
- Assisting with research pertaining to exhibitions and preparing interpretive materials
- Assisting with the coordination of groups wishing to visit the gallery
- Other projects as assigned

The ACAM provides AU students and alumni with hands-on experience in arts administration, community development, marketing and public relations, and design. The internship provides the opportunity to be a part of exhibition planning and implementation. The intern will learn about curating, preparation, installation, marketing, lighting, and event planning. Interns assist in all facets of the exhibitions, from designing the space to preparing promotional materials.

This internship provides the intern with experience in the professional practices of a museum or gallery. The intern will gain valuable experience working in the Museum, skills which will be easily transferable to employment with other galleries and museums.

The intern will receive hands-on training by working closely with the Curator of Collections,

the Operations and Programs Manager and/or Chief Preparator. Museum staff will dedicate time to training the intern. The intern will not perform the routine work of the Museum, jobs performed will not replace regular staff.

Work Study/ Docents

The ACAM currently employs thirteen to fifteen work study students per semester. During the time when an exhibition is open to the public, most work-study employees act as gallery docents. Each docent is given a lesson about the exhibition and is able to answer visitor questions. Of this group, there are two work-study students dedicated to assisting the Curator of Collections, and one to assist the Preparator. These students are trained for these specific tasks.

Graduate Assistantship

The Museum has a graduate assistant for 2016-17 through the Business School. This Graduate assistant is a recent alumnus from SoAD who is working toward an MBA degree. This is not an advertised position, but is offered due to the career goals of this particular student, the Museum created a position similar to an internship for this graduate assistant.

Classes

Classes from the SoAD and the CLAS, as well as classes from other colleges and universities have historically used the Museum as a teaching tool and as a means to inspire students. Since opening the doors to its new building in late October 2016, the following classes and groups have used the Museum in a variety of ways:

- Ceramics Club (Sheridan College, Toronto)
- Chase Folsom's *Sophomore Handbuilding* class (SoAD)
- Terry Palmeter's Architecture class toured the building in conjunction with their Museum design project (Alfred State)
- Beth Anne Dobie's *Philosophy of the Arts* and *Philosophy of the Arts FYE* classes (CLAS)
- Andrea Gill's *Hybrid Vessel* class (SoAD)
- Jason Green's *Sophomore Wheel* class (SoAD)
- Sharon McConnell's *Exhibition Design* class (SoAD)
- Andrew Oesch's *IART* Seminar (CLAS)
- Meghen Jones's *Global Flows* seminar (SoAD)
- Art History Club's sponsored event: Gallery talk with Linda Sikora and Takeshi Yasuda (SoAD)
- Jason Bernagozzi's *Interactive Altering* class (Alfred State)
- Alfred Montessori School's toddler class (Village of Alfred)

Meghen Jones's *History of Ceramic Art, Craft and Design: Global Flows* (ARTH 439) class worked on scholarly papers using the Museum's Permanent Collection.

Several of the visiting studio classes use the Museum as a launching point for "inspired by" assignments.

During the Spring 2017 semester, Wayne Higby's *Ceramics Graduate Seminar* (ART 560) is using the Museum's seminar room for their weekly meetings.

Potential Collaborative Course with SoAD and/or Business School

The Museum is interested in creating a partnership to offer a Gallery Management course and/or Professional Practices course.

Caitlin Brown, the Operations and Programs Manager teaches an on-line (Open SUNY) Allen Term and summer course called *The Business of Art* (ART 200) that explores the practical applications of the business of art including presentation, documentation and career planning specific to studio art; and 2) *Gallery Practices in the Non-Profit Sector* (ART 200): a lecture-based study that explores the practical applications of the business of art including presentation, documentation, and career planning specific to studio art. This course covers professional practices in the fine art world as appropriate to emerging artists by providing a foundation of practical information to assist undergraduate and graduate studio majors in building a successful career. Topics include documenting artwork, writing artist statements and resumes, researching employment opportunities and varieties, grant writing, scholarship, exhibition opportunities, assembling promotional material, and other tools that can support emerging artists. Weekly reading, projects and critiques of projects culminate in the student submitting an application for one of the following: post-bac programs, residencies or graduate school, grants, exhibitions or employment. Working collaboratively with SoAD and/or the Business School, this class could easily evolve into a semester-long course in which students use the Museum as an experiential tool to learn about gallery practices/management, building exhibition support materials (crates, pedestals, frames, etc.), documentation of work, PR, and program development.

Community involvement/ Local Schools/ K through 12 programming

ACAM admission is free to Museum members, members of the ESMRP and NARM reciprocal organizations, faculty, staff and students from AU and Alfred State, those under eighteen years of age and is deeply discounted to local residents (within a twenty-five mile radius), Military, seniors (over fifty-five years of age), Alumni, students from other universities, AAA members and Military.

In keeping with the Museum's engagement with cultural history via ceramic art to the student, artist, scholar and collector as well as the local, national and international community, ACAM is working to reach a variety of audiences.

In November 2016, over two thousand people joined the Director and Chief Curator, Wayne Higby, on Facebook Live for a virtual gallery tour of the exhibition, *Core Sample: Selections from the Permanent Collection* (see: IV-Misc: ACAM Core Sample Exhibition.pdf).

The ACAM will keep its doors open late, free of charge on those evenings when the SoAD Galleries have opening receptions to engage with the local community. ACAM is planning several events during the summer months. These events, held at the same time as the MostArts Festival, and Summer Ceramic Workshops, will engage with local community and visitors alike.

ACAM also plans to hold an annual "locals only" events to be held free of charge in the winter months.

Future outreach
ACAM hopes through grant writing, to help fund school field trips to the Museum from local schools and to work with k-12 art teachers to create educational outreach programing.

The Institute for Electronic Arts

The Institute for Electronic Arts (IEA) is dedicated to the integration of electronic media within the fine arts disciplines through a focus on art making, research, and education. The IEA develops working partnerships with outside organizations to support evolving electronic studio research labs, host national and international exhibitions, and establish artist residencies and workshops. The IEA encourages and supports projects that involve interactive multi-media, experimental music/video environments, print-media/making and publications.

Three artists and educators Joseph Scheer, Jessie Shefrin, and Peer Bode founded the Institute for Electronic Arts at the SoAD at AU in 1997. They saw the opportunity to develop a professional digital media facility that would give artists the opportunity to experiment, learn and produce new artworks using emerging new media technologies. With support from engineering colleagues at the NYSCC, they established the IEA to further explore and support research and education in digital art and to support an emerging field of digital media. Support for the IEA comes from the SoAD, donations from private industry, grants from foundations and government funding agencies, including: the New York State Council the Arts (NYSCA); the National Endowment for the Arts (NEA); the Rockefeller Foundation; and private sources. Since 1997, the IEA has sponsored exhibitions, hosted over 200 residencies working across media including: print-media/making signal processed video; sound projects; and interactive multichannel installations.

Currently the IEA has two Artist Residency programs sponsored by the New York State Council the Arts (NYSCA). One is from the NYSCA category titled "Electronic Media and Film"

(EMaF) and the other is "Visual Arts" (VA). The two programs bring in approximately fourteen artists a year. In 2015, an endowment was established, The Schein-Joseph Endowment for International Residencies. This endowment generates $80,000 a year for upgrading IEA equipment and to support programming.

A. Art/Design Unit

The evaluation of program and facilities is an ongoing process at all administrative levels of the SoAD. The faculty meet with their divisions regularly on a weekly or monthly basis and review the state of the educational mission and its future. The faculty address issues involving the curriculum and the facilities at these meetings. Division Heads meet regularly with the technical staff and assistants in their areas about the state of the facilities and their use. Discussion on issues involving the capacity and adequacy of the facilities in terms of support for present and foreseen curricular needs occurs at these meetings. The current needs and the future ones that relate to plans for improvement and expansion are brought to the attention of the Dean and the Division Heads, Division Heads meet collectively with the Dean twice a month. Division Heads also serve as the Curriculum and Teaching Committee (C&T) of the SoAD. Division Head and C&T meetings occur consecutively. Therefore, information on linked and related issues of plans for curricular change and facility improvements are brought to and considered by the same body. Divisions submit requests for facility needs and improvements to the Dean who prioritizes them before submitting them to the Director of the Physical Plant for the NYSCC. A prioritization of the combined list of projects for the NYSCC takes place with consideration given to the degree of urgency and cost.   The State University Construction Fund (SUCF) normally allocates a yearly amount of $897,000 to the NYSCC for use toward short-term and long-term maintenance and construction projects. These funds may accumulate. Unless the SUCF allocates additional funds for the realization of specific projects (such as the recently completed construction of the new outdoor kiln facility), projects wait in queue until such a time when the accumulation of funds are likely to render them possible. Projects that are interlinked may be sequenced in an appropriate manner. For instance, the work of rehabilitating areas within Harder Hall will be undertaken after a comprehensive study of airflow has been conducted and a new system integrating all parts of Harder Hall has been designed. Major projects involving maintenance and construction require the approval of the NYSCC Unit Head. Major curricular changes within the SoAD require Divisional agreement, C&T approval, the Dean's approval, and depending on the scope of the change, approval by the faculty at the SoAD.

Interrelated meetings at various levels and involving various constituencies in the SoAD insures cohesion in the communication of goals and the planning and implementation of projects.   In Spring 2016, the SoAD faculty approved a new five-year strategic plan in conjunction with a University-wide strategic planning effort. The Alfred University Strategic Plan is structured around three main themes the first two of which can be qualified as aspirational in terms of their curricular and educational focus and the third as instrumental in terms of providing the necessary support for achieving the aspirational goals. The first theme aims to enhance academic excellence, the second to expand on the legacy of social justice, and the third to provide material

support for sustaining the strategic initiatives. The strategic plan of the SoAD will help prioritize, plan, coordinate and guide future initiatives.

Under the theme of academic aspirations the SoAD Strategic Plan specifies the goals of linking critical thinking to problem solving and material research, the opening of new and technologically integrated curricular pathways, and increasing opportunities for professional practices in the curriculum.   Under the theme of aspirations for expanding on the legacy of social justice, the SoAD Strategic Plan calls for the promotion of greater diversity in curricular content and cross-cultural experience. Finally, under the third theme of providing material support for sustaining strategic initiatives, the SoAD Strategic Plan requires the development and promotion of a clear identity, the establishment of self-sustaining and revenue-generating initiatives, and the establishment of closer ties with alumni. All planned and projected initiatives must be in congruence with the goals stated in the Strategic Plan. The faculty considers the SoAD Strategic Plan a "living document" that will be reviewed and adjusted regularly in terms of the current conditions and the evaluation of the status of the stated goals.

All units of the School subscribe to the Strategic Plan as a document that has primacy in prioritization of tasks and undertakings. Fulfillment of the Strategic Plan will also help determine justifications for the allocation and reallocation of resources.

B. Students

School of Art and Design

Students evaluate all undergraduate courses toward the conclusion of every semester. The faculty have developed and approved separate evaluation forms for studio and art history courses. Students evaluate the courses anonymously and the completed forms are delivered and kept in the main office of the SoAD. They become available to the perusal of the faculty and the reviewers of faculty performance after the Registrar has rolled the final grades. The faculty and division heads review course evaluations and take them into consideration toward improving instruction and the learning environment. The Promotion and Tenure (P&T) Committee accesses the course evaluations as part of the yearly peer review process of the faculty. Division Heads, in their mentorship roles, use the information contained in the course evaluation to advise faculty about ways of improving instruction. The evaluation forms include questions about the quality of the learning environment. The student comments on the condition of the classrooms are taken into consideration for improving the facilities and instructional technologies.

Art History

Curricular

- The creation of *South Asian Arts, 15-20c.: Mughals to Modern* (ARTH 305) was in response to students in the Art History Foundations *Ancient India* (ARTH 120) course wishing they could spend more time on the Mughal period.
- The course *Issues and Debates in Contemporary Art* (ARTH 211) regularly goes through overhauls in response to student written evaluations and informal but purposeful round table meetings with students, assistant instructors and interested faculty. Participants discuss the strengths and weaknesses perceived in aspects of the course and propose approaches for improving it. Notes are taken and distributed among participants. These meetings have caused the abandonment of textbooks in favor of selected articles accessible through Canvas, the restructuring of the sections into smaller reading groups that take turns in moderating discussions, and the relocation of the meetings to Nevins Auditorium.

Facilities

- Harder Hall 424 was installed with AC unit due to students' complaints of the classroom being too hot (a thermometer was installed so that faculty could record the temperatures;

the room was often well over 80 degrees) and stinky due to the number of students who cycle through (especially on Wednesdays), since there was no proper ventilation system.

- Students have nothing but praise for the shift from BlackBoard to the new Learning Management System, Canvas and having the syllabi and course calendars live online, along with digital access to everything else.

Scheduling

- *Medieval Illuminated Manuscripts* (ARTH 324) was changed from being offered in the Spring to Fall semester as many students suggested so that they wanted to be outdoors for collecting natural materials for creating their manuscript samples.

Ceramic Art

Curricular

- As student interest in Mold Making in the field of ceramic art, and in the SoAD increased, a Junior Systems class was added to address this need.

Facilities

- Graduate students enter the program with work that may require specific kiln sizes and types. As they begin to work, there are regular requests for specific types of kilns. Kilns wear out and need to be rebuilt, thus this is was an opportunity to meet the students' needs. Undergraduate and graduates students are also active in the Kiln Design and Construction class. It is here that the designs are collaboratively detailed with Technical Specialist guidance. The students in these classes also build the kilns.

Scheduling

- No concrete example. Sophomore, Junior and graduate classes must work with full School scheduling structure. At times a junior class will be offered in the afternoon so that the same student can take an am and pm studio in the area.

Drawing, Painting, and Photography

Curricular

- Concern: more critiques needed in Senior Studio with both faculty in photography and more professional development. Solution: the Wednesday meetings were scheduled so that all photography senior students meet weekly to critique work. There are also workshops offered throughout the semester where students may learn more about

applications, writing artist statements and skills that they have not had experience with, like studio lighting.

Facilities

- Concern: Access to more advanced digital processes in photography. Solution: the photography curriculum was updated in order to build digital skills, with the Introduction to Photography course changed from 35mm film to an entirely digital course, using DSLR. This allowed the Digital class to become Advanced Digital, where students learn more advanced editing techniques such as compositing images using layers and masks, and tablet use.
- Concern: lighting Studio was disorganized and a multi-function room.   Solution: the facilities were renovated to create a new, spacious, dedicated lighting studio with shelving and wall storage for all of the equipment. We are continuing to add to our equipment, which will eventually include lights that may be checked out and an extra set of strobe lights.

Scheduling

- Concern: There were too many schedule conflicts with the group critiques in Painting on Wednesdays for seniors. Solution: there were so many conflicts with student schedules that we changed the arrangement to hold three separate group critiques on group critique days at three different times throughout the day. These critiques are each led by a different painting faculty; seniors in painting can sign up for the time frame that best suits their schedule. This has led to more critique time per student and smaller critique groups and has improved discussion and critical feedback for students.
- Concern: students would like to work in photography and another medium but there are schedule conflicts. Solution: the Contemporary Photographic Practice class encourages students to work in an interdisciplinary manner, allowing them to use photography along with other media. The Painting <3 Photography course allowed students to work across disciplines and encouraged them to think about painting when making photographs and photographs when making paintings.

Expanded Media

Curricular

- Sophomore student evaluations in Graphic Design mentioned a lack of technical information regarding Web Design. As a result, a faculty member has been provided special workshops in emerging web design and attending a special conference. The software was also updated.

Facilities

- Junior Sonic Art evaluations indicated that the Sound Studio was too complicated for in-depth understanding the Dolby Surround Sound editing systems. Consequently, the studios were re-configured and 5.1 Surround Sound editing was introduced at the sophomore level so that students would have more time across their education learning this editing technique.

Scheduling

- Foundations second semester evaluations indicated that "long, complicated and boring films should not be shown so early in the morning." As a result, film-watching assignments were offered via YouTube when students could watch at their convenience and the curriculum was shifted to allow more hands-on animation processes.

Sculpture/Dimension Studies

Curricular

- Doing more seminar style classes with my seniors for professional development (website, blog, resume, artist statement, opportunities, writing applications...) and reflective writing on their practice.

Facilities

- Making the facilities (plaster room and hot glass casting shop) run safer, more user-friendly and accessible to everyone.

Scheduling

- Changes to curriculum at the junior level more flexible and self-directed.

C. Projected Improvements and Changes

The faculty have discussed and initiated a concerted effort to increase the presence of design across the curricular areas of the School. The Interim Dean formed and charged an ad-hoc faculty committee with producing a report on the place and future of design at the School of Art and Design. The committee concluded that a notion of "integrative design" had developed at and was suitable to the SoAD. All divisions are considering ways of increasing the visibility of design in their curricula. The Division of Expanded Media began adjusting their curriculum based on the findings of the report to maximize design-related features and commonalities across course offerings and faculty collaborations. The Division of Ceramic Art agreed to reorient a faculty position toward Ceramic Design and place digital fabrication and Computer Numerical Controlled milling firmly within the curriculum after the impending retirement of a faculty member in Ceramic Art. The increase in the number of practicum courses across divisions has opened the possibility of creating a formal cluster with a number of such courses and recognizing them as a "Technology Minor." The Interim Dean has formed another ad-hoc faculty committee comprising faculty members from the SoAD and from the other arts programs (dance, theater, music, Interdisciplinary Art) in the College of Liberal Arts and Sciences to discuss and report on maximizing collaborations for curricular programming in the arts across the disciplines. The committee continues its work and has produced preliminary reports that focus on the idea of developing pathways in the form of a succession of courses that will be available to students interested in developing their skills and knowledge in a given direction, such as scenography with video and theater, or sound design for theater and dance.   The School will continue to support the expansion of experiential learning opportunities, including internships and new courses, for example *The Business of Art* (ART 200) and *Gallery Practices in the Non-Profit Sector* (ART 200). The opening of the new Museum of Ceramic Art has brought to the fore the possibility of developing courses in museum studies as well. There is considerable interest for this curricular area in the Division of Art History.

In terms of the facilities, the maintenance crew of the NYSCC is highly responsive to the needs of the SoAD where programmatic and curricular changes occasionally necessitate spatial reconfigurations. This includes the yearly transformation of the interiors of Harder and Binns-Merrill Halls into exhibition spaces for the Senior Shows. The recently completed construction of the Outdoor Kiln Facility, which replaced an aged structure on the same spot, will reinvigorate the curriculum that requires wood burning and salt glazes. The Alfred Museum of Ceramic Art is not part of the SoAD but, as a teaching museum, collaborates very closely in support of the educational mission of the School. The current Director has voiced repeatedly his intent to

remain open to supporting mediums other than ceramics as well. First and foremost, the curricula controlled by the Divisions of Ceramic Art and Art History stand to benefit from partnership with the Museum through the use of the collection for teaching, research, and curatorial opportunities.

The NYSCC has received a $7.75 million grant from the State of New York through a SUNY initiative for the construction of an Advanced Digital Fabrication Facility and for the purchase of equipment. This facility will be devoted to research and education in both engineering and art. The facility will help support instruction with the use of digital additive and subtractive technologies.

The planned renovations in Harder Hall will be scheduled after the comprehensive airflow study of the building is completed and an airflow system is designed for implementation. This study has received approval and funding and is currently in the bidding phase. The fourth- and fifth-floor rehabilitation and the indoor kiln exhaust system reconstruction will follow after the conclusion of this study as funds become available. The spaces currently occupied on the second and third floors of Harder Hall for the storage of the collection of the Alfred Ceramic Museum will become available when the transfer of the collection is completed by Fall 2017. The classroom and office spaces for the Division of Art History will be built and consolidated in these areas. The fourth- and fifth-floor areas of Harder Hall will be dedicated to the Division of Expanded media to house the currently fragmented graduate and senior studio spaces. A long overdue electrical upgrade will satisfy the growing energy needs for running the equipment in the studios of the Division of Expanded Media. The consolidation of studios in the Division of Expanded Media will allow more room for expanding the graduate painting studios in a part of Harder Hall where the ceiling is appropriately high to accommodate easels and large-scale stretchers.

The SoAD Dean's office has been working on a transfer articulation agreement with the Borough of Manhattan Community College and Broome County Community College for a two-year completion of the BFA degree. Negotiations are underway and proposals being considered by the Community Colleges. It is hoped that these agreements may become the basis for a seamless transfer agreement with other Community Colleges in the SUNY system.

The pages devoted to the SoAD at the Alfred University website has been a source of consternation. The obsolescent but distinct website for the SoAD went offline in 2013, but plans for its replacement were cancelled. Since then the SoAD has had to rely on a page on the Alfred University website that was inadequate for promoting the vitality and energy of the School, with an overwhelmingly text-based website that lacked high-quality imagery and was seldom

refreshed. The faculty believe that the web presence of the School has been harmful to its reputation and its ability to recruit students of quality. The new leadership at the University has been responsive to complaints from the SoAD and is planning to address them as part of the overall marketing and branding campaigns under consideration. The SoAD leadership has received assurances that the School will have a web presence with distinctive features that befit its reputation as a producer of advanced imagery. A new web design company, OHO Interactive of Boston, has been selected by a committee of upper administrators for the redesign of the Alfred University website. Company representatives have already begun seeking faculty input toward planning the redesign.

D. Futures Issues

School of Art and Design

The most pressing issue at the SoAD involves recruitment and enrollment. First time student enrollment has shown a gradual decline since the fall of 2012 that had an incoming cohort of 115 students. The School suffered a steep drop of 30% from 88 students to 61 in 2016. Such numbers cannot sustain the School and its programs. During the last decade Enrollment Management has limited its recruitment activities to the Northeast and increasingly to New York and the adjacent states, an area rich with colleges and universities that strongly compete for students and where demographic trends have long predicted the decline in the college-age population. Moreover, Alfred University has employed only one recruiter dedicated to the School of Art and Design. This dedication is not exclusive since this employee is also responsible for recruitment in the mid-Atlantic region of the United States. Art programs of similar size typically rely on the work of three or four dedicated recruiters. The office of Enrollment Management has introduced new recruitment tactics toward targeted recruitment that promise to be more effective. These efforts must be kept up and more resources directed toward greater staffing in recruitment, while increasing the range of the recruitment area. The survival of the School depends on a turnaround that hinges on the success of such interventions.

The School of Art and Design needs to attract students who are well prepared for its rigorous curricula in art and art history from high schools with strong programs in art that emphasize 2-D, 3-D, and 4-D education and expose students to new imaging and fabrication technologies.

The School has not produced a catalog since 1994 even though most of its competitors have continued to complement their web presences with lavishly illustrated and printed catalogs. The bleak state of the School web presence and the lack of a catalog meant that the marketing of the School relied on a yearly-renewed folded brochure that opened into a poster. Despite their stature, the SoAD programs have not been properly marketed for a very long time. Reversing downward enrollment trends will necessitate a vigorous marketing campaign in addition to better recruitment strategies and practices. The redesign of the website mentioned above is a positive step forward. However, it would be a mistake to dismiss the importance that printed items of quality hold as well-crafted objects for those who aspire to become artists and value tactility. The new leadership at the University understands the importance of effective marketing and branding strategies. Both are reflected in the new Strategic Plan and there are initiatives underway to address longstanding neglect in these areas.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

Information received over several years from prospective student inquiries at Enrollment Management has indicated design as an area where the School of Art and Design could grow to meet demand. The ad-hoc faculty committee on design recommended that the addition of a faculty position in illustration design would optimally benefit the School. This addition would help the School recover from the damage caused by the elimination of a faculty position in graphic design in 2013 at a time when urgent measures were taken in response to a budgetary shortfall. The faculty embedded the restoration of this position in the Strategic Plan of the SoAD.

The SoAD faces challenges in terms of diversity in faculty and staff and in the student body. The SoAD lacks a student and faculty body representative of national diversity in terms of the ethnic background and heritage of the population. Only 7% of the SoAD student population identify as non-white, while 72% identify as white and 21% are of other or unknown ethnicity. Among those identifying as non-white, only 1.5% identify as black or African American heritage. Students of Asian heritage share the same percentage. The largest group of students with non-white heritage identify as Hispanic at 3% of the total student population at the SoAD. Only three students who represent 0.8% of the student body identify themselves as being of Indian American or Native Alaskan, or of Pacific Islander ancestries. The faculty present an even less diverse profile. Only 6%, or two members of the faculty, identify as non-white. Both are of Asian ancestry. An overwhelming majority of 85% of the faculty identify as white, while 9% are of unknown ethnic background.

Given the size of the village of Alfred, its rural setting and its distance from the closest medium-sized city, the SoAD and the University face serious challenges in recruiting and retaining students and faculty of diverse ethnic background and cultural heritage. A culturally-diverse body of faculty and staff appears essential for the recruitment and retention of a more diverse student body. The strategic plans of Alfred University and of the SoAD identify diversification as a goal. Achieving this goal will require a concerted effort involving collaboration across the entire University, the investment of appropriate resources, partnership with Alfred State College and an educational campaign involving the outlying community within which both campuses are embedded.