

National Association of Schools of Art and Design

SELF-STUDY

in *Format A*

**Presented for consideration by the
NASAD Commission on Accreditation**

by

UNIVERSITY OF MASSACHUSETTS DARTMOUTH
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WWW.UMASSD.EDU/CVPA

FOR INSTITUTIONS WITH MEMBERSHIP

Degrees and/or programs for which renewal of Final Approval for Listing is sought:

Bachelor of Arts – 4 years: Art History

Bachelor of Fine Arts – 4 years: Art Education; Artisanry (Ceramics, Jewelry/Metals, Textile Design/Fiber Arts);
Painting/2-D Studies; Sculpture 3-D Studies; Visual Design (Digital Media, Graphic Design, Illustration,
Photography)

Master of Art Education – 2 years: Art Education

Master of Fine Arts – 2 to 3 years: Artisanry (Ceramics, Jewelry/Metals, Fibers, Furniture Design; Fine Arts
(Painting, Printmaking, Sculpture); Visual Design (Digital Media, Graphic Design, Illustration, Photography,
Typography)

Degrees and/or programs for which Final Approval for Listing is sought:

Certificate – 1 to 2 years: Artisanry, Fine Arts (undergraduate)

Master of Fine Arts – 2 years: Fine Arts (Drawing)

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

(Date)

(Signature of Reporting Officer)

Adrian R. Tió, Dean, College of Visual and Performing Arts

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History of UMass Dartmouth

Began as two regional textile schools

UMass Dartmouth traces its roots to 1895, when the state legislature chartered the New Bedford Textile School and the Bradford Durfee Textile School in Fall River.

Modernized into multi-purpose institutions

As the region's economic base shifted from textiles to more diverse manufacturing and service industries, the schools changed, too. They diversified their curricula, responding to the needs of new generations of students. By the middle of the 20th century, the schools were growing rapidly, spurred by such forces as the GI Bill and the clear economic and social advantages of a well-educated citizenry. They had become multipurpose institutions, preparing engineers, health care workers, teachers, and business leaders.

Established a dramatic new campus

In 1962, the state legislature created Southeastern Massachusetts Technological Institute (SMTI) by merging the New Bedford Textile School and the Bradford Durfee Textile School. The 710-acre campus in North Dartmouth, part way between New Bedford and Fall River, was begun in 1964.

Developed a comprehensive university

There was a clear public demand for a comprehensive university, and in 1969 SMTI became Southeastern Massachusetts University (SMU). The university continued to grow through the 1970s, when its first residence halls were finished and through the '80s, as research and studio facilities came into being.

Expanded science, engineering, and art

In 1988, the Dion Science and Engineering Building was opened, as was the Cedar Dell Townhouse Complex. Also in 1988, the Swain School of Design in New Bedford merged with the university's College of Visual and Performing Arts, strengthening programs in fine arts and design. The Swain merger brought additional studio facilities and equipment in New Bedford to the university.

Joined the UMass system

In 1991, a new University of Massachusetts structure combined the Amherst, Boston, and Worcester campuses with Southeastern Massachusetts University and the University of Lowell (now UMass Lowell). Thus Southeastern Massachusetts University became the University of Massachusetts Dartmouth.

Expanded academics and research

In 1994, UMass Dartmouth received approval to offer its first PhD degree, in Electrical Engineering. It also offers several joint doctoral programs with other UMass campuses. In 1997, construction was completed for the School for Marine Science and Technology (SMAST), located on 2.6 acres in New Bedford near Buzzards Bay.

Created a vibrant arts center

In 2001, the university opened the Star Store campus in downtown New Bedford, a structure transformed from a landmark department store into a vibrant arts center located in the city's historic district.

Supported new technology, manufacturing, and start-up companies

The university opened a new \$14 million Advanced Technology and Manufacturing Center in Fall River, also in 2001. The 60,000 square foot research and development center features conference space, specialty labs in acoustics, optics, telecommunications, materials, textiles and environmental engineering, as well as incubator space for start-up companies.

Increased continuing education

In 2002, the university opened the Professional and Continuing Education Center in Fall River (now University Extension) in the fully renovated Cherry and Webb building. A second centrally located Center for Professional and Continuing Education opened in New Bedford in 2004. Two new student residence buildings, Oak Glen Hall and Pine Dale Hall, were also completed in 2002.

Opened a new building for the Charlton College of Business

In fall 2004, the university opened a new building for the Charlton College of Business on the Dartmouth campus. Ground was also broken for two new student residence buildings to meet the increasing demand for on-campus housing. In CVPA the Department of Artisanry was established.

Introduced the Woodlands Community

Six new residence halls opened its doors to upperclassmen in 2005, offering fully furnished, apartment-style living for the over 21 student population. Located near the Tripp Athletic Center, Woodlands Community also has a commons building that offers a 3,000 square foot function room that can seat up to 300 people, six smaller meeting rooms, and a café.

Strengthened focus on science, research, and innovation

In 2007, the university opened a 22,000 square foot Research Building that focuses on science. The building strengthens an "Innovation Triangle" in Southeastern Massachusetts.

Today

UMass Dartmouth enrolls nearly 9,300 students in a wide variety of academic and professional undergraduate, graduate, and doctoral programs. UMass Dartmouth operates as a four-year public university that is a non-stock, non-profit trusteeship educational corporation, chartered in the Commonwealth of Massachusetts.

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SECTION I: PURPOSES AND OPERATIONS

A. Purposes of the Institution and Art/Design Unit

1. University-wide Purposes

UMass Dartmouth strives to provide a high quality, affordable education while offering diverse, personalized educational programs and experiences, both inside and outside of the classroom. Members of the university conduct research and provide innovative public service. UMass Dartmouth advances knowledge and acts as a catalyst and partner in the development of the region, the Commonwealth, and beyond. The University is accredited by NEASC, and was successfully reviewed for a 10-year reaccreditation in April 2010.

UMASSDTRANSFORM2020: Strategic Plan for the University of Massachusetts Dartmouth - www.umassd.edu/media/umassdartmouth/about/strategicplan/UMassDTransform2020.May2014.pdf - charts the course for the University beginning in Fall 2014 through the year 2020.

Mission Statement

UMass Dartmouth distinguishes itself as a vibrant, public research university dedicated to engaged learning and innovative research resulting in personal and lifelong student success. The University serves as an intellectual catalyst for economic, social, and cultural transformation on a global, national, and regional scale.

Vision Statement

UMass Dartmouth will be a globally recognized premier research university committed to inclusion, access, advancement of knowledge, student success, and community enrichment.

2. College of Visual and Performing Arts Purposes

The College of Visual and Performing Arts (CVPA) at UMass Dartmouth is a comprehensive arts college that uses technology, traditional and contemporary methods, to promote an innovative, multidisciplinary curriculum that prepares students for diverse careers in an increasingly global society.

Goals and Objectives

Goal 1. CVPA is recognized for its excellent undergraduate education in the arts that integrates innovative teaching strategies with traditional methods.

Goal 2. CVPA is recognized for an innovative graduate education in the arts that prepares students for successful professional practice.

Goal 3. CVPA is acknowledged as a vibrant arts community of innovative learners, scholars and performers.

Goal 4. CVPA faculty and students are acknowledged for community engagement through teaching, learning, scholarship and creative research that is global.

Goal 5. The CVPA student experience prepares global citizens through immersion in cultural history, performance, and studio practice that celebrates diversity and the importance of mutual respect and understanding.

The College of Visual and Performing Arts (CVPA) has been accredited by NASAD since 1975 and is dedicated to serving the needs of each student and, in doing so, helping all students realize their full creative potential. The visual arts are about active learning, creating, and exploring the nature of the human spirit—the connecting

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force among all cultures and beings. The arts are about experiencing self and pushing the boundaries of self-expression.

Program Goals and Objectives

The goal of each program within CVPA is to offer guidance to students along their career pathway by helping them develop a keener sense of sight, sound, and movement. CVPA faculty members assist students in understanding personal vision and insights, while providing students with ways to share these with the world around them. As scholars, artists, and life-long learners, CVPA faculty work closely with individual students to facilitate active learning. Within CVPA teaching and creative research are mutually supportive endeavors with service as an important collegial contribution.

Program Objectives: Undergraduate

BFA students must demonstrate proficiency in the mastery of a medium or field, develop independent vision and critical judgments, possess professional presentation skills, and have a familiarity with the history of art. Students seeking teacher certification are expected to apply basic studio skills to general problem solving while being prepared to teach in the secondary classroom. BA students are provided with a broad introduction to the history of art and critical writing in the field.

Bachelor of Arts (BA)

- Art History

Bachelor of Fine Arts (BFA)

- Art Education
- Artisanry
- Design
- Fine Arts

Program Objectives: Graduate

MFA students engage in independent studio research in pursuit of the terminal degree in the field. MAE students delve into further study of art teaching pedagogy and practice, while some are also completing licensure requirements.

Master of Art Education (MAE)

Master of Fine Arts (MFA)

- Artisanry
- Design
- Fine Arts

B. Size and Scope

The **size and scope** of the College of Visual and Performing Arts meets the mission, goals, and objectives of the institution and is appropriate given its stated goal of supporting competitive undergraduate and graduate programs in the visual arts.

1. Sufficient enrollment to cover the size and scope of programs offered

In Fall 2014 there were 641 majors in the College of Visual and Performing Arts, approximately 581 in the five visual arts departments at the graduate and undergraduate levels. ([Section V, Appendix 1](#))

ENROLLMENT:	2010	2011	2012	2013	2014
BA	14	17	11	12	12
BFA	527	563	517	443	425
MAE	35	36	27	23	21
MFA	52	53	57	56	51

CVPA does a periodic examination of program viability and relies upon the recommendations from the NASAD review. Annual budget allocations are made in part on the basis of student enrollments and departmental needs.

Working with the Office of the Provost and Enrollment Management, CVPA regularly updates short-term admissions targets and long-term enrollment projections.

2. An appropriate number of faculty and other resources to cover size and scope of programs offered

There are 41 full-time faculty in the visual arts units, complemented by seven part-time faculty, all of whom have the terminal degree in the respective field (MFA, PhD, or EdD), or in a few select cases, comparable professional experience. Though there are some concerns with hiring faculty replacements and recent budget limitations, these issues do not impede the ability of the unit to support the goals and objectives of its degree programs.

The University places strong emphasis on the importance of maintaining sufficient enrollment, providing the appropriate number of faculty and other resources, and sufficient advanced courses appropriate to major areas of study at the degree levels being offered.

The art and design faculty often have multiple functions, teaching in more than one area within the college or, in some cases, supporting both major and general education courses.

CVPA, which houses all programs offered by UMass Dartmouth that have significant art and design content, is within the NASAD standards, guidelines, and operational norms for student/faculty ratios, 15:1 and not to exceed 20:1. In Fall 2014, the student/faculty ratio was 18:1.

The biggest challenge for CVPA in the past several years has been growth in terms of enrollment. According to the last NASAD self-study in 2003, there was a total of 657 undergraduate art and design majors. In 2014 that number was 503 with an additional 78 graduate students. The number of full-time faculty, 40 in 2003, now 41, was sustained with strategic hires to replace resignations and retirements, with an appreciable decline in part-time faculty. Of three recent retirements and a resignation, there has only been one full-time replacement. Most of the new hires since 2007 have been to fill vacancies due to retirement or resignation. The number of courses taught by adjunct faculty or as course overloads by full-time faculty has decreased since the last review period due in part to a number of successful full-time hires.

With regard to growth, the University goal is a student population that is 80% undergraduate and 20% graduate. The University has identified the greatest need for growth at the graduate level with the integration of new technologies at all levels.

3. Sufficient advanced courses in art/design appropriate to major areas of study at degree or program levels being offered.

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The number of semester credit hours generated in art/design courses in the 2003-2004 academic year was 19,700. This number decreased to 12,006 in academic year 2013-2014 due to diminished major population. Courses are offered with sufficient frequency so that students may continue with their planned course outline.

There are an ample number of advanced courses offered with a level of flexibility that has allowed students to continue their studies without interruption. The Dean and the respective department chair can make exceptions should a case arise where a student is in need of flexibility. These instances typically arise for some transfer students or those who have changed majors.

C. Finances

The College of Visual and Performing Arts relies upon a combination of operational funds. The larger portion of the annual state appropriation, along with tuition and curriculum support fees (93%), covers personnel and related instructional expenses. The remaining funds (7%) come from major fees that are used for college and department expenses, including studio supplies and equipment. There is a budget sufficient to support the present art and design programs for graduate and undergraduate students as well as separate budgets for instructional support areas, including the two art galleries, a number of media labs, and the visual resource center.

Financial statements or data providing a composite picture of art/design unit finances for the past three years is presented in the HEADS DATA Reports. ([Section V, Appendix 1](#))

1. Sources and reliability of operating income

Though the University continues to face budget shortfalls, annual budget allocations for personnel, facilities, equipment, and materials have been sufficient to sustain the art and design programs and insure student progress-toward-degree. Personnel expenses are funded by a combination of State appropriations for full-time faculty (all ranks) and staff, and curriculum support fees for part-time faculty, staff and graduate assistants. Each semester a fixed major fee is assessed to all students in CVPA degrees and allocated to the respective departments and programs as operational funds by the Dean based in part upon student enrollment and departmental needs.

2. Balance of Revenue to Expenses

Generally, state appropriations and collected student fees are balanced after June 30th at the conclusion of the fiscal year. Any balances or deficits are carried forward to the following fiscal year. Recent practice has been to load College operational budgets at 75% of base at the start of the next fiscal year, and then make mid-year adjustments based upon actual fee revenue collected. As can be expected, funding is largely based upon enrollment numbers for majors within the College; courses taught as part of the University Studies program do not generate additional income from non-majors.

3. The extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the art/design unit from year to year

Resource allocation has largely been grounded in the historical needs of the respective departments and enrollments demands. Faculty members make their requests for supplies and equipment through the Option Head (when present) who consults with the Department Chair. Each Chair develops the department budget within the allocations established by the Dean who utilizes the feedback presented by the chairs to establish subsequent fiscal year budgets. Budget updates are reviewed at the regular meetings of the Chairs

and Directors Council. Position vacancies due to retirement or resignation initially remain within the respective department when there is sufficient enrollment demand. Any salary balance may be redirected elsewhere within the College or the University.

Appropriations for faculty over the review period have been sufficient to meet student demand. Reliance on part-time faculty has decreased due in part to improved enrollment management by the department chairs and key full-time hires.

4. Procedures for Developing Budget for the art/design unit

Non-state appropriated funds are allocated to the various departments and programs by the Dean prior to the beginning of the next fiscal year on a 75% of base budget basis. The Dean works with the Provost in developing the proposed budgets for all of the units in the College based upon the input of the department chairs. Additional budget meetings may occur with the Provost's Office and Fiscal Affairs, especially with regard to personnel. When available additional funding may be allocated on a programmatic need basis during the course of the fiscal year.

5. Development methods including fundraising procedures and results

The Office of Advancement handles developmental fundraising and alumni relations. The Dean serves as the liaison between the office and the college. The focus of fundraising in the last few years has been to improve scholarship support. Recent scholarships include the *Swain Alumni Student Scholarship*, launched in 2009, and the *Crapo Foundation Scholarship*, launched in 2013. Separate from fundraising, faculty in the College have been successful with grants from organizations such as the Fulbright Scholars Award (two in the last three years), the UMass President's Creative Economy Grant, and the National Endowment for the Humanities.

6. Long-range financial planning, including results

A 10-year strategic plan, entitled *Embedded, Engaged and Evolving*, was established in 2000 and subsequently revised in 2006-07. *UMASSDTRANSFORM2020: Strategic Plan for the University of Massachusetts Dartmouth* charts a long-term plan for the University beginning in Fall 2014 through the year 2020: www.umassd.edu/media/umassdartmouth/about/strategicplan/UMassDTransform2020.May2014.pdf

Strategic goals have been set by the Chancellor to address immediate budgetary challenges. The arts have historically been central to the Southcoast region and have been acknowledged as critical to its economic development on campus and by the surrounding communities. Since the understanding of visual culture and the development of technical skill are cornerstones of our liberal arts and professional programs, long-range financial planning remains focused upon our ability to meet the needs of current and future students with state-of-the-art facilities for our art and design students at both the graduate and undergraduate levels. Ongoing planning seeks to strengthen student enrollment by expanding recruiting efforts to include more national and international students. Traditionally the University has used a base-model budgeting process with opening budgets funded at 75% of base. Efforts are underway to develop a more long-term budgetary planning model that may include incentivized funding.

Faculty recruitment remains somewhat static, with replacements approved on the basis of retirement or resignation. Equipment updates, software refreshment, and limited facilities improvements have kept pace with programmatic need. Of particular import to CVPA has been the complete updating of the building

HVAC by the University. This has allowed the College to focus on more immediate projects such as upgrades to the CVPA Campus Gallery and the various Media Labs located in CVPA and at the Star Store campus.

Collaboration with other departments outside the College is strongly encouraged. For example, a project coordinated by the Office of Advancement helped to fund an innovation studio to be used jointly by students in CVPA and the College of Engineering. The project, called the Innovation, Design, Engineering, and Art Studio, or *IDEAStudio*, is funded by an alumni couple who attended the colleges. Opened in September 2013, the studio's mission is to bring together undergraduate students from art, design, and engineering to pool their talents and creative resources in seeking out-of-the-box solutions to unexpected challenges. Other collaborative efforts include faculty partnerships with programs such as Portuguese Studies and Women and Gender Studies.

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the art/design unit

The **overall effectiveness** of the governance structure is capable of serving the mission, goals, and objectives of the University and the College of Visual and Performing Arts. The administrative structure of the unit is comprised of the Dean, who is appointed for a renewable five-year term by the Provost, and the Assistant Dean, who is reappointed annually. The five visual arts Department Chairs serve at the discretion of the Dean with the consensus of the respective department faculty. The governance and administration structures and activities support and facilitate the purposes of the University as well as CVPA. Those in key positions within the college are listed in the organizational chart. ([Section V, Appendix 2](#))

2. Assure fundamental educational, artistic, administrative, and financial continuity and stability

The University administration delegates each college a certain level of autonomy with regard to curriculum, personnel, and budgets. Under the auspices of the Dean, department chairs manage, direct, and improve the educational, creative, and administrative continuity and stability of their own programs.

3. Show evidence of long-range programmatic planning

With regard to **policy-making**, the College of Visual and Performing Arts (CVPA) works within the framework of the University as one of seven colleges and schools. CVPA is comprised of five visual arts departments and one in the performing arts. University, College, and Departmental policies regarding tenure and promotion are published documents understood by the faculty. The administration works closely with the faculty to ensure that program needs and development concerns are taken into consideration. The Dean meets regularly with the Chairs and Directors Council, College committees as needed, and at least once each semester with the full faculty and staff. ([Section III/A; Section IV, MDP III](#))

4. Demonstrate a primary focus on supporting teaching and learning

The University maintains active support for Teaching and Learning through the Office of Faculty Development (OFD) located in renovated spaces in the Claire T. Carney Library. Along with providing on-going support for interactive teaching strategies and pedagogies through on-site training and grant funding, the OFD also runs the New Faculty Institute (NFI) for recent tenure-track hires. New hires are provided with

a course release from teaching to attend weekly sessions sponsored by the NFI dealing with preparations for joining the professorate.

Office of Faculty Development: www.umassd.edu/ofd

New Faculty Institute: www.umassd.edu/nfi

5. Provide mechanisms for communication among all components of the unit

The Dean serves as the lead **art and design executive**, reporting to the Provost and representing the College on the Deans Council, the Chancellor’s Senior Leadership Team, and with other related constituents on campus and in the community promoting the arts. The Chairs report to the Dean and represent their faculty on the CVPA Chairs and Directors Council and are directly involved in all aspects of governance of the respective unit. Though not required to do so, the Dean teaches at least one course each year whenever possible. The department chairs produce public programming—such as exhibitions and lectures— to varying degrees and assume authority and responsibility for managing complex physical plants, making unique contributions toward forming the external image of the institution and have significant responsibility for managing health, safety, and liability issues.

There is a very open policy on communication whereby faculty, staff, and students are encouraged to offer suggestions and voice concerns should they arise. The more formal forums for communication include monthly meetings with the Dean, department chairs and program directors as well as “all college” meetings that include faculty and staff. Published agendas with minutes of these meetings are available upon request. Two examples are included. ([Section V, Appendix 3](#))

6. Provide the art/design executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

The Collective Bargaining Agreement (CBA, Article VIII/C) stipulates the agreed upon criteria for administrative and teaching duties for department chairs. Department Chairs are elected by the respective full-time tenured and tenure-track faculty and appointed by the Provost with the recommendation of the Dean for a four-year term that may be renewed with the consensus of the faculty. Chairs receive a course release each semester along with a stipend currently set by CBA at \$7,300 per year. In CVPA each of the departments has dedicated clerical support along with professional technicians in select areas (CBA, Article VIII, H/5). ([Section V, Appendix 4](#))

In addition, those departments with graduate programs (Art Education, Artisanry , Design, and Fine Arts) have a tenured faculty member who serves as a graduate program director (GPD). Each GPD receives a course release and a \$1,500 stipend to support the additional administrative duties. The four GPDs work with the Coordinator for Graduate Studies and Research. The first-year Studio Art Foundations (FOU) program is managed by the Assistant Dean. As the FOU Director, she assists with recruitment and retention activities, coordinates advising, and teaches the year-long FOU Colloquium experience required of all new visual arts students.

E. Faculty and Staff

As active professionals in their respective fields, the faculty members serve as exemplary role models for students across the College and in the Departments. Faculty and staff support the mission, goals, and objectives of the institution and the college. The institution meets NASAD Standards in respect to faculty and staff as detailed below:

1. Qualifications

The faculty have earned professional degrees from a wide variety of reputable colleges and universities, or in a few select cases comparable professional experience. The University defines the doctorate as the terminal degree for academic appointments in fields such as Art History and Art Education while acknowledging the MFA as the terminal degree in the visual arts (CBA, Article VI, E, 1/3). One of the major strengths of the College is the faculty, staff, and their qualifications and dedication to the program. The College mission, goals, and objectives have been crafted by the departments with input from the entire faculty and therefore represent the ability of the faculty to work with and bring to fruition to these goals and objectives. The long-standing reputation of the College and the location of the University continue to be important recruiting tools. In addition, we are able to draw upon an excellent pool of adjunct faculty from the Boston and Providence areas.

2. Number and Distribution

The 41 full-time positions in the visual arts departments in the College of Visual and Performing Arts are complemented by 7 part-time faculty who contribute their respective expertise in the classroom and studio. The distribution of full-time faculty by department is as follows: Art Education – 3; Art History – 5; Artisanry – 7; Design - 16; Fine Arts - 11. The overall campus-wide faculty to student ratio is slightly less than 1:18.

Department of Art Education			
Name	Rank	Area	Highest Degree
Miraglia, Kathy (Chair)	Assoc. Professor	Art Education	Ed.D
Oliver, Kristi	Assist. Professor	Art Education	MFA/ABD
Smilan, Cathy	Assoc. Professor	Art Education	Ed.D

Department of Art History			
Name	Rank	Area	Highest Degree
Holloway, Memory (Chair)	Professor	Art History	PhD
Dempsey, Anna	Assoc. Professor	Art History	PhD
Karimi, Pamela	Assist. Professor	Art History	PhD
Meredith, Hallie	Full-Time Lecturer	Art History	PhD
Stubblefield, Thomas	Assist. Professor	Art History	PhD

Department of Artisanry			
Name	Rank	Area	Highest Degree
Thompson, Alan (Chair)	Assoc. Professor	Jewelry/Metals	MFA
Carlson, Deborah	Professor	Fibers	MFA
Hamlet, Susan	Professor	Jewelry/Metals	MFA
Hamlin, Charlotte	Full-Time Lecturer	Fibers	MFA
Hutchinson, Rebecca	Professor	Ceramics	MFA
Lawton, James	Professor	Ceramics	MFA

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Department of Design			
Name	Rank	Area	Highest Degree
Ladd, T. Spencer (Chair)	Assoc. Professor	Graphic Design	MFA
Ahrens, Scott	Professor	Digital Media	MFA
Allaux, Jean-François	Assoc. Professor	Illustration	MFA
Bowers, Michelle	Assoc. Professor	Graphic Design	MFA
Crayhon, Victoria	Assoc. Professor	Photography	MFA
Edwards, James	Full-Time Lecturer	Illustration	MFA
Fairbairn, Janet	Full-Time Lecturer	Graphic Design	MFA
Franz, Laura	Professor	Graphic Design	MFA
Lee, Yoon Soo	Professor	Graphic Design	MFA
Maddocks, Bruce	Full-Time Lecturer	Illustration	BFA
Malakoff, Sarah	Assist. Professor	Photography	MFA
Millstein, Mark	Professor	Digital Media	MFA
Msangi, Ziddi	Assoc. Professor	Graphic Design	MFA
Swartz, Michael	Full-Time Lecturer	Digital Media	MFA
Towne, Shawn	Assist. Professor	Digital Media	MFA
Wong, Janine	Professor	Graphic Design	MFA

Department of Fine Arts			
Name	Rank	Area	Highest Degree
Creighton, Richard (Chair)	Professor	Sculpture	MFA
Davenport, Alma*	Professor	Drawing	MFA
Fisher, Anthony	Assoc. Professor	Painting	MFA
Lintala, Eric	Professor	Sculpture	MFA
McFarlane, Bryan	Professor	Painting/Drawing	MFA
Miraglia, Anthony	Professor	Painting	MFA
Peteva, Elena	Assist. Professor	Painting/Drawing	MFA
Savage, Stacy Latt	Professor	Sculpture	MFA
Schireson, Suzanne	Assist. Professor	Painting	MFA
St. Pierre, Marc	Professor	Printmaking	MFA
Wisneski, Kurt	Professor	Printmaking	MFA

*Retired December 2014

Faculty data from the HEADS report are included in [Section V, Appendix 1](#). CVs for full-time and part-time faculty, as well as sample course syllabi are located on-site in the studios and classrooms.

3. Appointment, Evaluation, and Advancement

Faculty undergo an annual evaluation by the Department Faculty Evaluation Committee (FEC) and the Chair, information that is provided to the Dean. Guidelines for tenure and promotion, *Departmental Standards for Contractual Evaluation* ([Section V, Appendix 5](#)), are provided at point of hire and readily understood by the faculty. The policies for faculty appointment, evaluation, and compensation are stipulated by the Collective Bargaining Agreement, promoting consistency among departments within the University. Productivity, morale, and development in CVPA are guardedly optimistic given the difficult financial climate.

Student evaluation instruments follow a campus-wide common course format that may be edited to be more departmentally specific. In addition to these evaluations of teaching performance, syllabi, student work, and placement success are used as measures of teaching effectiveness. The CBA permits each department to

define the evaluation procedures which are to be followed in administering them and tabulating the responses, by a majority vote of the tenured and tenure-track faculty (CBA, Article VII).

Copies of the published policies concerning appointment, compensation, tenure, increases in salary, promotions, and fringe benefits for full-time and part-time faculty are presented in [Section V, Appendix 4](#).

4. Workloads

Tenured and tenure-track studio faculty teach five courses per year in recognition of additional time in class (six contact hours per three-credit course) and outside preparation. Academic faculty who teach lecture courses (three contact hours per three-credit course) teach six courses per year. Full-time lecturers typically teach an additional course each semester in lieu of any research expectations. The calculation of faculty loads is stipulated by the faculty contract (CBA, Article VIII, A).

Advising for graduate students in thesis equals two units for the first student and one unit for each subsequent student for a maximum of four units (CBA, Article VIII, B/3). The contract further states that graduate thesis credit cannot be accrued for a given individual student for more than four semesters for at the master level.

Faculty pay and benefits are in line with other similar Massachusetts institutions with union faculty. According to information listed in the latest HEADS Data Summaries, faculty salaries at the various academic ranks in CVPA range from the 50th to 95th percentiles of the Operational Norms (Common Practices) of similar sized public NASAD institutions in the country. The full and associate professor ranks just exceed the 75th percentile nationally while newer assistant professors are just above the 50th percentile. Full-time instructors exceed the 95th percentile. Part-time salaries are also tied to biennial contract negotiations and are considered among highest in the area. (HEADS Data Reports, [Section V, Appendix 1](#))

5. Student/Faculty Ratio

The overall campus-wide faculty to student ratio is slightly less than 1:18.

6. Graduate Teaching Assistants

Up to 16 Teaching Assistants serve as instructors of record in select Studio Art Foundations and introductory studio courses each semester following a semester-long teacher training experience (ART 590) that includes classroom mentoring by faculty. ([Section V, Appendix 6](#))

7. Faculty Development

Funding for travel to conferences, exhibitions and other research-oriented activities is available from the departments, college and university, though diminished somewhat due to recent economic factors. New faculty are granted a course release to participate in the New Faculty Institute, dedicated to orienting new tenure-track faculty to the protocols and traditions of the professoriate at the University. In addition, the college provides moving expense reimbursement while the Office of the Provost provides a modest start-up fund.

Sabbaticals and other leave opportunities are accessible to faculty and professional staff after achieving tenure (CBA, Article IX). There are three categories: 1) half-pay for one semester every three and one half years; 2) half-pay for one year every seven years; 3) full pay for one semester every seven years. All

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sabbatical and other leave requests are first reviewed by the department Faculty Evaluation Committee, the department Chair, the Dean and approved by the Provost. A subsequent report is due within 60 days of return to class. ([Section V, Appendix 4](#))

In special circumstances, leaves of absence with or without pay may be arranged to enable unexpected faculty research opportunities such as Fulbright Travel Awards. These leaves require the recommendations of the Department Chair and the Dean with the approval of the Provost.

Office of Faculty Development: www.umassd.edu/ofd

New Faculty Institute: www.umassd.edu/nfi

8. Support Staff

A full-time administrative assistant supports the Dean while the department Chairs and faculty are supported by dedicated full-time clerical staff. Additional personnel include the Assistant Dean, the Coordinator for Graduate Students and Research, the Staff Associate, the Gallery Director, four Professional Technicians, and as many as 18 graduate studio assistants.

Graduate students assigned as Studio Assistants in the first year of study serve in a variety of instructional support roles, including providing studio equipment training and maintenance, providing ombudsmen duties for first-year Foundations students, assisting with new exhibition preparations, supporting recruitment and retention activities. Students who monitor studio and lab use work closely with the CVPA Equipment Technician, who also provides mandatory safety training. (CVPA Health & Safety Manual: www1.umassd.edu/cvpa/safety/intro.html)

F. Facilities, Equipment, Health, and Safety

Evaluate the extent to which the art/design unit meets NASAD Standards regarding facilities, equipment, health, and safety in relation to the needs of:

1. Art/design students

FACILITIES:

The **facilities** for CVPA occupy two buildings, the 100,655 gross square foot Center for Visual and Performing Arts, part of the main campus designed by renown architect Paul Rudolph, and the 78,000 gross square foot renovated Star Store in New Bedford. Most of the offices and facilities for the Dean and the Departments of Art Education, Art History, Design and lower level instructional areas for Fine Arts and Studio Art Foundations are located in CVPA along with space for Music. Additional office space and facilities for the Departments of Artisanry and Fine Arts are located in the Star Store New Bedford campus along with set aside studios for advanced undergraduate and graduate students. Two galleries and numerous hallway display spaces in the two facilities house samples of student, faculty, alumni, and professional artworks. Studio spaces in both buildings also address the curricular needs of first-year **Studio Art Foundations** classes such as Object and Figure Drawing as well as 2D and 3D Concepts and Workshops. ([Section V, Appendix 7](#))

Based upon a National Center for Education Statistics (NCES) space analysis provided by Rickes Associates in 2005, the space distribution for the College (including Music) is:

Classrooms: 2,914 square feet

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Studios:	93,807 square feet
Offices:	12,845 square feet
VRC:	1,404 square feet
Galleries/Lounge areas:	7,130 square feet
Support areas:	1,167 square feet
Total Assignable Space:	119,267 Square Feet

Star Store

The Star Store building is a renovated structure of ceramic-faced concrete block. This historic former department store building underwent a complete renovation prior to occupancy in 2001. Artisanry studios for **Ceramics, Furniture Design, Jewelry/Metals and Textile Design/Fiber Arts** along with dedicated space for advanced undergraduate and graduate studios are located near the respective studios organized by discipline and floor. **Ceramics** occupies the fourth floor along with the **Painting and Drawing** facilities for Fine Arts. The Fine Arts areas of **Printmaking and Sculpture** are located on the third floor. **Textile Design and Fiber Arts** is located on the second floor along with the facilities and studios for **Jewelry/Metals**. **Furniture Design** is located in the basement level. On the main public floor are the gallery, College offices, a large lecture hall that can accommodate up to 125 seats for lectures and presentations, and two smaller conference rooms. General-purpose wood shops occupy part of the Sculpture and Furniture Design facilities with appropriate dust collection.

The **University Art Gallery** located at the Star Store provides an additional 1,300 square feet in exhibition space. Graduate students operate a small gallery (Gallery 244) with 272 square feet nearby for special exhibitions.

All rooms are clean and generally well maintained. The Star Store building is a lease-to-buy facility; the owner is responsible for maintenance and repairs to the building.

Center for Visual and Performing Arts

The last of the Rudolph designed buildings to be erected on the main campus and opened in 1979, CVPA is comprised of four staggered floors constructed of cast fluted-concrete walls supported by poured concrete columns and bulkheads. The central atrium of the building houses the Campus Gallery and *Chartwell's Café* on the main floor, with lounge areas at each level. A circular stairwell rises around the public elevator shaft from which the eight staggered terraces radiate.

Designated studios and classrooms service visual arts students majoring in **Art Education, Art History, Fine Arts, and Visual Design**. The **Studio Art Foundations** program has a dedicated 3D studio space on the ground floor and utilizes a number of Fine Arts studios on the third floor lower for courses in drawing. A nearby studio supports 2D design courses not scheduled for the Star Store.

Fine Arts facilities for lower level courses in **Sculpture** are located on the ground floor upper terrace. Studios are equipped for work in metal, plaster, stone and wood. A shop studio is adjacent to the plaster modeling room, both of which open onto an outside terrace for exterior work during the spring and fall months. A fully equipped foundry is across the hallway. Introductory to junior level studios for **Drawing and Painting** are located on the third floor lower terrace. Space is set aside for juniors. Seniors have designated studios in the Star Store.

Visual Design, including the options of **Digital Media, Graphic Design, Illustration, and Photography** are located on the second floor (lower) and third floor (upper) with department and faculty offices nearby. The CVPA Media Lab houses three well-equipped instructional studios with iMac computers for up to 19

students each, with access to scanners and large format printers near the monitored entry. The peripherals and available Adobe Creative Cloud (CC) software are current for undergraduate and graduate instruction. Dedicated studios for photography and illustration occupy a portion of the third terrace upper along with general-purpose classrooms for graphic design. The digital media studio is located on the second terrace lower adjacent to the CVPA Media Lab. Additional multipurpose classrooms are located across the hallway on second terrace lower and above on third terrace lower. Design classes are taught on three levels of CVPA: Lower 2, Lower 3, Upper 3.

Art History classes are taught in CVPA (156) and other general-purpose smart classrooms with ceiling mounted digital projectors and pull down screens on the main campus. Graduate level seminars, however, are taught in either the Lecture Hall or Graduate Seminar Room in the Star Store. The courses in Art History are recognized as vital components for the promotion of the arts and culture to the student population, part of the stated mission to provide a comprehensive general education now known as *University Studies*. Because of the portability of digital imagery, large and medium sized lecture classes can be taught most anywhere on campus where smart technology is available.

Art Education classes are taught in CVPA 263. Three full-time faculty members who also hold teacher licensure maintain both the graduate and undergraduate programs. Additional education courses are offered by the School of Education.

The **Campus Gallery** located in CVPA on the main floor occupies approximately 1,200 square feet with additional storage space in the basement area. The Gallery Director, a full-time staff member, supervises the gallery along with the University Art Gallery and graduate and undergraduate student assistants. The gallery has movable walls that create flexibility with regards to exhibition space as well as adjustable track lighting.

The Campus Gallery is located in a highly visible area and is an important community-creating component for UMass Dartmouth. The gallery promotes publicly accessible artist talks and other free events hosting a variety of student, faculty, and professional exhibitions. Each exhibition includes wall-mounted information and educational leaflets for visitors.

The University is responsible for maintaining the physical plant of CVPA under the supervision of the Facilities Director.

EQUIPMENT:

CVPA and the Star Store are WiFi accessible for greater digital delivery. The use of LCD projectors and other instructional equipment in CVPA is scheduled with the Visual Resource Center in CVPA. At Star Store, instructional equipment is available by reservation via the Main Office on the first floor during office hours.

The two campuses are linked by TV monitors outside the Campus gallery in CVPA and visible between the elevators at the Star Store that broadcast an informational channel about exhibitions, lectures, and performances scheduled at both campuses.

Equipment is maintained either by the respective faculty member responsible for that area or the Professional Technician with assistance from trained graduate studio assistants. (Section V, Appendix 8)

Center for Visual and Performing Arts

The **Foundations** classroom on the ground floor lower contains basic tools for 3D workshops, including a drill press, a band saw, and other minor tools. **Sculpture** occupies the majority of the ground floor upper level, mostly dedicated for Freshman/Sophomore level Sculpture courses. The general workshop includes woodworking equipment (sanders, planer, lathe, band saw, table saw, compound miter saw, drill press) with a dedicated dust collection system. The metal working area is separated by protective screens and a partition wall, housing welding stations with gas/arc welding/cutting equipment with dedicated fume extraction system, drill press, band saw, and other metal working tools/equipment, as well as a sandblaster. The plaster/clay/figure modeling room is adjacent. There is a dedicated foundry area for bronze casting, with a burnout kiln, furnace, and related tools and materials.

Painting & Drawing studios located on the third floor lower level are equipped with easels, painting cabinets, and worktables with access to water for cleaning. Fire resistant cabinets are available for the storage of any flammable materials. Still life set-ups are stationed in various areas while mobile model stands are available to serve figure-drawing courses. Stationary critique walls are located in all studios with additional display panels in the hallway. Individual set-aside spaces are assigned to juniors while seniors and graduate students are accommodated at the Star Store. Students have access to the studios daily when classes are not present until 11:45pm and until 11pm weekends.

The CVPA **Media Labs** are located on the second floor lower level. Three labs are each equipped with 18 student iMacPro workstations with 27" monitors, Adobe Creative Cloud (CC) software, and moveable tables and chairs. An interconnected teaching station equipped with digital projection for demonstrations is located in each studio. The first studio includes a variety of ink jet printers, B/W and color, as well as scanners. Students receive up to 300 B/W copies at no additional charge with a self-service charge station available to pay for color printing. A full-time technician is responsible for equipment maintenance, upgrades, reimaging, and training student assistants who serve as additional support staff. The three interconnected labs are open and supervised daily until 11:45pm, until 11pm on weekends. Nearby, a studio supports Digital Media and is comparably equipped to meet programmatic needs. A collaborative space, entitled *IDEAStudio*, is shared with the College of Engineering to support student projects that explore digital fabrication and digital filming. Available equipment includes a large format 3D printer, 3D scanner, laser cutter and engraver, separate iMacPro workstations, and a green screen wall for filming.

The **Photography** studio is located on the third floor upper level, with full darkroom for both film developing and printing setup and equipment. The photo studio also includes a photo shoot studio with studio lights and backdrop.

Star Store

The **Furniture Design** Studio is located on the lower floor, with two fully equipped woodworking shops, one incorporated into an undergrad classroom. Equipment includes jointer, planer, table saws (one SawStop), compound miter saws, lathes, drill presses, band saws. There also is a sanding/grinding room with various sanders, as well as a finishing/spray booth, all with dedicated ventilation and dust collection system. This area is under review as a potential site for collaborative projects that involve innovative technologies and digital fabrication.

Jewelry/Metals occupies half of the second floor. Graduate, undergraduate, and elective studios are all equipped with multiple soldering stations. Main workroom has machine tools (lathes, mill, drill press, band saw, power hack saw) and forming stations and stakes/hammers, rolling mills and draw bench. There is a separate casting area (vacuum/centrifugal casting setup, programmable burnout kilns), sanding/grinding room, (sandblasters, grinding machines, sanders), polishing/finishing room (buffing

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centers, tumblers), welding/forging room (gas slot forge, gas/arc welding, blacksmithing tools), acid/electroforming area (copper electroforming setup, anodizing set-up, spray booth, spray etcher), enameling room, and lapidary room. All rooms have appropriate and dedicated vent/dust collection system.

Textile Design/Fiber Arts shares the other half of the 2nd floor. The weaving studio has manual looms as well as 2 AVL looms. The dye kitchen is equipped with industrial stove, steamer, washer/dryer, wax working stations for batik, and surface design/printing includes dark room, exposure unit, power washing station, and a computer **Media Lab** designated for computer assisted surface design.

Sculpture is also located on the third floor of the Star Store (home to both undergraduate and graduate sculpture majors) with three main areas: 1) woodshop is fully equipped with a table saw, band saws, lathes, compound miter saw, radial arm saw, sanders, planer and jointer, 2) metal shop with welding stations equipped with both gas and arc welders, plasma cutter, as well as band saw, drill press, horizontal band saw, pipe bender, with separate grinding/sanding area with grinders, sanders and sandblaster, and 3) a plaster/clay area, as well as wax-working room.

The third floor is shared with **Printmaking**, which consists of individual studios for etching, lithography, silkscreen, and letterpress relief. There are several roller presses, a letterpress and type, and several exposure units. There is also a fully equipped darkroom for photo processes and a nearby media lab with computers and printers.

Ceramics and **Painting/Drawing** share the 4th floor. Ceramics contains an expansive kiln room with both (many) gas kilns and electric kilns. The senior studio and hand-building studio also have electric kilns. The clay mixing room has two mixers, ball mills, and pug mills while there is throwing studio, glaze mixing room, and slip casting room. Painting/Drawing occupies the north side of the building with expansive windows. Individual set-aside studios are assigned to seniors and graduate students.

SAFETY AND SECURITY:

The College and University have identified safety and security as ongoing concerns, working with the faculty, staff, and security personnel to ensure the safety of the students and faculty in the various studio areas. Eye wash stations, MSDS booklets and wall-mounted First Aid kits are visibly located in all studios for emergency access. All rooms have general ventilation along with snorkel or side-pull units for specific machines or functions to remove dust particles and fumes at the source. A limited number of overhead hoods are used for heat and fume disbursement.

Visual arts majors have access to the Star Store and CVPA after class. At the Star Store campus, the building hours are regulated. It is open from 8am until 2am daily, with extended 24-hour access before graduate evaluations.

The University and the New Bedford Harbor Development Commission have collaborated together to provide shuttle service between the Star Store in New Bedford and the Dartmouth main campus. Entitled *The LOOP*, these hourly runs operate between 7:35 AM to 7:35 PM most days. The College provides additional bus service on Tuesdays and Thursdays in support of the Studio Art Foundations Program. (Section V, Appendix 9)

There is a security guard on duty at the front door during hours of operation at Star Store. The hours on the main campus for CVPA are generally open from 7am to midnight weekdays, until 11pm weekends.

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Ventilation, dust, hazardous material collection, and fire safety are extensively addressed as part of any course curriculum. Students are instructed in all classes on appropriate use of equipment along with proper safety equipment such as eye protection, masks, and earplugs. Each student is provided with a *Safety Manual* that is specific to that media area. Faculty members discuss and explain the contents of the safety manual with the students. The students are asked to study the manual and sign a form stating that they have read and understand the contents of the manual prior to equipment access. The safety manual is updated yearly. Lectures on safety and proper procedures are also an integral part of Studio Assistant training coordinated by the Professional Technician.

(CVPA Health & Safety Manual: www1.umassd.edu/cvpa/safety/intro.html)

There is a phone located in each studio area with an emergency numbers list at the Star Store. Emergency phones are located in the central hallway in CVPA.

Throughout the applicable Star Store studios and CVPA studios, Satellite Accumulation Areas are designated for proper HazWaste disposal. It is overseen by the CVPA Professional Technician along with Triumvirate Environmental (licensed contractor for HazWaste handling and removal) on a weekly basis. Removal of HazWaste from Main Accumulation Area occurs either annually or when full. Universal Waste is collected at separate accumulation areas, and collected annually.

Use of acid and other toxic chemicals is limited in CVPA to photo fixer and some paint solvents. Star Store studios have provisions for the use of acid and other chemicals. The use is limited to the designated areas with chemical resistant floors, with proper disposal station (Satellite Accumulation Area). Star Store also is equipped with acid trap in the main drain. While the trap does not neutralize the acid completely, it does help with very minor spills during the cleaning and such.

2. General Students

Non-majors enrolled in visual arts courses have access to both the CVPA and Star Store facilities and equipment, as designated through general education requirements, art history courses, and electives.

3. Art/Design Faculty

All full-time faculty have an assigned office on one or both campuses. Part-time faculty members also have access to a workspace on both campuses. All CVPA faculty members are welcome to utilize college facilities alongside students.

4. Curricular offerings and curricular levels

CVPA and Star Store campus facilities and equipment are appropriate for current curricular offerings and levels. In the summer of 2014, graduate-level Design students were relocated to the Star Store campus. While it is anticipated that demands on existing space and equipment will increase, the Star Store campus is well-equipped to handle such growth.

G. Library and Learning Resources

1. Overall requirements

The **Claire T. Carney Library** has been recently redesigned and renovated. The new design locates all print materials, including reference books and periodicals in art and music on the third floor. The collection in visual arts includes almost 20,000 monographs and other books classified by Library of Congress arrangements, including all of N and those parts of TR, TT, and Z covering photography, craft media, and graphic arts, with a current emphasis on modern and contemporary art, visual culture, visual design, and artisanry. The library subscribes to approximately 70 magazines and journals in the visual arts as separate subscriptions; other publications are available as part of packages, including JStor, Project Muse, ProQuest Direct, Ebsco, and Gale products. The library subscribes to several databases devoted to visual arts: Art Index, Art Retrospective, ArtBibliographies Modern, Design and Applied Arts Index, Design Abstracts Retrospective, and Design Profiles, as well as general databases, such as Academic Onefile, that include some coverage of art and design. www.lib.umassd.edu

The Visual Resource Center (VRC), located at CVPA, is a semi-independent unit budgeted through the College. Its main mission is to support faculty and students with classroom instruction, curriculum development, and research by supplying and licensing high quality digital image and multimedia with accurate well researched metadata content.

2. Governance and administration

The **overall effectiveness** of the governance structure is capable of serving the mission, goals, and objectives of the University and the Claire T. Carney Library. The administrative structure of the unit is comprised of the Dean, who is appointed for a renewable five-year term by the Provost, and the Associate Dean. The department heads serve at the discretion of the Dean with the consensus of the respective department librarians.

Beyond the personnel of the library are a number of administrative and governing library committees, teams, and task forces. The faculty Senate University Library Committee reports costs of new programs and plagiarism subscription to the Provost and Vice-Chancellor. Ferreira-Mendes Portuguese-American Archives Advisory Board facilitates communication between Library Services and the Center for Portuguese Studies. The Learning Commons (LC) Implementation and Management Teams determines space and equipment needs for the LC, along with physical space configuration, signage needs, public relations plans, student communication, documentation for policies, procedures, and training, as well as an assessment plan and budget needs. The Library Evaluation Committee forwards recommendations for re-appointment and evaluations. The committee, which typically has six elected members, voted in 2008 to include all full-time librarians in the AFT bargaining unit for April 1, 2008 – March 31, 2009. The Better Workplace Team and Staff Development team find ways to foster a respectful working environment at the library, addressing improvements to security and recognition awards. The Collection Development Committee develops criteria for subscribing to print and online journals.

The Claire T. Carney Library Associates provide support and promote the Library by organizing programs and funding projects and resources. There are 150 members. The Associates increased their membership fee to \$35 per year. They presented a check for \$3,500 to the Library for the purchase of new books on music, literature, and art history.

3. Collections and electronic access. Focus on the extent to which collections and electronic access support.

a. Current and projected curricular offerings and levels

The Visual Resource Center (VRC) acquisitions are based upon faculty instruction and curriculum for the Art History Department and Departments within the CVPA. Acquisitions are determined through open dialog with faculty and students, formal discussions held at CVPA department and college meetings, and written and verbal faculty and student requests. Since CVPA curriculum is based on studio work including fine arts, artisanry, visual design and digital media, the VRC has concentrated its efforts to acquire resources of contemporary art and design (1990 – 2012). Though, the art history canons are represented as well. These resources are made available through LUNA and at our facilities.

b. The needs of students (undergraduate, graduate, general)

The library website and access to the catalog and databases is always available; the library building is open 7:30 am to 1:30 am Monday through Thursday, 7:30 am to 11:00 pm on Friday, 9:00 am to 11:00 pm Saturday, and Sunday noon to 1:30 a.m. during the fall and spring semesters, and is open 24 hours at the end of each semester through final examinations. The hours are shorter during semester breaks and the summer. Library services are available until 11:00 pm Sunday through Thursday and until 5:00 pm on Fridays and Saturdays. The library is a member of the Boston Library Consortium and students have borrowing privileges at its 16 member libraries, in person and through inter-library loan through its *WorldCat*-based virtual catalog. The library also participates in the Massachusetts Virtual Catalog system, which provides access to the other state colleges and universities as well as the public libraries.

The VRC is open five days a week from 8:00 am – 5:00 pm and three nights until 7:00 pm. In support of faculty instruction, publication, research and student learning services, the VRC offers an array of services including, digital production, research and reference support, training and instruction of digital media, self-serve digital creation and conversion stations.

c. Faculty teaching and research

Each department within CVPA appoints a faculty liaison to the library whose role is to work with the art librarian to select books, journals, and other library materials to support the curriculum. Faculty members are invited to recommend purchases, which are honored wherever possible. The art librarian selects titles from various sources, including WorldWide Books monthly catalogs, publishers' catalogs and brochures, and book reviews. Replacements for lost, worn, or damaged books are decided on a case-by-case basis. There is no provision for the preservation of materials in the library's general collection; basic repairs are done in-house as needed.

4. Personnel

Linda Zieper has served as the art librarian since 1989 and is currently the head of the library's Information Services Division, which has responsibility for reference service, library instruction and collection development.

From 2004 - 2014, Allison J. Cywin served as the VRC Director. Her responsibilities included supervision of a professional staff along with graduate assistance, interns and work study students and coordination of all aspects of the VRC operations, including, the budget, the website (VRC & Art History), reference and patron services, digital productions, circulation, and collection development of image and multimedia resources. Given the range of duties and responsibilities, the position title was upgraded to VRC Associate Librarian.

Diane Carns, VRC Assistant Curator is a metadata specialist. Her primary duties are to research and catalog visual and multimedia resources for University's growing digital repository. She provides daily reference and patron services at the VRC facility.

5. Services

The renovation of the Claire T. Carney library included the purchase and installation of new equipment for the public service areas. There are, therefore, no current plans to acquire or maintain equipment. The new facilities include 190 public computers for student use, located in the first-floor learning commons, three training rooms that are open except when in use for instruction, and specialized workstations in the Digital Media Center. Group Study Space is available throughout the library complete with networking ports and electrical power outlets.

Within the confines of a modest budget (\$9,000) the VRC alternates, year to year, its equipment purchases of computers (six staff computers and 8 patron computers) and commercial grade scanners and digital projectors. The software and maintenance of equipment is acquired through the university IT department. VRC also houses two copy/pdf scanners that are heavily used by TAs and part-time faculty and students for classroom instruction and assignments.

Through the support of CVPA, CITS, and outside grant funding the VRC developed the first and largest 24/7 digital image and multimedia repositories on campus. The LUNA repository includes more than 200,000 digital image and multimedia resources from a number of institutions including Cornell, Brown, Pratt Institute representing resources specific to the arts and humanities. The VRC also designed and implemented its own institutional digital repository.

The main collection is the Visual Arts, Design, and Architecture collection comprised of more than 25,000 resources and growing. In addition, the repository includes a CVPA College Collection that archives faculty and student events, instruction, and activities; a CVPA Student Collection highlighting graduate and undergraduate works and CVPA University Gallery Collection. The VRC is in the process of expanding the collection to include CVPA alumni. Although the main collections represent content specific to the arts and humanity disciplines, in the past year resources in support of the College of Nursing and Med Labs curriculum have been added to the collection.

In addition to LUNA, the VRC subscribes to CAMIO, an OCLC subscription image database system from some of the top museum collections in the United States. CAMIO provides access to more than 100,000 2D and 3D artistic and cultural materials from prehistoric to mid twentieth-century. With its UMass sister institutions, VRC licenses images through commercial vendors and continues to do so with a modest budget of \$300.

6. Facilities

The renovated **Claire T. Carney Library** features a large learning commons, general computer labs, and a digital media center, with equipment provided for the creation of digital projects, including art works. **The Visual Resource Center (VRC)** is located in the College of Visual and Performing Arts (CVPA) on main campus in Room 253.

7. Financial Support

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Expenditures for Art/Design

Library Acquisitions	AY 2012 -2013	AY 2013-2014	FY 2014 2015 Projected
Print monographs	\$9,000	\$6,333	\$6,500
E-resources	\$12,104	\$14,653	\$15,250
JSTOR Arts & Sciences**	\$4,000	\$1,430	\$1,500
Print Journals	\$2,349	\$1,637	\$1,700
E-journals	\$3,388	\$3,071	\$3,500
Project Muse	\$1,000	\$626	\$626
Total Library Expenditures	\$27,453	\$27,070	\$29,076
VRC Acquisitions	AY 2012 -2013	AY 2013-2014	FY 2014 2015 Projected
Licensed Individual Images	\$300	\$1,000 (waived annual fee)	\$300
License Image Subscription – LUNA ***	\$5,980	\$7,000	\$7,000
License Image Subscription – CAMIO	\$1,000	\$1,000	\$1000
Netflix Subscription – Films	\$370	\$290	\$300
Books/Film Purchase/Licensed	\$300	\$365	\$400
Total VRC Expenditures	\$7,750	\$8,655	\$9,000
Total Library & VRC Expenditures	\$35,302	\$36,725	\$38,076

* Art Index; Art Index Retrospective (a one-time cost); Art bibliographies Modern; Design & Applied Art; Design Inform; **Estimated 15% of JStor subscription; ***VRC and CITS departments split the cost of LUNA annual subscription fee.

8. Evaluate the extent to which library Standards for Non-Degree Granting Institutions are being met.

Not applicable.

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

Evaluate the extent to which systems and practices in these four areas meet NASAD Standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs

Recruitment efforts of the College of Visual and Performing Arts are aimed at both graduates and undergraduates and include printed materials such as postcards, an annual calendar, and brochure (mailed to regional high schools). Recruiting events including open houses, portfolio reviews on-site and throughout Greater New England, site visits to area high schools and workshops for regional art teachers. The College works closely with the Office of Admissions on CVPA-related recruitment materials and activities. (Section V, Appendix 10)

Admission policies and procedures are available online and are compatible with the goals and objectives of the College of Visual and Performing Arts. Admission and placement within the University and the College are accurately described and fairly applied. The University’s Office of Admissions and the Office of Graduate Admissions are responsible for the admission documents of applicants. The College participates in the review and decision of the portfolio portion of the application. At the undergraduate level, Admissions is responsible for the decision to accept or deny based on university requirements. At the graduate level, faculty within the

respective departments of the College make decisions on completed applications. UMass Dartmouth Admissions page: www.umassd.edu/admissions.

2. Rigor and fairness of retention policies and their application

Retention efforts are supported and integrated. The University uses *MapWorks*, an online student survey to ask questions, obtain feedback, and provide opportunities for administrators and advisors to hear early and regularly from students. *MapWorks* surveys are conducted twice a semester.

Retention is built into the university experience. As part of a university, students engage beyond the classroom in various activities that do not carry course credit but which have transformative effects. These include involvement in student groups and clubs, on-campus programming and student employment. Also, residential life contributes to retention by way of Living/Learning Communities that foster a connection between a student's living situation and their educational interests. Additionally, students declare a major in a specific field of study which provides an important opportunity for comprehensive and integrative learning. UMD has designed the University Studies curriculum to introduce students to a breadth of learning, to think analytically and critically, guide them toward mastery of communication, develop their ability to research and learn independently and provide the foundation to engage in their communities in constructive ways throughout their lives.

3. Effectiveness of record keeping and graduate document maintenance

Recordkeeping for undergraduate and graduate students' progress towards degree is maintained by department faculty advisors and by the Registrar's Office electronically in COIN (Corsair Online Information). Students and faculty have access to student records via COIN. Upon degree completion, the advisor begins the certification process (with notification from the Registrar's Office) and then forwards the certification form for review to the department Chairperson and Assistant Dean before it is sent to the Registrar.

4. The effectiveness of the advising system for art/design students

Advisement for first-year studio art majors takes place at the college level in the Dean's Office by the Director of Studio Art Foundations. For all other advising, the respective Chair coordinates with their department and utilizes the participation of all full-time faculty. Students assume responsibility for arranging to meet with his or her faculty advisor each semester prior to registration. Students are encouraged to meet frequently during the year with faculty during office hours to seek advice or counsel on academic and career matters. Faculty advising fosters a proactive mentoring program that keeps faculty in touch with the capabilities, educational, and career directions of their students, as well as the strengths and weaknesses of the curriculum.

I. Published Materials and Web Site

Evaluate the extent to which the art/design unit's policies and practices regarding published materials and Web sites meet NASAD Standards, especially with regard to:

1. Clarity, accuracy, availability

NASAD standards for clarity, accuracy, and availability are met. Faculty and administrators review online catalog copy, print materials, and web publications to ensure clarity and accuracy of information.

Published materials for the College of Visual and Performing Arts include both printed and online information that use the combined branding of the College and University. In print, a student-designed direct mailer describes the College's departments and programs. An annual calendar features the events scheduled for the academic year. Curriculum guides, that accurately describe each major offered in the College, are available in the Office of Admissions. The University produces admissions brochures, the online catalog and the web site at

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www.umassd.edu/cvpa. The University's web site allows prospective students to apply for admission online. Departments also produce print materials for public dissemination as well, including posters, flyers, invitations, marketing pieces, and recruitment mailings.

A Professional Technician at the College serves as Web Content Manager, working with faculty, staff, and administrators on web-related materials, including updates to the CVPA webpages on the University's website. Faculty and chairs are responsible for ensuring their information is accurate and updated in a timely manner. General information about the College of Visual and Performing Arts is updated by the Dean's Office via the Professional Technician, and university-wide information is managed by various offices. All departments in the college are linked to the main webpage, found at www.umassd.edu/cvpa.

2. Comprehensiveness

The College advertises in regional and national arts trade journals listing programs, degree, and certificate offerings. All materials direct those wanting more information to the web site that details how to apply or who to contact for more information. The university posts announcements of achievements on its website and if they are affiliated with CVPA, the RSS feed shows on CVPA website.

The website and published materials are comprehensive in scope and design, meeting the required NASAD standards. The Office of Admissions also updates recruiting materials regularly, focusing efforts on improved visibility through social media connections, strategic ad placement, and a strengthened online presence.

3. Documentation of connections with registration, certification, and/or licensure

The College of Visual and Performing Arts works closely with the Registrar's Office and faculty to ensure that candidates meet any and all requirements for certification and/or licensure, where applicable. Students with concerns, questions, or those experiencing difficulties are referred to their advisor, the Registrar's Office, and/or the program's chair for assistance.

4. Any published claims regarding achievements

The College of Visual & Performing Arts (CVPA) was ranked 20th on the East Coast and 61st in the United States for its animation program offerings by Animation Career Review. The MFA degree program, featuring Artisanry, Design, and Fine Arts, was ranked 83rd nationally by the U.S. News and World Report. In 2014, MFA student Monica Guerra won an Excellence Award at the 27th Annual Juried Rhode Island Exhibition for her piece, *Crown Jewels of Mexico*. Monica was also cited as an MFA to Watch in the *Boston Globe*. Claims of achievement are accurate and can be verified through documentation.

J. Community Involvement

The College of Visual and Performing Arts facilitates community involvement in the South Coast region. (Section II, Item AE; Section IV, MDP I/J)

K. Articulation with Other Schools

The UMass System of Higher Education maintains a transfer articulation for all State institutions of higher education. (Section IV, MDP I/K)

L. Non-Degree-Granting Programs for the Community

Not Applicable

M. Operational Standards for All Institutions for which NASAD is the Designated Institutional Accreditor

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Not applicable.

N. Operational Standards and Procedures for Proprietary Institutions

Not applicable.

O. Operational Standards for Branch Campuses and External Programs

CVPA is engaged in study abroad experiences in Italy, China, and India. (Section IV, MDP I/O)