

**UW-Madison, Department of Art
Undergraduate and Graduate Program Review
September 22-23, 2016**

Date: 10-21-16

To: Diana Hess, Dean, School of Education
Carolyn Kelley, Senior Associate Dean-School of Education

From: Carolyn Henne, Florida State University (Committee Chair)
John Dilg, University of Iowa
Clarence Morgan, University of Minnesota
Rachel Bruya, Artist and Alum
Tracy Schroeffer, School of Social Work (GFEC Representative)

Re: Review of the Department of Art

CC: Doug Rosenberg, Chair, Art Department
Beth Janetski, Policy and Planning Analyst, School of Education
Tina Sweep, Assistant to the Chair, Art Department

Note regarding organization of this report. Via the charge memo, the committee was asked to focus on the following topics:

- *A summary of the activities of the review committee and materials reviewed*
- *An evaluation of the strengths and weaknesses of the program*
- *Recommendations for future directions*
- *An assessment regarding the sustainability of the current curriculum and degree structure with comments toward fitting the needs of contemporary students*
- *Recommendations for a re-envisioned Art Education program*
- *Assessment of the facilities, classrooms, and exhibition spaces in supporting the curriculum and student learning outcomes.*
- *Opportunities for increasing numbers of majors in undergraduate degree programs*
- *Identifiable health and safety concerns that may impact programmatic goals*

We have incorporated evaluations of strengths and weaknesses of the program and our recommendations for the future into our reporting on the other 6 bullet points. We have concluded with a summary of our findings.

*Members of the Program Review Committee for the following academic programs:
BS-Art – Art, BFA – Art, BS-Art Education – Art, MA-Art – Art, MA-Art Education – Art
Education, and the MFA – Art*

- *Carolyn Henne, Chair-Florida State University, Chair of Program Review Committee*
- *John Dilg, Professor-University of Iowa*
- *Clarence Morgan, Professor-University of Minnesota*
- *Rachel Bruya, Artist*
- *Tracy Schroeffer, Assoc Prof School of Social Work, UW-Madison (GFEC member)*

A summary of the activities of the review committee and materials reviewed

The Program Review Committee spent two days meeting with faculty, students, academic staff, and administrators, and touring facilities. The meetings gave an overview of the program, including the graduate programs, undergraduate programs, fiscal structure, and classroom operations. There were several discussions about enrollment, curriculum, and fiscal issues.

It is important to acknowledge that those individuals involved with the Ten Year Review Process approached this undertaking with academic integrity, attentiveness and diligence. Department of Art Chair Douglas Rosenberg is to be commended for his stewardship and organization of the entire process.

The committee was provided with the 2016 Ten Year Review Materials book prior to our arrival. While a useful compendium of information for most areas of assessment, some information was limited in nature or had to be found elsewhere. Clearly, there are many moving pieces to such an assessment, as a result we found some of the data and information perplexing, difficult to interpret or conflicting. This was particularly noticeable around the question of enrollment numbers, actual classes offered and instructor appointments. In most cases when clarification was sought, the committee did receive some form of an explanation.

Although it was very useful to meet with several of the Associate Deans, department staff, graduate and undergraduate students, it would have been valuable to meet formally with more of the faculty. Members of the faculty were invited to the graduate and undergraduate sessions but only one faculty member attended the graduate session. In our interviews and meetings (formal and informal), we were warmly received; however, the interaction with faculty did not provide the kind of nuanced data and personalized information we were expecting. That said, our review committee understands people are busy teaching and addressing other academic responsibilities.

An assessment regarding the sustainability of the current curriculum and degree structure with comments toward fitting the needs of contemporary students

Overall, the Department of Art curriculum is commensurate with other top peer institutions in the country and, for the most part, is a match for the needs of contemporary art students. The US News and World Report ranking at #15 for the Department's graduate program in Fine Arts is testimony to the effectiveness of the programs and their reputation nationally. Additionally, there is no question, judging from the qualifications and professional achievements of the faculty, that the quality of instruction is competitive with other high-ranking and nationally recognized programs. In spite of the political climate, the Department is still attracting high quality faculty and graduate candidates. The drop in undergraduate and graduate art majors, however, is perplexing and indicates that the status quo is not sustainable. Maintaining excellence will require reimagining the way artists are educated in the 21st century.

Double majors/minors for undergrads: The review committee believes that a more expedient way for undergraduates to create double majors would assist growth in the art major. It has been suggested that there is a political impediment to developing the concept of a double major. If one department is disadvantaged in terms of credit count, however, one alternative would be to acknowledge this deficiency and have the departments share the credit hours. In this way, the University could still maintain financing directed toward one or the other. There will be students for whom dollars are not so much the issue as more fluidity in their studies accompanied by the advantages of two areas of study (majors) when entering a job market. A review of the [BS in Art curriculum](#) reveals ample room for a second major.

One of the most significant advantages of studying art at a university is the opportunity to create a

“hybridized” educational experience. Many students should be encouraged to consider a double major or minor in a related area. Below is a partial list of some most common hybrids and career paths associated with the combination of art and other disciplines.

- **Art + Journalism and Mass Communication**, Photojournalism, Arts Writing, Media Design, Advertising, Public Relations
- **Art + Psychology**, Art Therapy, Product Development, Usability and Human Factors, Design Systems
- **Art + English**, Comic Art, Graphic Novel, Screenwriting, Arts Writing, Public Relations, Animation, Storyboarding, Grantwriter
- **Art + Cultural Studies and Comparative Literature and Studies in Cinema and Media Culture**, Arts Writing, Curating, Media Design and Production
- **Art + Business**, Marketing, Arts Entrepreneur, Buyer, Consulting, Account Management
- **Art + Design**, Graphic Design, Retail Merchandising, Product Design
- **Art + Education**, Museum Education, Art Education, Special Education

One way to attract more majors and impact enrollment numbers is to present art in a different light. Creating or providing an opportunity for students to minor/double major in art is one strategy that could have appeal. This approach requires the core requirements and curriculum to be more accommodating for those students who show an interest in some aspect of art, while still pursuing other career paths.

The acquisition of knowledge through innovative creative practices that cross discipline boundaries in imaginative new ways can benefit the Department of Art and maintain its academic relevance. This is not to suggest such thinking is not already present or underway, but simply to suggest resources might be directed towards new innovative initiatives and projects that engage artistic practices, critical thinking and experimentation. In the decades ahead, thinking and making or ‘making is thinking’ is the new paradigm for considering the full scope of art.

Graduate Program: Interviews with faculty and graduate students provided insight into both the strengths and concerns regarding the Graduate Program. Since the hiring of a full-time Associate Student Services Coordinator, positive changes have been made to increase the Program’s professionalism.

In the past, teaching assistants had been chosen based on their art skills and not necessarily on their knowledge of the course material; however, this process has been changed. Students are now interviewed for open teaching assistant positions. Once teaching assistants have been chosen, meetings are held with them every other week to provide support. Faculty also observes their teaching and then meets with them to discuss their feedback. Concern was voiced by the graduate students we interviewed that they have been required to reapply every year for funding. They felt that although they are usually granted funding, the reapplication process leads to feeling a lack of security.

The Committee checked out the students’ concerns and found that the Department has instituted a new application process with regard to TA’s. These positions will now be reserved for current students: 2nd and 3rd year students are given a high priority. New applicants for a TA position are evaluated on their teaching ability prior to the annual TA interview process. If the student is hired and is a strong TA, they need not re-interview: only those who perform poorly need do so. The Department’s goal in making the changes was to make the process less stressful.

A Graduate Forum is held every fall and spring so that students can give faculty feedback on the Program. Four graduate students were interviewed by the review committee, two of whom were

graduate representatives. During the first year seminar, two graduate students are elected each year to serve as graduate representatives. These representatives take the feedback they receive from students and communicate it back to the faculty via the Graduate Forum. Students reported feeling that faculty listen and address feedback when they can. The graduate representatives also stated that they sit in on faculty meetings and have the opportunity to learn from the faculty with regard to how to conduct a meeting.

When recruited for the Graduate Program, the students spoke about the personal touch the Department provided. Faculty and students contacted them offering to answer any questions they may have had about the University, Program, climate, community, Madison or academics. They reported faculty and students as very invested in attending their program and very warm and welcoming upon their arrival. It was noted, however, that faculty are “left to their own devices” when recruiting graduate students for their areas. This approach can lead to inconsistency in the recruiting, communications, etc. Recruitment is an area that can be addressed by a new staff person in the Arts Institute, which is currently tasked with promotion and recruitment.

Students also reported being satisfied with faculty, their access to program information and the interdisciplinary nature of the Program. They stated that the caliber of the professors is excellent, and that they find them approachable and accessible. Students also reported having access to program information via the online Graduate Handbook and the Associate Student Services Coordinator. Finally, they expressed appreciation for the Program’s interdisciplinary approach. They felt that although they may have planned to work in a particular area upon entry into the Program, they found they had the option and support to branch out to other areas of interest.

Recommendations for a re-envisioned Art Education program

The Review Committee was not given enrollment data for the undergraduate Art Education Program. It does seem, however, that the locus of concern relative to future directions is with the MA in Art Education, which has been on hiatus for about four years. While there is a strong desire to make a plan to re-invent the MA, there are scant resources currently available for this pursuit.

Art Education faculty and staff are limited to Mary Hoefflerle, Academic Staff and Associate Faculty, and the newly hired Arts Institute Director John Baldacchino, who has a background in Art Education. Baldacchino reports to the provost, and coordinates and directs activities of the Arts Institute. He has primary responsibility for overseeing budgets, programming, operations, personnel, facilities, marketing, development, community relations and strategic planning. Given the scope of his position as the Director of the Arts Institute, his role in Art Education may be very limited in the near term or for quite some time, leaving Hoefflerle in the lone administrative and instructional position for Art Education. This fall, she is teaching a new seminar, Teaching Foundations of Art, for Art graduates, and all Art Education courses offered (two for the undergraduate program, two off campus practicums). This semester, she teaches every day except for Tuesdays, leaving very little time to manage the administrative needs of the program. While there is much opportunity to be explored, Hoefflerle will need support, faculty and staffing in order to formulate a plan and implement it.

We commend the School of Education for re-organizing the Dean’s Office with an eye toward working with departments and helping to work on these types of issues. We recommend that the newly appointed Associate Dean John Hitchcock take on this project of working with Hoefflerle and others to determine who a re-imagined master’s program would serve and what program it would be.

Opportunities for increasing numbers of majors in undergraduate degree

programs

At this time the program has approximately 200 undergraduate majors and 225 certificate students. In response to the decline in majors, the Department of Art has added a successful certificate program to attract more students and an Introduction to Art course, which has grown to a robust 10 sections and attracts many non-art majors. The Department offered its first on-line course this summer, which was very successful. The decline in undergraduate art majors is difficult to overlook; it needs to be addressed and clearly is a concern for the Program. Increasing enrollments by serving non-Art majors has met with success and is to be commended and mined for future opportunities. It is critical, however, to keep the mission of the Department for art majors at the forefront and creatively problem-solve to meet enrollment needs through increased major numbers as well.

Admissions: Everyone that the Review Committee met agreed that current admission requirements for the University limit the pool of students interested in majoring in art. The Department of Art and School of Education are working with the admissions area to identify ways to enroll more students interested in an art major. As part of the admissions process, a visual arts portfolio has apparently played a role for potential art majors: perhaps in terms of placing the student at the appropriate level and program. The Committee encourages the Department of Art to lobby for raising the status of the portfolio's role to the extent that the non-verbal as a first language can achieve an importance more equal to the weight of the GPA and test scores. Any complete focus on test scores in admission is an obstacle to many art student applicants, who are attracted to the strong Department of Art at this University. One can say that for these individuals seeing is exploring and saying is a commitment to facts.

Though this admissions strategy is promising, it is clear that a full-time staff hire is needed to promote and advocate for Department of Art programs and to actively recruit students at the undergraduate and graduate levels. It is our understanding that the Arts Institute is to oversee these efforts and has been given the funding to do so. This new role now assigned to the Arts Institute is very important and needed. In addition, it was communicated to the Review Committee that the Arts Institute may be considering developing their own arts curriculum. In a time of declining enrollments, we caution that it may be counter-productive for another arts entity within the University to begin to develop and promote course work that competes directly with the efforts of a well-established, highly ranked program that is the Department of Art.

Additionally, much of the obstacle to attracting majors is the misapprehension regarding what artists actually do. With input from the Department of Art and the Arts Institute, the School of Education and the University at large should consider an outreach campaign to the public that would seek to re-identify the visual arts and to promote the quality and success of the art program, faculty and students. Perception becomes Reality: We recommend that the department work on improving the awareness of what the program offers and underscore the value of studying art and its cultural/social implications (art has a social, global and cultural dimension). Prospective students and those curious about the programs should have the opportunity to hear from successful graduates. It is critical that the Department of Art showcase the very best dimensions of its program and its far-reaching impact beyond Wisconsin.

Pre-requisites for non-majors: A student from outside the Department desiring a studio course should not be held to a pre-requisite for a one-time registration in a course. Students in another university major often have a desire to "try" an art course and a core group of courses could be identified for this purpose with the pre-requisite waived. This grouping should include some theme-based and special topics courses as they are developed (see below.) If allowed to pursue this, the Department of Art entertains the positive possibility that this student may find a direction of greater learning value in the art major and seek to enroll in the usual progression of pre-requisites as an art major.

Courses with Themes and Topics: Like many strong contemporary art programs, the UW-Madison Department of Art's mission is to be conversant with contemporary art while "honoring historical concerns." In the modernist, fine art tradition, form usually takes precedence over content and visual formality has been seen as naturally entwined with the exploration of materials. Form leads content.

Contemporary culture increasingly gives the appearance of expressing itself through content, and many traditional studio programs have been evolving to better include idea and concept. Originating courses that seize on this tendency through the characterization of more titles in topics or themes can act to change an assumption that, as one example, "drawing" is "simply" the formally visual; including social responsibility or historical narratives can bring contemporary momentum and relevance to the formal. Course titles can remain unchanged but would include as subtext a line like "Topic: _____" Several approaches to a theme-based course model already exist as a function of the embracing of the interdisciplinary model and this is where a faculty could look further by allowing the narrative structures of topic to increase interest breadth and the interdisciplinary. Inventive titles to studio courses can also lead to a studio-based stage upon which the evaluation and interpretation of critical and theoretical writing can be explored. Approaches that are already in place should be encouraged and expanded upon. The ultimate phrasing of such a goal would question how an interest in—for example-- societal responsibility (social practice) or the historical can reach an accessible ground with the formal nature of painting, sculpture, printmaking, etc.

The addition of more courses or the revision of existing courses that explore a direct relationship between materials in a manner similar to how contemporary ceramics and sculpture as well as wood, glass, and the digital have grown towards each other, should be explored. A studio curriculum that reflects the professional stance in fields like video, photography, and painting which seem increasingly content-driven, could expand so that the conceptual acts to bridge the limiting differences of materials. Further, a general studio course that introduces a student, beyond the foundation level, to several media at once could also be advantageous as a bridge between traditional, material-based disciplines and excite more immediate interest in a student who must otherwise wait around, sampling different media one at a time.

Graphic Design: The Department should consider being more inclusive of Graphic Design by supporting the building of enrollments in this field. The hesitation for the Department to include fully the Graphic Design courses may reflect the sense that the discipline, with its history as an applied art, is at odds with the fine arts mission. A broadened Graphic Design curriculum could be seen in league with the content-driven themes noted above. Interdisciplinary courses that included a Graphic Design role would permit students to build a portfolio made only stronger by being in conversation with the fine arts environment existent in the Department. This approach will include appreciating the "practicality" and preference for the literal that can be seen in those students who embrace the broader cultural direction towards content. The needs of a graphic design student should be welcomed in a curriculum that sees an advantage to offering a fine arts parallel to the contributions of graphic design, especially when such a dialogue can promote relationships between the theoretical and the purposeful. The implications for increased numbers of majors are documented in many other university programs; more support for this direction will add seats and, undoubtedly, art majors to the Department.

We do not recommend a separate graphic design degree. This approach would most likely lead to a divide in the Department and degrade what is stated in the departmental mission: "Both students and faculty cross these disciplinary boundaries easily and without hesitation, and students are encouraged to find their creative voice either within or outside of these boundaries. Artistic practice is defined by attitude, modes of inquiry, and processes of conceptualization—material and media are seen as a means to this end."

We are encouraging the faculty to work strategically to integrate graphic design (in its broadest definition) into the Department's curriculum and mission wherein it is stated, "It encourages innovation and cross-disciplinary activity." Faculty openness to graphic design as a part of the curriculum could lead to new opportunities to envision how to further their stated mission and meet the #1 stated vision for the 10 year review "to evolve into a sustainable program that reflects the changing nature of contemporary art while honoring the historical concerns of the department."

Diversity and Inclusiveness: The Department of Art is more diverse than most programs across campus. The Department of Art, however, should continue to assess not only how to promote and sustain excellence and inclusiveness in all educational programs in the Department but also how to be national leaders in these efforts.

We suggest and encourage a comprehensive effort be devoted to issues of diversity and put resources to this effort. Discussion and planning should present a clear picture of how the Department of Art sees itself in terms of the students, faculty and staff in the years to come. It is important to keep issues related to diversity in graduate and professional education, including increased investments in staffing and programs, on the front burner. If it's not already in place, the Department of Art and the School of Education should strive to support educational experiences that underscore Diversity of Views and Global Perspectives.

Assessment of the facilities, classrooms, and exhibition spaces in supporting the curriculum and student learning outcomes.

Noted Strengths of the facilities:

- The Humanities Building
 - The building has character and a strange nostalgic charm.
 - The limits of the building have caused faculty and students to be resourceful and imaginative; however, studios and access points are not the most practical, safe or efficient. In particular, providing proper ventilation is necessary but is a big challenge.
 - The building's current close proximity to the center of campus activities and other resources is critical and a possible strength. This positioning seems to invite the development of a closer relationship with the Madison Museum of Contemporary Art and the building of strong partnerships.
- Art Lofts complex
 - The space is impressive and clearly has much potential if the Department could successfully argue for expanding its occupancy.
 - The Art Lofts complex of faculty studios, labs, and spacious gallery is a structure that embodies artistic and creative possibilities and innovation.

We strongly recommend shifting the focal point of the Department's studio program from the George L. Mosse Humanities Building to the Art Lofts Building. With this in mind, the Art Lofts would become a new vibrant gateway for the Department. Retaining the Department's studio-classroom functions in the Humanities Building, however, will most likely still be necessary as moving all the art areas may not be feasible. Obviously, advantages exist for the Department to maintain a presence on the main campus. The current cramped classrooms and labs in the Humanities Building can be reduced if some of the disciplines are moved to the Art Lofts Building. Moving major components of the department to the Art Lofts complex would require considerable thought and planning, but would give the Department more agility, and establish art as a research laboratory for the practice, exhibition and dissemination of ideas and innovative teaching. It would also boost the recruitment of new

faculty and students by presenting a highly visible, exciting facility dedicated to teaching and creative research.

We applaud the Department regarding its resourcefulness in adapting to the physical limitations in the Humanities Building. At the same time, as the Department looks to a future without the promise of a new facility, expanding the existing Art Lofts building becomes the more feasible alternative. According to the information found online and from the Review Committee's tour, the Art Lofts complex already houses faculty studios, a woodshop, paper-making, a glass lab, foundry, digital photography space and gallery space. Moving the central administration offices would be a welcome benefit based on the confined and congested office spaces we observed.

We are encouraging thoughtful and careful consideration about which disciplines and studio areas would benefit from moving to the Art Lofts complex. For example, perhaps all of the 3D shops, classrooms and graduate and faculty studios could be moved to the Art Lofts. This relocation would free up much room on the 7th floor of the Humanities Building, which could be used to address what we saw as fairly cramped classrooms and shops on the 6th floor. It could also serve to enhance faculty studio spaces for those still working in the Humanities Building. We are registering here our concern regarding the current printmaking studio/classroom located in the Humanities Building. The workstations/tables and presses were tightly packed and with the number of students moving around in the class, safety is an issue, not to mention quality of the experience.

Noted Weaknesses of the facilities: Sharing the facilities with other non-visual arts disciplines in the Humanities Building presents unique issues and/or opportunities.

- For the type of lab and studio spaces required to maximize the experiential opportunities of the art making processes (creative research, experimentation, collaborations, works-in-progress exhibition spaces for students), the current facility is not adequate. For example, students working in the metals area reported the space to be too small and difficult to work in, especially for those who work large.
- Studio programs and the activities that are involved require similar spaces of a factory, manufacturing plant or industrial facility. Maximum height should be limited to two stories/floors allowing for easy access of raw materials, oversized equipment and art works. Because artists use a variety of materials the delivery points for trucks, trailers, forklifts should be well within easy reach.
- For a studio program of this size and complexity, the Department of Art should have a dedicated university van or pick-up truck for official hauling of school related business.
- Due to space constraints, the current Humanities facility limits the vision of what might be possible from a curriculum standpoint. Spaces do not appear to be flexible if the direction of the program shifts' expands and changes. In many ways and to some extent, the facility is dictating the curriculum.
- Art of the 21st century, as we know, is not static but flexible, fluid and constantly evolving. Therefore, the infrastructures must be compatible with the changing nature of art.
- Based on our limited classroom observations, a few situations were noted where rooms seemed overcrowded (the 2D class for example). In studios that generate noise there should be more attention paid to acoustics. We now know the physical characteristics of the work environment/studio can have an impact not only on the creative process itself but also on physical well-being over time.

Identifiable health and safety concerns that may impact programmatic goals

The first health and safety concern the Committee had was in regard to students. Although the George L. Mosse Humanities Building is, to some degree, a publically open and freely accessible facility, every measure should be taken to protect the property of the students and the students themselves who use the facilities. Although not all, many crimes on and around campuses are often crimes of opportunity. The situation at UW-Madison is no different from other universities wherein students often have a false sense of safety and security and must be reminded to protect themselves and their precious (and costly) belongings.

In response to this concern, the Committee recommends that a plan be developed for monitoring who has access to the building. This monitoring should not be done in such a way that does not threaten the privacy of anyone; rather, the strategy should be to make it such that everyone knows the facility and property are being monitored.

The second health and safety concern has to do with the Department's technical devices and mechanical equipment. With a facility comprised of so many different devices and equipment, it is imperative that maintenance and supervision are available. Having appropriate technical staff to oversee the physical plant and equipment is not a luxury but must be viewed as an essential part of a professional program. A case must be made for sustained funding for increasing the number of technical staff. If seasoned and appropriately trained, technical staff can actually save the Department and the University money in terms of maintaining equipment, monitoring energy consumption and forming good working relationships with those employed in the university-wide facility maintenance system. For example, there is five [technical staff in the Department of Art at the University of Minnesota](#), and most are at least 100% or 75% time.

Summary

The art program at the University of Wisconsin-Madison is well-respected and their graduates go on to distinguished teaching and artistic careers. Specific disciplines within the Program have particularly strong reputations and rankings, including printmaking and metals, which are in the top 10 in the nation. The program is based on a beaux-arts model, which includes a robust foundational experience for first-year students to develop skills in the studio arts including drawing, design, 3-dimensional form, digital, and two lecture courses on current trends. The Program is housed within two buildings on campus – the Humanities Building and the Art Lofts Building. Both buildings include several classrooms, labs, student and faculty studios, and gallery spaces.

The Department is in a good position to move the programs forward and is especially well situated with the strong leadership provided by the department chair this past year. In spite of concerns about the budget and pending cuts, the chair is supported by all with whom we spoke. There is a strong sense of community within the Department, and a high level of respect and support demonstrated between students, faculty and lecturers. Staff is obviously included in this circle of respect; they are clearly held in high regard and report having a sense of purpose and feeling valued.

Declining enrollment and majors is a serious issue for the Department, particularly with the current budget model. Multiple factors are contributing to the decline and, therefore, multiple approaches should be closely examined and acted upon to reverse this trend. If this trend continues at the same pace, the Department of Art will be down to 100-150 majors by 2020. From an outside perspective, these factors indicate that the current curriculum is not sustainable without more detailed information about each area. The addition of the certificate, the ART 100 course and the on-line course has recovered some lost student credit hours; however, the focus of the curriculum should be on that

which serves art majors best. The Department of Art is going to have to come together and determine what they aspire to be, considering this scenario of dropping enrollments and imminent cuts in funding. In doing so, they will need to determine the strengths on which they can build.

Immediately, solutions such as expanding graphic design or changing degrees to sound like career paths seem to be the obvious answer. The solutions, however, need to be more specific to the makeup of the Department of Art, and an honest, drilled down assessment might yield more nuanced solutions that do not veer so far away from the stated departmental mission. What are the absolute needs of the Department to meet the mission? What are some opportunities for change? In a move to be truly interdisciplinary, what areas can be combined to reflect newly identified goals and initiatives?

With the decline in art majors and a shift in enrollments, it is not clear why unfilled faculty lines were not frozen. Instead, the Dean's Office did not hold back any lines and the program was allowed to hire new faculty although the justification was not always apparent if one looks carefully at the student numbers. With the new budget model, the departments will be given the discretion to reallocate funds from their base budget (not a full salary but a portion most likely) when faculty lines come open. This change could be an opportunity to utilize funds to implement new directions or hire new staff to support identified administrative or technical initiatives.

The Department of Art is at a crucial point in terms of rethinking the curriculum and planning for the future. This work will be challenging for faculty who must find common ground on important issues like program size and how to overcome the current recruitment problem. These are deep conversations, which have the possibility of establishing sustainable growth in art majors for the Department of Art's programs, as well as attracting highly motivated and talented students. That said, bigger is not always better and this might be the opportune time to reimagine the program with that principle in mind.