

**NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN**

Visitors' Report

**Columbus State University**  
Columbus, Georgia

Joe Sanders, Chair, Department of Art

Visit Dates: March 12 – 15, 2013

Rod Parker, Director, School of Art, Louisiana State University, Team Member  
Denise Mullen, President, Oregon College of Art and Craft, Team Chair

**Degrees for which renewal of Final Approval for Listing is sought:**

Bachelor of Fine Arts – 4 years: Art  
Bachelor of Science – 4 years: Art Education  
Master of Education – 2 years: Art Education

**Degrees for which Plan Approval is sought:**

Master of Arts in Teaching

**Degrees for which renewal of Plan Approval is sought:**

Bachelor of Arts – 4 years: Art History

## **DISCLAIMER**

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

## **ACKNOWLEDGEMENTS**

The visiting team wishes to thank those at Columbus State University for the warm hospitality shown to the team during the recent on-site visit. The faculty, administrators, staff, and students were most generous in making the team feel welcome. The cooperation of the university community in providing information both before and during the visit made the work of the team more effective and efficient.

The visitors wish to particularly thank Joe Sanders, Chair of the Department of Art, who was generous with his time in explaining the history, current context and future plans for the Department of Art, the College of the Arts, and the University, as well as in the planning stage that preceded the team's time on campus.

While on campus the team met with Timothy S. Mescon, President of Columbus State University; Tom Hackett, Provost and Vice President for Academic Affairs; Richard L. Baxter, Dean of the College of the Arts; Mark Flynn, Dean of Libraries; John A. Brown, Registrar; John P. McElveen, Assistant Vice President for Enrollment Management; Stephanie Speer, Associate Registrar; Viola Alexander, Associate Director of Admission; Margarita Velasquez, Assistant Director Of Undergraduate Recruitment; Thomas W. Ganzevoort, Library Instruction Coordinator; Deborah Gober, past Chair, Department of Teacher Education; Joe Sanders, Chair of the Department of Art; Orion Wertz, Associate Chair; Hannah Israel, Director of the Illges Gallery; and Jon Lumpkin, Studio Technician and Gallery Preparator.

The present Columbus State University, part of the University System of Georgia state system and governed by the Board of Regents began in 1958 as Columbus College, a local two-year junior college established to develop a middle class in Columbus. The university has regional accreditation through the Southern Association of Colleges and Schools and is an accredited member of the National Association of the Schools of Art and Design. CSU has over 8200 students and offers 46 undergraduate and 42 graduate degrees.

The arts, professional education, community partnerships, service leadership and global awareness are themes that one hears on campus as well as in university promotional materials. The Department of Art is well positioned to take an enhanced leadership role in this mission through its increasing connections and partnerships in the local, regional, national, and international art communities, as well as through the programming in the Illges Gallery.

### **A. Purposes**

The relationships among purposes, size and scope, and financial resources in the CSU College of the Arts, the larger unit of which the Department of Art is the visual art component, appear to be generally compatible with the mission, goals, and strategic plans for the future at the university level. The CSU upper administration exhibits strong, dynamic, engaged leadership based on a forward

thinking commitment to the larger Columbus community. From the President, to the Provost, to the Dean, to the Department Chair the cohesion of purpose in this regard has created a positive atmosphere in which to develop and nurture new initiatives, such as the Bo Bartlett Center. The Center is seen as attracting established artists to the university and Columbus for master classes, and the departmental visiting artists program as bringing in emerging artists to enhance the curriculum and benefit the larger community. This Columbus community was characterized as seeing the Bo Bartlett Center as raising the overall quality of the College of the Arts (CoA). Such initiatives are intended to coalesce into an incubator of collaboration with the departmental faculty and the CoA as a whole. It is in this context that the arts are seen by the administration as raising the visibility of the university in the community and nationally. Each year the Dean of the College of the Arts gives a Dean's Award to purchase senior art work and donate it to the university to be installed in a variety of locations around the campus such as the Computer lab.

The incorporation of the creative arts components of the university as the centerpiece of the River Park campus on the banks of the Chattahoochee River, shows a commitment to the value of the arts on the part of the administration, and this commitment has been demonstrated in the fiscal and physical investment in facilities for the Department of Art. Two dormitories, one of which is LEED Gold, on the River Campus create an urban neighborhood for the students and supports the local restaurants, delis and coffee houses. The newly constituted College of the Arts as the anchor of the "cool" downtown campus has served as a catalyst for urban renewal in downtown Columbus contributing \$10.5 million to the downtown's economic development. Thus the CoA is important to the community and not just the university.

## **B. Size and Scope**

The Department of Art extends primarily through three buildings, the Corn Center, Carpenter's Hall and Yancey Center at One Arsenal Place, all of which are shared with other departments and functions of the university, with some programming in the Dillingham building. Extending the Corn Center facility is the newly acquired Seaboard building. When renovated, the Seaboard building will house master classes and undergraduate student studios fostering the engagement of students with the artists brought in under the Bo Bartlett Center and the Visiting Artists program. The \$1.3 million project will add to the contiguous complex of existing visual art buildings. The attractive and well-outfitted physical plant for the department increases the presence of CSU in the area.

Programming in the Illges Gallery further enhances the department's profile and presents contemporary visual art at a high level and with a strong curatorial view to the CSU and Columbus communities. The Gallery also offers important internship opportunities for students.

Adding to the already impressive Schwob School of Music Building in the River Center for the Performing Arts, the Departments of Theater and Art, as well as the Bo Bartlett Center in the Corn Center building, form the College of the Arts. The intention is for the Departments of Art and Theater to follow the lead of the Department of Music in national and international recognition and robust enrollment built on a strong reputation. With these goals and the support of the administration, the College of the Arts has considerable potential for synergistic growth and collaboration. The reality of existing partnerships and the potential for broader ranging ones in the metro region provide positive opportunities for the department, in conjunction with the performing arts departments, to become increasingly relevant to their community. The administration is focused on community outreach, including partnerships between the CoA and civic non-profits, such as the two-week Artsbeat event comprised of 16 organizations producing 46 events. NPACE, recently opened in Carpenter's Hall next to Art History and across the street from the River Center and Schwob Department of Music,

was established through the Department of Communications as a non-profit to assist other non-profit organizations in the community. The Communications Department received a Gates grant to offer an online degree; CSU was one of eight institutions to receive such a grant.

The university focus is on servant leadership, and the programs that spring from this philosophy, value visibility and relevancy through service and programmatic contribution. The departments in the CoA embrace this philosophy of community engagement and of a selfless commitment to helping others. For the past four years, CSU has been on the White House award list for service.

Possible expansion of the River Park campus may include the College of Education. A newspaper building a few blocks from the Corn complex was mentioned as a potential location if the move occurs. Such a move would seem to strengthen the relationship between the two colleges and benefit the arts education degrees. At present, there appears to be a need to intensify the communication between the department and the College of Education, which delivers the education component of the degrees on which the two colleges collaborate, to the benefit of the students in those degrees.

An intriguing opportunity exists with the projected arrival of 100,000 to 200,000 white water rafters who will use the newly freed waters of the Chattahoochee River above Columbus as a recreational venue. The river users will take out just below the Corn Center. Initiatives under discussion are a children's theater program, an arts education program, as well as concerts and performances and exhibition designed to keep the rafters in the area after being on the river.

The communicative and responsive CSU organizational model seems to extend to departments and faculty. The staff and faculty appear genuinely invested in the success of the students at CSU. Students commented that the department is like a family that supports them. This is in part due to the relatively small number of majors and the smaller percentage of this group that is actively committed to their programs. The student and faculty groups pointed out in separate meetings that the wide range of student competency in the department presents a lack of rigor in the studios. The average enrollment is eight, and most studio areas have different levels of study "stacked" and taught at the same time.

The studios seem underutilized, confirming the need for a greater critical mass of engaged students to create and sustain an energetic learning environment. That said, the students who met with the visitors were fully engaged in their education and had made the most of the opportunities that CSU offers from study abroad to travel possibilities and internships. Primarily from the region – 50 miles on either side of I-85 between Atlanta and Columbus – they attribute their career opportunities arising directly from the curriculum and supportive activities. They expressed their appreciation for the faculty, the opportunities the university, the department and faculty have afforded them in terms of access to high quality exhibitions and the artists who produce them, as well as the ability to travel and to exhibit their work, such as in Artsbeat. Students seem aware that the current size allows the close-knit community that they described as a family. At the same time, they expressed the need for a more vibrant learning experience for the department in the future.

CSU is in the process of developing an expanded reach in regional, national and international recruitment to attract the student profile that the administration, faculty and current students want to bring to CSU. In order to raise the standards and reputation of the university it is important that the Offices of Recruitment and Enrollment Management work closely with the Department of Art, and the other departments in the College of the Arts, to develop, implement and sustain the initiatives around this goal. In addition to recruitment is the need to retain and graduate students, not only for the financial viability of the institution but to create a vibrant student body rather than a transient, less focused one. The "complete college" initiative mentioned by the Provost, includes attracting prepared

students from the technical and community colleges.

The faculty appears to be well qualified, energetic and relatively closely spaced in terms of age and experience. This will present possible futures issues in planning for a generational change similar to the one that just occurred. A faculty that is constituted so that hiring and retirements happen relatively frequently has a constant source of freshness and new ideas to reinvigorate their collective thinking and curriculum delivery. The institution's aspirations for increased reach and stature coupled with the faculty members' goals for the programs and professional work suggest that a strategic consideration of the balance among full-time faculty teaching loads, the use of artists-in residence and adjuncts as instructors, and adjunct salaries would be beneficial to all stakeholders. The College of the Arts in its current downtown location represents a unique, entrepreneurial incubator for ideas about creative production, productivity and the bottom line. Accompanying this strategic rethinking would be a correspondingly rigorous promotion, reappointment and tenure process with the incorporation of external evaluators.

## **C. Finances**

The institution has positioned itself well through strategic planning that focuses on being a creative partner in the Columbus economy and a catalyst in the urban renewal of downtown. To date the CoA has generated 10.5 million in economic development dollars for the downtown area according to the Dean of the CoA.

The Dean's intention is to develop a fiscal and academic strategic plan for the College of the Arts that lays out a path for stability into the next decade. Essential to the plan is the potential for enrollment growth through new programs that create new sources of revenue. The Provost indicated that a new Strategic Plan will be completed during this spring semester.

It appears that the expansion and reorganization of the physical campus and the expansion of programs and their organization is being undertaken carefully and systemically to support the mission and in accordance with a coordinated strategic vision.

With decreasing state funding, the university has successfully begun to fundraise through the avenues of a capital campaign, foundation grants and individual donors. A successful university capital campaign that concluded in 2005 raised over \$100 million. The Department of Art has been the beneficiary in recent years of effective university fundraising specifically targeted to the department for its needs, particularly in the endowment area and in the funds for faculty development. The Friends of Art, managed by the Advancement Office, seems to be an active and effective support group for the department. Growing from virtually nothing to the present successes, the department's development progress has been good and there is every expectation that the potential for increasing development opportunities will be fulfilled.

A grants writer for CoA has been in place for two years and has been successful in obtaining large grants for the college, such as the Gates grant.

Long-term sustainability will be largely dependent on the university's continued success in these arenas of development activity and external programming and partnerships, as well as the ability to recruit on a more national and international basis. Critical to the future health of the institution will be increased grant and fundraising revenue streams, as well as building the endowment for long-term financial stability.

The budgeting process is inclusive and transparent and begins in the fall of each academic year with the departmental budget committee (formed at the faculty retreat) setting allocations for Annual Donations raised via Friends of Art that are not restricted and soliciting equipment requests from faculty that is put forward to the Chair as a spending plan for State Operations and Summer Tuition revenue that the Chair then allocates for equipment and facilities improvements. The visiting team confirmed the accuracy of the statement in the Self-study:

“The Associate Chair works with the Department of Art Administrative Assistant to maintain a clear and accessible spreadsheet that records departmental spending. This spreadsheet can be viewed by all faculty at the university. The Chair holds final approval on all spending. The Associate Chair, budget committee and Chair are expected to make all decisions and reviews with the Department’s Missions, Objectives and Goals in mind.”

It appears that there is minimum enrollment in the program with considerable room to grow the overall enrollment. Increased enrollment would bring financial stability to the department and the college.

There appear to be sufficient advanced courses appropriate to the degrees and at the levels offered. A review of the transcripts indicated that students generally meet the requirements of the degrees. In addition, the faculty numbers appear adequate to deliver the current curriculum and to cover the size and scope of art/design programs offered. However, having only one full-time faculty in some areas may not give students the range of approach and experience they would receive through multiple faculty voices. The Visiting Artist program that brings artists into the department to teach classes outside the expertise of the full-time faculty seems to solve this potential issue. Being relatively isolated geographically, reliance on adjunct faculty is less of a possibility. This circumstance is seems positive in that a funded Visiting Artist program does not lead to the issues of sustaining a program with resident part-time faculty. As the enrollment increases, the number of faculty, either contracted or temporary, may correspondingly need to increase in the enrollment growth areas.

## **D. Governance and Administration**

(CSU Self-study, Section 1 pp. 6-7; MDP I, Strategic plans, Heads Data Survey, Organizational Charts, Position Descriptions; *Faculty Handbook* <http://faculty.columbusstate.edu/handbooks/>; *Faculty resources* <http://faculty.columbusstate.edu/index.php>; On-site interviews.)

### *Overall Effectiveness*

With respect to the governance system and administrative structures, CSU appears to comply with NASAD standards in areas such as stability, planning, and structure, including the composition and duties of The University System of Georgia Board of Regents, in order to support the teaching and learning efforts of faculty, students, staff and administration.

In the Department of Art, administration appears to function well, with faculty and other administrators within the College of the Arts and at multiple levels within the institution acknowledging the consensus-driven representation and advocacy, as well as the effectiveness of the chair. The NASAD HEADS data response indicates that faculty performs an annual evaluation of the chair in the course of their term of appointment.

It appears that the chair is available to all faculty, communicates regularly via email and through both formal and informal meetings, and accomplishes the many duties of the office with considerable effectiveness. While there is some physical distance between The Corn Center for the Visual Arts and the Yancey Center, the co-location of faculty offices with the Department office enables faculty to regularly visit and check in with the Administrative Assistant, Associate Chair, and Department Chair.

At the beginning of each academic year committees are formed at the faculty retreat and an effective structure for faculty governance appears to be in place.

Long range planning at the university and college level appears to be in place and a draft of a strategic plan for the College of the Arts for 2012-2017 is included in MDP I. However, no program specific plan for the Department of Art is included.

#### *Policy-Making*

Policymaking appears to be transparent and cooperative. All CSU Policies are posted on the university website in the faculty section. Policy-making at the departmental level appears to be familiar to full-time faculty and staff, and all appear to participate as appropriate. It appears that this structure functions well and meets most needs.

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

The responsibilities of the Department Chair reflect the usual range of duties. Faculty expressed admiration for his ability to carry out routine work as well as to teach, exercise leadership, and represent the department effectively both internally and to external constituencies. It appears that an Administrative Assistant assigned to the department together with an Associate Director is adequate to the demands of maintaining multiple galleries, studios, and studio equipment.

#### *Communication*

Communication within the department appears to be open and effective. The chair and the dean also appear to communicate effectively. Mechanisms for regular, formal and informal communications within the department appear to be in place and operating. The provision of large studios for studio faculty, faculty offices in the Yancey Center co-located with the department office, and the integrated atmosphere afforded by the location of the River Park campus means that information can be shared easily. The faculty is small but tight-knit with a high level of collegiality.

It appears that NASAD standards are met in these areas.

## **E. Faculty and Staff**

(CSU Self-study, pp.7-10; MDP I, Financial reports, Chart of Faculty, Faculty Bios, *Faculty Handbook*; On-site interviews; <http://faculty.columbusstate.edu/handbooks>)

The department presently has five tenured Associate Professors and five untenured Assistant Professors in the Art History and Studio Art disciplines. The department chair is a tenured Professor and teaches the Arts Convocation and courses in Printmaking. All of these faculty members hold the appropriate terminal degree in their discipline(s) and were appointed as a result of comprehensive national searches.

The department has one Visiting Scholar in a non-tenure-track, non-teaching position. Two faculty hold part-time non-tenure-track positions; and there is one part-time instructor.

State funds allocated by the Dean are used to support part-time faculty, with nine courses this year taught by part-time faculty.

The Mildred Miller Fort Foundation has granted support for the creation and operation of the Department of Art's Visiting Artist and Scholar Residency Program.

Studio faculty has a 3/3 teaching load. Art History faculty has a 4/4 teaching load. Course releases are granted for service work that is comparable to the time commitment for teaching a class.

Full-time tenure-track faculty members are reviewed annually during their probationary period and are subject to a pre-tenure review no later than the spring term of the third year of employment. Tenured professors submit annual activity reports for review by the Department Chair as part of a university-wide activity reporting system and are subject to a post-tenure review in the spring of every fifth year. Part-time faculty members are reviewed by a committee of full-time faculty members and an annual written evaluation is conducted by the Department Chair to determine the quality of instruction and to make re-hiring decisions.

The Department of Art has a modest budget to help with faculty travel, research and creative activity, which is supplemented by substantial privately raised funding from the Friends of Art, as well as additional funding from the Provost. There is additional support for faculty research and creative activity through University Faculty Development funds awarded to specific projects through an application process.

Currently the Department of Art is supported by five staff members: Administrative Assistant, Studio Technician and Gallery Preparator, Part-Time Technical Assistant, Part-time Assistant to the Gallery Director, and a Graduate Assistant who works Part-time Department Recruiter. Staff may receive development funds annually for the enhancement of professional skills.

It appears that NASAD standards are met in these areas.

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

(CSU Self-study, pp. 10-11; On-site interviews)

The creative arts components of the university have been brought together in recent years as the centerpiece of the River Park downtown part of the CSU campus in a demonstration of commitment to the arts on the part of the administration which is intended to increase the visibility of the university in the community and nationally. Indeed, the River Park campus has served as a significant catalyst for urban renewal in downtown Columbus.

The construction of the Corn Center for the Visual arts, which houses the studio art facilities, and the renovation of Carpenter's Hall and Yancey Center at One Arsenal Place, which houses faculty and administrative offices, was completed in 2007. A brand new (winter 2012) computer lab has been opened in the nearby Dillingham Center. Plans are in place for the newly acquired Seaboard building to complete the footprint of the Department of Art in order to increase the potential for broader ranging collaborations with the performing arts and music departments and provide further opportunities for the department.

All these facilities appear to be well maintained and are regularly inspected by the Fire Marshall and by the university's Office of Risk Management. Passageways, exits, fire extinguishers, and sprinkler systems are in place and maintained.

The health and safety of faculty, staff and students appear to be generally well addressed by the institution. Efforts are made to capture students in the safety culture at the start of each semester, including proper handling of chemicals, operation of machinery, and procedures for clean up and waste disposal. Air quality equipment is installed where needed, and there is a culture of cleanliness and personal responsibility evidenced through signage, first aid kits, MSDS data, fire extinguishers, eye wash stations, and the general appearance of each studio. Spray booths are amply provided in each studio.

The wet gang darkroom in Corn Center has general dispersal ventilation with a dedicated external air source for efficient evacuation of air but neither hood vents nor vented sinks for localized ventilation, and definitive information on the CFM of the dispersal system in place was not available.

In other studios in the Corn Center— printmaking, sculpture, ceramics— large slot hoods are used for general dispersal ventilation, as well as localized ventilation of a specific area, and run continuously. The system seems adequate though unusual, but is loud and makes verbal instruction and lecture difficult. In printmaking, the vents are motion activated and have been put on a timer to allow for instruction; perhaps this model could or should also be used in ceramics, sculpture and the wood shop.

Based on the visitors' observation of the wood shop, students do not appear to regularly use protective safety equipment such as goggles, though there is signage instructing them to do so.

Not all equipment in the sculpture shop had emergency shut off switches.

It appears that though NASAD threshold standards appear to be met in these areas, there is room for improvement.

## **G. Library & Learning Resources**

The CSU Libraries consist of the main Simon Schwob Memorial Library on the main campus and the Music Library on the River Park campus. The Schwob Library is a stand-alone 70s (1975) building that contains a “gallery” curated by the Department of Art liaison. The library is open from 7am to 2am.

The libraries are administered by a Dean of Libraries, assisted by two division directors, the Head of User Services and the Head of Technical Services. The library staff consists of eight library faculty (two positions are currently vacant), and 12 full-time staff, making a total of 20 FTE (excluding library student assistants). The Dean of the Library characterized the collection philosophy as one of “just in time” versus “just in case”. The ground floor was opened up by removing the stacks, adding tables, putting everything on wheels and adding whiteboards. Gate count exploded to 25% of student body or 2900 per day. CSU was the first academic library to test Google Chrome books; access almost all resources through mobile computing. The archives include RC Cola and Tom's Peanuts documents and memorabilia.

The 60 public access computers across three areas in the libraries seem to be well used by students particularly the 26 in the Schwob Library's Commons area.

The Music Library makes up more than 27% of the overall library usage. Plans are underway and 1.5 million has been allocated to move the remaining arts component of the library to the River Park campus, and for the new Arts Library to be multi-media.

The library houses a collection of over 9700 art related volumes; 1300 videos; 20 serials; and ArtStor and Grove Online, a part of the state-based consortium GALIEO system, adds to the library holdings by providing access to every holding in the state university system. GIL Express allows access to search the full USG and receive the volume in three to five days. The serial and database costs were up 8% a year, an increase of 3 to 4%. The wide-ranging access to research materials seems adequate, however students, primarily those in art history noted that the system did not function to meet their needs for in-depth research. They complained that the state system was slow and many research volumes, though listed in the system, were not allowed to travel. The art history faculty has created a mini-library in the art history area. Though well intentioned, these efforts to meet the needs of their

students cannot begin to supplement or replace a fully stocked research library to support an art history degree. The Self-Study (page 18) referred to the need for identification of “new monies” to replace the capital campaign funding for library acquisitions and the visitors concur and are certain that such funds are being sought.

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

(CSU Self-study, p. 18-19; Admissions: <http://www.columbusstate.edu/admissions.php>; CSU 2012-2013 Academic Catalog <http://academics.columbusstate.edu/catalogs/current/>; Department of Art website: <http://art.columbusstate.edu>)

The Department of Art pursues an open admissions policy for students who meet the university admissions requirements to select majors. Admissions requirements are posted clearly on the admissions website.

All recruiting materials, both printed and electronic, appear to accurately represent the university, college, department, the academic and co-curricular programs, admissions policies and procedures, advising, tuition and fees, as well as the outcomes measures of reviews and expectations.

In addition to student records accessed through the Banner system, the Department of Art appears to have kept and maintained sufficient data on enrollment, attrition, reviews and patterns in majors and emphases. All staff and faculty are bound by the ethics and confidentiality policies issued by the State Board of Regents regarding student documents.

Upon initial admission to the university, students are assigned an advisor from the Departmental Foundations program. The Foundations Coordinator tracks student data and takes an active role in the first year student experience, which is pivotal to retention. Upon successfully passing the Foundations Review, the student is assigned an advisor in his/her emphasis area and is required to meet with that advisor once per semester to be cleared to register for coursework. Advising appears to be well coordinated and effective within the department.

Columbus State University appears to meet NASAD Standards and Guidelines in this area.

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

(CSU Self-study, page 20; 2010-2011 CSU (archived) Catalog - <http://academics.columbusstate.edu/catalogs/>)

The Department of Art maintains an extensive website offering an overview of the department and its activities and is well-linked to university information such as the online course catalog. The Department Chair is responsible for overseeing the website, but overall review of online academic information involves the entire faculty.

Through CougarNet, a web portal, students are able to utilize web-based course tools, access their campus email, review academic calendars, utilize library databases through Galileo, and participate in group calendars. By logging in to the ISIS system they can review their academic advising records (a transcript in progress), check their degree progression, and register for classes.

All materials, both printed and electronic, appear to accurately represent the university, college, department, programs, admissions policies and procedures, advising, tuition and fees, reviews and expectations.

It appears in this area that NASAD standards are met.

## **J. Branch Campuses...etc. (Not Applicable)**

## **K. Community Involvement & Articulation with Other Institutions**

### *Illges Gallery*

The department's Illges Gallery occupies an attractive and accessible space for the public adjacent to the main entrance of the Corn Center and near the entrance to the theater. The space is supported by a commodious general storage, collection storage and exhibition prep areas. The Gallery features an ambitious annual schedule of shows, two per semester, that support the curriculum by providing students and the public access to topical and rich examples of contemporary art. At the time of the visit, an exhibition of Cannonball Press was installed. The show was accompanied by Print Dialogue Day, which involved the local community. The schedule features faculty and student thesis exhibitions. In addition there are two small, though visible off-site exhibition spaces for students. The street-front location of one enhances the department's role as part of the River Park Community.

### *Bo Bartlett Center*

The newly established center is seen as a way to enhance the reputation of CSU in the visual arts by bringing established artists to the community to complement the emerging artists that the department is bringing into the university. The Center, located in the Corn Center, is headed by a Director who reports to the Dean of CoA. The inaugural Director came from Crystal Bridges and brings valuable experience in running similar successful organizations. The Center is envisioned to be an incubator in which the Visiting Artists offer Master Classes attracting participants from beyond the region, collaborate with faculty, and work with students. The recently purchased Seaboard Building, to be renovated to include advanced student studio spaces as well as studio space for the Bo Bartlett Artists, is envisioned to assure access for students to these artists. Funds have been allocated for the renovation and one third of the building will be devoted to master classes.

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

## **M. Independent...etc. (not applicable)**

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

### **Credit and Time Requirements**

The information provided in items 1. through 6. below needs to document how the institution's policies and practices are in compliance with the NASAD *Handbook* 2012-13, III.A. "Credit and Time Requirements." The institution is asked to submit this documentation with its Optional Response.

1. The institution's definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses.
2. The institution's policies concerning granting course credit to transfer students at undergraduate and graduate levels.
3. Institutional publication of (a) credit definitions and methods and (b) transfer of credit policies.
4. The procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings.

5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.
6. If the art/design unit uses new or experimental or atypical formats or methods for delivering instruction and awarding credit, information demonstrating that they are logical, fair, and consistent in applying fundamental principles that base credit awarded on verifiable relationships among instructional and study time, achievement, and lengths of courses and programs.
7. Documentation that credit-hour and transfer policies are published.
8. For institutions for which NASAD is the designated institutional accreditor, information demonstrating that the art/design unit makes readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

Students enter CSU with a wide range of skills and intentions. The faculty feels that these students generally have good potential, and they see the beginning Foundation year as an opportunity to bring the students as a cohort onto the same level. The upper level courses are seen as a means of connecting advanced students with the field and providing realistic professional routes for them. The students spoke of the range of seriousness among the majors. It seemed that those students who wanted to pursue an art education beyond the baccalaureate level and enter the profession could find a robust experience with the faculty and opportunities afforded by the viewing the Illges Gallery exhibitions, working in the gallery, participating in the travel programs and the off-site arts events around Columbus. However, it seemed equally clear that the majority of the students were not so self-motivated. Developing a more effective recruitment plan will be key to attracting a critical mass of engaged students to challenge each other to excel. The Strategic Plan, both academic and fiscal, now under development by the Dean of the CoA, will acknowledge the potential for growth, and new programs are seen as bringing new sources of revenue. The spacious facilities, the curricular amenities of the Gallery, the Bo Bartlett Center, the travel programs, and the relatively low tuition are all positive factors in the outcome of this plan.

The regular and systematic evaluation of programs occurs in a variety of ways, such as the ARTS 2000 *Foundation Review*, ARTS 3000 *Pre-exhibit Review*, and ARTS 4305 *Senior Art Exhibition* in which students are evaluated by a panel of faculty. These three point beyond the regular assessment through written assignments, critiques and grading in all courses, appear to serve effectively in keeping students on track in meeting the programmatic requirements in studio and in assisting them in meeting their personal goals.

A suggestion would be to broaden the evaluation process to formally include the Visiting Artists from the Illges Gallery and the Bo Bartlett Center as an external assessment component beginning with studio critiques of student work. The former to assure integration of the Gallery programming into the curriculum and the latter to enhance the collaboration between the Department and the Center.

Transcripts will be discussed in more detail in each degree program section. In general the collective transcripts seemed to be in order with regard to overall numbers, transfer credits, percentages, and distribution.

### **Baccalaureate Programs**

#### **Bachelor of Fine Arts – 4 years: Art**

- (1) Status: The Bachelor of Fine Arts is submitted for renewal of Final Approval for Listing. The degree appears to meet the standards for listing.

- (2) Curriculum: The Bachelor of Fine Arts is structured to prepare students to sustain a studio practice as stated in the CSU Self-Study. Students are required to take between 42 and 66 credits in Studio or related areas for 34.1% to 53.7%; 12 to 36 credits in art and design history, 9.8% to 29.3% and 45 credits in general studies, 36.6% of a 123 credit degree. The sliding amounts of studio/related areas and art/design history allow students flexibility to structure their program of study (with 63.5% across the visual art content areas) while remaining within the standard guidelines that normally constitute the ratios of subject content in a BFA program.
- (3) Title/Content Consistency: Title and content appear to be consistent for this degree plan as outlined in the institutional Self-study.
- (4) Development of Competencies: The degree program builds from a group of required courses in the first year, the BFA Foundations Curriculum, that is intended to develop technical skills and leads through a sequence of progressively advanced courses that are organized to develop personal vision through critical thinking and experimentation. The courses Arts 2000 *Foundation Review* and 3000 *Pre-exhibit Review* serve as evaluation points in the curricular sequence that culminates in a final exhibition. The intention is to develop particular competency in at least one studio area though there are no stated concentrations.
- (5) Student Work: The student work shown generally met the expectations of the degree awarded. While the range in interests and quality appeared wide as is to be expected with an open enrollment program and the need for the intensive, structured first year foundation to bring all students to the level necessary to pursue a major area was clear, the range seemed to narrow as students progressed through the program indicating an effective curricular structure. Still the overall work did not yet appear to reach the aspirational level desired in the mission and vision statements.

An observed strength was the ability of the motivated students to avail themselves of the curricular and co-curricular opportunities such as the Artsbeat event in Columbus to develop their work and position themselves for graduate school and/or the profession.

- (6) Overall Effectiveness: There is evidence that this curriculum follows a logical progression of course content from the foundation courses through senior level capstone courses and exhibition.

The College's Curricular Charts for the Bachelor of Fine Arts are in NASAD format and the institution appears to meet guidelines for this degree. Overall, it appears that the curricular structure, content and time requirements are as expected for those achieving a BFA, and it also appears that essential competencies and experiences are provided through the curriculum.

*Study of Transcripts and Comparison to Catalog Descriptions* The catalog descriptions, the work shown during the visit, and the transcript listings all appear consistent.

*Exhibitions:* Students have multiple opportunities to exhibit their work in the two off-site spaces, the spacious exhibition area in the studio area, and they are encouraged to exhibit in the

### **Bachelor of Science – 4 years: Art Education**

- (1) Status: Submitted for renewal of Final Approval for Listing.

- (2) Curriculum: Studio and art/design history courses comprise 39.7% of the 131 credits hour degree curriculum, while general studies constitute another 34.3% of those. Professional art education coursework in Educational Theory, Methods, and Practice Teaching accounts for 34 credits or 26% of the total.

The program coordinates with the coursework requirements for the Teacher Education Program in the College of Education and Health Professions which handles initial practicum as well as student teaching and ensures that students have placements in diverse school environments as well as the appropriate grade(s) to provide field experience in public schools as required for teaching certification. Students in the state of Georgia take the Georgia Assessments for the Certification of Educators (GACE) in order to qualify to teach in the state.

The content of the degree appears to meet, and in fact slightly exceeds, NASAD guidelines for a liberal arts degree with a major in Art Education (more than 20% professional education work, as against 15-20% stipulated).

- (3) Title/Content Consistency: Title and content appear to be consistent for this degree plan as outlined in the institutional Self-Study.
- (4) Development of Competencies: Based on the review of work, students who complete the program appear to develop competencies in basic studio skills, an understanding of related fields, and technical processes. The development of student competencies is assessed through individual critique, group critique, grades assigned individual assignments, and by course grades and periodic reviews. Students admitted to the program must then pass the Foundations Review (ARTS 2000) to progress in the program. The strength of studio work reviewed reflects the proportion of the curriculum devoted to studio foundations and specialized courses that have clear distribution requirements. The Self-Study makes clear how certain professional measures (personal qualities, C.1; teaching competencies, C.3; or professional procedures, C.4) are assessed.
- (5) Student Work: As with other students completing undergraduate degrees in the Department of Art, Art Education majors complete Senior Art Exhibit (ARTS 4305). While distinguished by degree in this step of review, the studio work of students in this degree was presented alongside that of BFA students during the site visit and exhibited evidence of a progression of development in media skills, artistic growth and critical analysis. The student work provided evidence that NASAD competencies appear to be met.
- (6) Overall Effectiveness: There is evidence that this curriculum follows a logical progression of course content from the foundation courses through senior level capstone courses.

All BSED students must be admitted into the teacher education program and must maintain a 2.5 overall GPA to remain in good standing and must complete required courses in art education pedagogy, methods and service learning in the form of classroom observations and student teaching.

#### *Study of Transcripts and Comparison to Catalog Descriptions*

The catalog descriptions, the work shown during the visit, and the transcript listings all appear consistent.

### **Bachelor of Arts – 4 years: Art History**

- (1) Status: The Bachelor of Arts in Art History is submitted for renewal of Plan Approval.

- (2) Curriculum: The Bachelor of Arts in Art History is structured to provide students the opportunity to study art from around the world and to develop an understanding of the cultural, social, political and historical contexts in which the work was made. Students are required to take 33 credits (27%) in art history, 12 credits in studio or art history for 10% of the 123 credit degree program. Program electives make up 21 credits (17.5%), general studies for 45 credits or 37.5%, 12 credits of general electives for 10%.
- (3) Title/Content Consistency: Title and content appear to be consistent for this degree plan.
- (4) Development of Competencies: The degree program builds from a group of introductory courses in the first year, the BFA Foundations Curriculum, that is intended to develop technical skills and leads through a sequence of progressively advanced courses that are organized to develop personal vision through critical thinking and experimentation. The courses Arts 2000 *Foundation Review* and 3000 *Pre-exhibit Review* serve as evaluation points in the curricular sequence that culminates in a final exhibition. The intention is to develop particular competency in at least one studio area though there are no stated concentrations.
- (5) Student Work: The student work provided generally met the expectations of the degree awarded. The students were engaged in their research and the papers provided indicated a seriousness of purpose and an appropriate level of the understanding of art historical research.

An observed strength was the students' collective desire to have better access to research materials to drive and improve their work. Several appeared to be positioning themselves for graduate school. A potential weakness for the program is library support as a source for research materials for the curriculum. A closer working relationship between the Art History faculty and the Dean of the Library is suggested to analyze the extent of this problem and to find solutions to providing ready access to the materials needed to support the research components of the curriculum.

- (6) Overall Effectiveness: There is evidence that this curriculum follows a logical progression of course content from the foundation courses through senior level capstone courses. Overall, it appears that the curricular structure, content and time requirements are as expected for those achieving a BA in Art History, and it also appears that essential competencies and experiences are provided through the curriculum with the possible exception of the research component.

*Study of Transcripts and Comparison to Catalog Descriptions*

The catalog descriptions, the work shown during the visit, and the transcript listings all appear consistent. If the required three students have graduated, the institution is encouraged to submit three properly coded transcripts with its Optional Response.

## **Graduate Programs**

### **Master of Education – 2 years: Art Education**

- (1) Status: The Master of Education in Art is submitted for renewal of Final Approval for Listing.
- (2) Curriculum: The curriculum provides graduate-level education for students seeking further training in the field of art education. The M.Ed. program is collaboratively planned and delivered by the College of Education and the Department of Art. It is designed for those who currently

hold a baccalaureate degree and teacher certification. Studies in Art/Design education account for 47.2% of all credits in the 36 hour program, and 52.8% are in required art education coursework.

Students are required to submit undergraduate transcripts and a portfolio for review and complete an interview with the department chair or program director. Graduate students wishing to enroll in 6000-level art studio courses must have successfully completed undergraduate course work in that area.

- (3) Title/Content Consistency: Title and content appear to be consistent for this degree.
- (4) Student Work: A selection of recent student work was displayed throughout the Corn Center for the Visual Arts during the visit and all student work presented evidence of a progression of development in media skills, artistic growth and critical analysis.
- (5) Development of Competencies: The development of student competencies in studio art is assessed through individual critique, group critique, grades assigned individual assignments, and by course grades and periodic reviews.

The Department of Art currently utilizes a graduate committee to review terminal degree graduate candidates' thesis and work upon completion of their degree. A more formal structure is currently under development both for acceptance into the degree plan and evaluation before graduation.

As of 2012 students are required to complete a written thesis, a comprehensive curriculum of their own design and a thesis exhibition. The written thesis serves as a theoretical basis and intent for their curriculum and the thesis exhibition provides the student an opportunity to maintain their studio skills and demonstrate how their studio work informs their practice in the art classroom.

- (6) Overall Effectiveness: There is evidence that this curriculum follows a logical progression of course content.

#### *Study of Transcripts and Comparison to Catalog Descriptions*

Transcripts for the Master of Education in Art were examined on site and were found to be consistent with published requirements for the degree. All transcripts presented (5) appear to satisfactorily represent the requisite hours and program requirements.

### **Master of Art in Teaching – 2 to 3 years**

- (1) Status: The Master of Art in Teaching is submitted for Plan Approval.
- (2) Curriculum: The curriculum as outlined aims to prepare highly qualified teachers of art for instruction in P-12 schools for students seeking both initial teacher certification and a Master's degree, with emphasis on studio art and design coursework (44% of all credits in the 57-61 hour program) and 36% in required art education coursework, culminating in a master's project which is foreseen as completion of a final project indicating achievement within a specialized area of inquiry. This would take the form of an exhibit, a thesis, a portfolio, or another demonstration of competence related to the graduate program.

The curriculum is designed for students holding a BFA or a baccalaureate degree in a subject area other than art and who are committed to fulfilling the education and prerequisite art coursework requirements in order to progress to the graduate-level courses. Students are required to submit undergraduate transcripts and a portfolio for review and complete an interview with the department chair or program director. The MAT will serve as a middle ground between the BSED

and MEd by allowing students to acquire the necessary undergraduate courses required by the state and the COEHP combined with graduate level art education pedagogy and studio practice

The program coordinates with the coursework requirements for the Teacher Education Program in the College of Education and Health Professions which handles initial practicum as well as student teaching and ensures that students have placements in diverse school environments as well as the appropriate grade(s) to provide field experience in public schools as required for teaching certification. Students in the State of Georgia no longer take the ETS PRAXIS teacher certification exam but take the Georgia Assessments for the Certification of Educators (GACE) in order to qualify to teach in the state.

- (3) Title/Content Consistency: Title and content would appear to be consistent for this degree.
- (4) Development of Competencies: Given that the program has yet to be implemented, there is no way to provide an assessment of the institution's success in evaluating and ensuring the development of requisite competencies and fulfillment of institutional requirements.
- (5) Student Work: This program has not yet been implemented, although one student with previous credits has graduated with this degree. The transcript supplied indicates that the teaching internship requirements have changed since the student was originally admitted.

Instructor approval is required to register for the 5000-6000 level studio courses (ARTS). Students not approved for graduate level studio work must take the necessary undergraduate prerequisites. Two undergraduate advance level courses are required as prerequisites for graduate level courses.

- (6) Overall Effectiveness: While the program has not yet launched, administrators interviewed agree that this program has potential to meet significant local need for prospective as well as current teachers.

#### *Study of Transcripts and Comparison to Catalog Descriptions*

This program does not yet have a complete set of transcripts available, although one student with previous credits has graduated with this degree. The transcript supplied indicates that the teaching internship requirements have changed since the student was originally admitted. The single transcript presented appeared to satisfactorily represent the requisite hours and program requirements. To be eligible for Final Approval for Listing, the Institution will need to provide two transcripts to the national office.

### **Visual Art Studies in General Education**

Art Appreciation is the Department of Art's contribution to the core curriculum and is taken by general college students from all departments in the university. It is one of three options to fill the *Area C: Fine Arts* requirement. This course is typically taught by Art History faculty, and is part of the department's normal teaching rotation. This course is the only course offered to non-majors and is delivered through a traditional class lecture in classrooms in Carpenter's Hall and Stanley Hall.

The Department of Art does not offer classes for the local community.

## **Exhibitions**

(CSU *Self-study*, pp 37, 84-45; on-site interviews, review of student work)

There are four galleries on campus that allow students in the Department of Art opportunities to exhibit their creative works. One of these, the Illges Gallery, also accommodates substantial professional art exhibitions and is in close proximity to the Bay Gallery allowing for connected exhibition openings and events between the two spaces.

A tenured faculty member acts as Gallery Director and has release time from teaching for this work. Reporting directly to the Chair of the Department of Art, the Director also works extensively with the Visiting Artist and Scholar Residency Program (VASRP). Exhibition schedules are created by the Gallery Director in conjunction with a departmental exhibitions committee and presented to the general faculty for feedback and discussion before receiving final approval from the Chair who also approves programmatic spending.

Student thesis exhibitions are sited in Illges and Bay Galleries, and other student exhibitions are arranged via student or faculty proposals submitted to the Gallery Director. Faculty work is exhibited approximately every two years,

Exhibitions and programs in all CSU galleries are free and open to the public.

### *CSU Galleries*

The Norman Shannon and Emmy Lou P. Illges Gallery, located in the Corn Center for the Visual Arts occupies 3250 square feet and has 20-foot ceilings, moveable walls, and excellent track lighting. The gallery has been designed to accommodate professional art exhibitions as well as student exhibitions such as the annual Senior Thesis exhibition. The gallery presents 6 – 8 exhibitions each year that are both national and international in scope.

The Bay Gallery is located in the common area of the Corn Center for the Visual Arts Building. The Bay Gallery is a 1500 square foot space used for student exhibitions, community outreach programs, and art faculty teaching.

The Fulcrum Gallery is a modest community outreach effort in Columbus's Uptown district with a storefront location on Broadway presenting works by students and resident artists. An adjacent kiosk advertises other department events.

Gallery 4 is in the foyer of the Carpenters Building, a restored mid-century Union Hall, and hosts displays of artwork from the CSU Permanent Collection.

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

(CSU *Self-study*, pp. 85-98)

Evaluation, planning, and projections at the university, college and departmental levels are based on the mission and strategically aligned with the achievement of the desired purposes of the institution. The evaluative procedures and the planning and projections for the future seem appropriate to the size and scope of CSU, the student achievement potential for current and prospective students, and the overall effectiveness and efficiency of the institution. It was evident to the visitors that without the significant vision of the upper administration CSU would not have seen the noticeable achievements in the physical footprint, community relations and fundraising. The enthusiasm of the departmental faculty made the curricular planning and the gains to date possible. This progress bodes well for the attainment of future projections.

The Self-Study represented the department within the context of the university and laid a good foundation for the work of the visitors. The report will likely serve the institution well in years to come as reference and planning guides.

As a department within a college and university in a growth phase, the sound planning, evaluation and projection processes utilized at the university level, and being applied at the college level, are naturally leading the same activities at the departmental level. It is not surprising that in a time of transition some areas are moving more quickly than others in improving in quality and scope. It is equally unsurprising that regular periodic evaluation of the progress made will be necessary to maximize the energy of the transition and will be an integral part of the CoA Strategic Plan slated for completion at the end of the academic year. Clear goals will help keep everyone working at maximum or near maximum capacity to fulfill the goals of the collective institution to take the institution to the next level.

## **P. Standards Summary**

1. It is not clear how the institution meets standards regarding credit and time as outlined above (NASAD *Handbook 2012-13*, III.A.)
2. The wet gang darkroom in Corn Center has general dispersal ventilation with a dedicated external air source for efficient evacuation of air. Since there was no use of chemistry during the visit, the visitors were not able to determine the adequacy of the system. There were neither hood vents nor vented sinks for localized ventilation, and definitive information on the CFM of the dispersal system in place was not available.

In other studios in the Corn Center – printmaking, sculpture, ceramics – large slot hoods are used for general dispersal ventilation, as well as localized ventilation of a specific area, and run continuously. The system seems adequate though unusual, but is loud and makes verbal instruction and lecture difficult. In printmaking, the vents are motion activated and have been put on a timer to allow for instruction, perhaps this could also be done in ceramics, sculpture and the wood shop.

Based on the visitors' observation of the wood shop, students do not regularly use protective safety equipment such as goggles though there is signage instructing them to do so.

Not all equipment in the sculpture shop appeared to have emergency shut off switches.

Therefore, it is not clear how the institution meets standards regarding health and safety as listed in the NASAD *Handbook 2012-13*, II.F.1.

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

### **Strengths**

Strong, dynamic, engaged leadership based on a forward thinking commitment to the Columbus community at the upper levels of administration, from the President, to the Provost to the Dean has created a positive atmosphere in which to develop and nurture new initiatives. The communicative and responsive organizational model extends to departments and faculty.

The incorporation of the creative arts components of the university as the centerpiece of the River Park campus shows an investment in the value of the arts on the part of the administration. The arts are seen by the administration as raising the visibility of the university in the community and nationally.

The newly constituted College of the Arts has considerable potential for synergistic growth and collaborations.

The River Park campus has served as a catalyst for urban renewal in downtown Columbus. The Corn Center, Arsenal and the plans for the newly acquired Seaboard building create an attractive and well-outfitted physical plant for the department and increase the presence of CSU in the area.

The reality of existing partnerships and the potential for broader ranging collaborations in the metro region provide positive opportunities for the department, in conjunction with the performing arts departments, to become increasingly relevant to their community.

The Library Dean and Art Liaison are supportive of the department's needs and are committed to providing resources for both faculty and students.

Programming in the Illges Gallery is at a high level and presents contemporary fine art content to the CSU and Columbus communities. The Gallery offers important internship opportunities for students.

The department has been supported by effective fundraising, particularly in the endowment area and in the funds for faculty development, and has the potential for increasing development opportunities.

The staff and faculty appear genuinely invested in the success of the students at CSU. Students commented that the department is like a family that supports them – just the community that a university like CSU wants to nurture as it grows in stature.

The faculty is well qualified, energetic and relatively closely spaced in terms of age and experience. While this is a positive force at present, it may present possible futures issues in planning for generational change.

The students expressed appreciation for the faculty, the opportunities the university, the department and its faculty have afforded them in terms of access to high quality exhibitions and the artists who produce them, as well as the ability to travel and to exhibit their work, such as in Artsbeat.

## **Recommendations for short-term improvement**

### **Curriculum**

The visitors observed that the student work covered a wide range of abilities and levels of development. The faculty stated that there are widely varied abilities and work habits (confirmed by the students) and that some students were “graduate able” while others were “not college level” in the same classes. The department is in a transitional phase with the curriculum in addressing this disparity. The visitors recommend that the department look at HEADS data trends among similar NASAD schools to help guide in short and long term decision making and attempt to find new ways of structuring and delivering the curriculum.

It appears that better and more consistent communication and accommodation between the Department of Art and the Department of Teacher Education in the operations and daily management of the art education degrees would lead to more collaboration and benefit to administrators, faculty and students.

**Recruitment**

CSU is in the process of developing an expanded reach in regional, national and international recruitment to attract the student profile that the administration, faculty and current students want to bring to CSU. In order to raise the standards and reputation of the university it is important that the Offices of Recruitment and Enrollment Management work closely with the Department of Art, and the other departments in the College of the Arts, to develop, implement and sustain the initiatives around this goal.

**Faculty**

The institution's aspirations for increased reach and stature coupled with the faculty members' goals for the programs and professional work suggest that a strategic consideration of the balance among full-time faculty teaching loads, the use of artists-in residence and adjuncts as instructors, and adjunct salaries could be beneficial to all stakeholders. The College of the Arts in its downtown location represents a unique, entrepreneurial incubator for ideas about creative production, productivity and the bottom line. Accompanying this strategic rethinking would be a correspondingly rigorous promotion, reappointment and tenure process with the incorporation of external evaluators.

**Futures Issues & Long-term development during the projected accreditation period****Financial Stability**

The institution has positioned itself well through strategic planning that focuses on being a creative partner in the Columbus economy and a catalyst in the urban renewal of downtown. With the decreasing state funding, the university has successfully begun to fundraise through the avenues of grants and individual donors. Long-term sustainability will be largely dependent on the university's continued success in these arenas of development activity and external programming and partnerships, as well as the ability to recruit on a more national and international basis. Critical to the future health of the institution will be increased grant and fundraising revenue streams, as well as building the endowment for long-term financial stability.

**Curriculum**

The composition and structure of the curriculum should continue to evolve from that put in place for the short term. Research using NASAD HEADS data and visits to selected programs at other institutions in order to explore alternative, successful models would be beneficial in designing programmatic solutions that will work in the Columbus environment.