

# Department of Visual Art & Design Program Review

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August 2016

Submitted by:

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College of Arts & Sciences

Andrews University

## CRITERION 1: MISSION, HISTORY, IMPACT, AND DEMAND

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The program is consistent with and contributes to the achievement of the University's mission. The program fills a unique niche within Andrews University and/or the world church, serving the needs of a diverse student body as well as its external constituencies. Graduates from the program have a variety of opportunities for advanced training and careers within the field. (*HLC Criterion 1*)

### 1. Mission

The mission statement should describe the program's primary purpose, or reason for existence. It should align or be in harmony with Andrews University's mission statement. A good mission statement identifies the stakeholders, describes the program provided, and the uniqueness of that program, differentiating it from related programs, both on campus and at competing institutions.

**Review Question #1: How does the program contribute to the mission of Andrews University and the Seventh-day Adventist Church?**

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#### **Mission Statement:**

**We, the Andrews University Department of Visual Art, Communication & Design, mentor students in a nurturing, spiritual environment to be Christ-centered, socially responsible individuals by developing their creative gifts for visual and verbal communication. (2015-2016)**

With the power of visual communication to inform, persuade and influence we believe it is imperative that our graduates are inspired and mentored to use their God-given creative talents positively and to be accountable for their communication and its effect on society and the environment. We seek to fulfill this mission primary through the influence and mentoring of our faculty who spend extensive time working one-on-one with our students in studio based classes. The mission is reinforced through the selection of projects, class content, and exposure to positive role models.

The core of the Andrews University mission is to prepare students to serve the church and society within a Seventh-day Adventist (SDA) worldview. Students are challenged to be inquisitive and to communicate effectively, to explore the arts, letters and sciences within the context of a Christian point of view and to develop competencies in their chosen fields of study. The mission of the Seventh-day Adventist Church is to proclaim to all peoples the everlasting gospel of God's love.

The vision and mission statement of the Department of Visual Art & Design is congruent with those of the SDA Church and with the university. Andrews University's visual communication programs contribute to the university's ability to meet its overall mission of preparing students for Christian service. As visual communicators, program graduates will have the necessary skills integral to the proclamation of the gospel through a variety of visual media.

We live in an increasingly visual culture. The programs in Visual Art, Photography and Design teach students how to be aware of the visual influences in their lives and how use visual language professionally. If the Seventh-Day-Adventist church wishes to remain relevant, we must use current visual language to appeal to Millennial and Post-Millennial populations. The programs in Visual Art, Photography and Design are key components in the ability of Andrews University graduates to seek knowledge, affirm faith, and change the world.

(2016 - With the forming of a new department, we are reviewing and revising the mission statement.)

### 2. History

**Review Question #2: How does the history of the program define the contributions of the program to Andrews University?**

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The Fine Art, Film, Graphic Design, and Photography programs within the Department of Visual Art, Communication and Design each grew from a specific need or demand from the constituents of Andrews University. The initial program in Fine Art was developed to meet a state mandated certification demand for art education. The Graphic Design program was developed to meet the need for qualified, professional designers to work in both church publishing, and in the broader advertising, marketing, and publication industries. The photography program began as a response to the demand for professional commercial and documentary photographers to work for church publications and in the world of advertising. The Film program developed as photography, and digital filmmaking increasingly overlapped. The ability to train students to work in the documentary film industry was also sorely lacking in Seventh-Day-Adventist higher education, and we sought to fill that void. The contributions of these programs to Andrews University have not been limited by their history. The programs have morphed over time as the demands of industry, equipment, and career paths have changed. The basic reasons for the creation of the programs still exist. There is demand, both within the church and in industry for qualified teachers, designers, photographers and filmmakers.

This is a history of two departments: the Department of Art & Design (housed in the College of Arts & Sciences) and the Department of Digital Media & Photography (housed in the College of Technology). In 2012 these two departments were combined into one department, the Department of Visual Art & Design, and was moved into the School of Architecture, which was renamed the School of Architecture, Art & Design. This Department then joined with the Department of Communication in the College of Arts & Sciences in the fall of 2015, and as a result of that merger moved into the College of Arts & Sciences.

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### **History of the Department of Art and Design:**

The Art Department was established in 1951 with the hiring of Irvin Althage, The primary motivation for starting the Art Department was the necessity to provide prospective teacher candidates with what was then called 'teacher's art'. Due to new state regulations, a facility was needed for educating elementary and secondary students in fine arts and craft skills.

A distinguished number of Artists and Designers served as faculty for the department. With a growing interest in design amongst students, Greg Constantine was hired in 1963 as a full-time faculty to teach design. He subsequently earned his Master of Fine Art degree in painting from Michigan State University in 1968.

Peter Erhard was hired in 1967 to fill in for Greg while he was on study leave, to teach design and was retained as full-time, when Greg returned.

Alan Collins was added to the faculty (taught sculpture and design) in June of 1971. He taught in the department until his departure in June of 1978, when he headed out to then La Sierra College to teach.

James Tweddell was hired upon graduating (1975) to replace Irvin Althage, he taught ceramics. He taught for the department until June of 1983, when budget cuts caused his departure.

Wayne Hazen replaced Alan Collins teaching sculpture in 1978, and taught for several years.

In 1974 Peter Erhard started to offer a few classes in Photography. The photography program developed. In 1979 Don May was hired to teach photography full-time, with a joint appointment between the Department of Art & Design and Industrial Education, funded 50/50 by both departments. The photography program continued this way for one-and-a-half years with studio space and 4 darkrooms located in Smith Hall and all photo classes cross-listed. Due to a budget crisis in the early 80's, one of the Art faculty (Jim Tweddell) was not rehired (June 1983) and the photography program moved 100% under the Department of Industrial Education, as the College of Technology allocated funding to support the program. The Art Department only retained photography as a fine art option under their new BFA program. Also, in the early 80's Rhonda Root

Department of Visual Art, Communication & Design, the College of Art & Sciences, Andrews University

taught the Art Education Methods courses and Drawing I courses. She has continued to teach these courses and Art History courses since that time with a joint appointment with the School of Architecture.

Bryan McFarlane was brought in for two years (1983-1985) to teach painting and drawing when Wayne Hazen departed. Steven Hansen was added to teach ceramics and sculpture immediately upon graduating. (June 1987) He has remained with the Department to the present.

With a growing interest in Art History, a full-time faculty, Cheryl Jetter, was hired in 1986.

In 1987, the design area suffered a downturn in enrollment because of a conflict between the Departments of Art & Design and Industrial Education in the College of Technology. Under the vigorous leadership of Wes Shultz, dean of the College of Technology, the department of Industrial Education hired a graphic design faculty to teach design classes within their program. Seen by many to be directly in competition with the existing graphic design program in the Department of Art & Design this caused considerable friction between faculty and confusion for many students. Peter Erhard worked hard to find common ground, but after a decade of frustration he resigned in 1999. Robert Mason was hired to replace Peter, teaching graphic design (1999).

In 1989 the Department changed its name to the Department of Art, Art History & Design, seeking to be more descriptive to help with recruitment. Also adding the BFA in Fine Art, Graphic Design, and a Photography emphasis. With the addition of the photography BFA, joint appointment was granted to Don May.

In the academic year 1990-1991 a BA in Art History was introduced as well as a BS in Art Education (now called Visual Art Education – certified by the State of Michigan).

Steve Hansen became Chair of the Department in 1994, replacing Greg Constantine. In 1994, due to requests for an Art Therapy degree, a BA in Pre-Art Therapy was introduced.

In 1996 Don May became full time in the CAS Dean's office and no longer held joint appointment.

Charles Zuill replaced Cheryl Jetter (2000) teaching the art history courses, staying for 5 years until 2005.

Stefanie Elkins was hired to replace Charles Zuill. (2005). Teaching art history, art education and drawing courses, later she added printmaking to her class offerings.

2005 saw a renewed effort to bring the departments of Art & Design and Digital Media & Photography (Industrial Education) together. Though the Administration at that time would not consider a merger of departments, the common curriculum was established between the two departments, comprised of the BFA degree offered by the department of Art & Design. In order to bring the two departments together, concessions in the curriculum were made on both sides.

Brian Manley was the replacement for Greg Constantine in 2006. Constantine retired and becomes Emeritus Professor and retaining his Artist in Residence status.

In 2007 the University assigned one chair to serve both departments. Robert Mason was the first to serve in this position, and in 2009 Rhonda Root began serving in that capacity, although still teaching 100% in the School of Architecture. Since that time the two departments have functioned as one department, with a common secretary, curriculum, faculty meetings, bulletin copy etc. as well as functioning under two Deans in two different schools (CAS & COT). The Budgets were the one area that remained separate.

As a result, the faculty of the Department of Digital Media and Photography, photographers David Sherwin, Sharon Prest Ullom, and Marc Ullom, and web designer Thomas Michaud were included in the combined departments. Bringing the faculty of the combined departments to 9 full time faculty.

Diane Myers replaced Robert Mason, teaching design in the fall of 2009, her teaching focus has been print publication design. She came directly from the design publication industry.

Douglas Taylor was added to the design staff in January of 2010. He came directly from the design industry. His design focus is on branding, advertising and packaging.

In the fall of 2011 Brian Manley decided to accept a call to the new Greater Middle East Union, under the General Conference of the Seventh-day Adventists, and he moved to Lebanon.

During the spring of 2012 we covered Brian's classes with contract teachers and a faculty search was conducted to replace him. Kari Friestad was selected and hired in May to replace Brian, teaching drawing and painting classes.

At the same time, we searched for a new professor to help start our new BFA degree area, Documentary Film. In May of 2012 we hired Paul Kim.

As of July 2012, the new combined department, had a total full-time faculty comprised of:

Rhonda Root, chair / Stefanie Elkins / Kari Friestad / Steve Hansen / Paul Kim / Diane Myers / Douglas Taylor / David Sherwin / Sharon Prest Ullom / Marc Ullom / Thomas Michaud.

Greg Constantine (Professor Emeritus) is the gallery director and Harry Ahn is a part-time resident artist (Harry teaches a classical drawing or painting class per semester in exchange for his studio space, he has never been hired as a faculty member of the university. In the spring of 2016 Harry ended his role in the department.) Brian Manley was voted as an adjunct professor in the spring of 2012 and in the spring of 2013 the faculty voted CAS Associate Dean Don May as adjunct professor in the department (his status has lapsed in the past as some point).

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### **History of the College of Technology:**

This is a brief reconstructed history of the College of Technology. No written history could be located for this report. Rhonda Root interviewed William 'Doc' Davidson and looked through Bulletins.

Following WWII in the mid 1940's Andrews started teaching classes in offset printing which began the department of Industrial Education at Andrews University. Welding and Auto Technology were soon added, and so began a continual evolution driven by changes in Technology.

The College of Technology began on July 1, 1974. Several departments in the College of Arts & Sciences were merged together, Technology and Industrial Design (Agriculture, Automotive, Architecture, Engineering Mechanics, Construction Management, Graphics Arts, Press-Printing, Machine Shop, Welding, Occupational Education, etc.), and the new college was born. William 'Doc' Davidson was named the Dean.

In 1980 the Department of Architecture was formed.

Dean Davidson served until 1982 when Wes Schultz became the Dean. He served until his death in 2004.

Technology programs that were offered in the late 1980's included: Automotive Technology, Building Construction BT, Graphic Arts Technology BT, Graphic Printing Management BS, Media Technology – Multi-Image & Photography BS, Technical Plant Services and Technology Education. Dave Sherwin was hired as Photography faculty from 1987-1991 and returned to the department in 2000 as a full time teacher. In 1990/91 Graphics was added to Media Technology BS degree.

In 1994 Architecture left COT and became the Division of Architecture. Also, Construction Facilities Management, Graphics Arts Management were added, but Multi-Imaging was removed. In 1995-1996 a new Communication Technology program was added (with the Communication Department in CAS) as was Graphic Arts Imaging BT. In 1996-1997 a Photography Imaging BT degree was added, and in 1997 and 1998 Sharon Prest Ullom and Marc Ullom were hired as photography faculty. In 1999-2000 a new Digital Multimedia Technology BT degree was added.

In the late 1990s and early 2000s several of the academic areas in COT were phased out and closed Automotive, Building Construction, Welding, Press-Printing,

By the early 2000s COT had been reduced to four departments: Aeronautical Technology, Agriculture, Engineering, Computer Science, and Engineering Technology, and Imaging and Applied Technology (offering Digital Multimedia 3-D Animation, CD Authoring, Web Page Design, Digital Video Editing and Digital Sound Mixing).

In 2004 Verlyn Benson was named the new Dean of COT.

In 2005 the Department of Imaging and Applied Technology became the Department of Digital Media and Photography and they began to offer the BFA degree in close connection with the Department of Art & Design in the College of Arts & Sciences. BFA degrees were offered in Multimedia Arts, Photography, Video Production and Web. Both departments required students to take classes from each department to earn the BFA degree offered in both colleges. This did create problems for students over time, since they became confused as to which college they were earning their degree in.

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### **History of the Department of Visual Art and Design:**

In 2012 the Department of Digital Media and Photography (COT) merged with the Department of Art & Design (CAS) and became the new Department of Visual Art & Design. This new department was moved into the new School of Architecture, Art & Design in the Spring of 2012. Its first full academic year was 2012-2013.

From the Spring of 2012 until Summer 2015, the Department of Visual Art & Design remained in the School of Architecture, Art & Design. During this time, the Dean and Assistant Dean of Architecture (Carey Carscallan and Paula Dronen) also performed the duties associated with the Chair of Visual Art & Design. In August of 2015 the faculty of Visual Art & Design, and the Dean's of the School of Architecture, Art & Design, and the College of Arts and Sciences determined that the Department was a more natural fit back within the College of Arts and Sciences. After rejoining the College of Arts and Sciences, it was determined that the Departments of Communication and Visual Art & Design should combine. There were areas of commonality within Film and T.V. production, within magazine production, design and photography, and between design, photography and marketing/advertising. When the departments were merged they became the Department of Visual Art, Communication and Design, and Steve Hansen was voted in as Chair.

### **3. Impact**

**Review Question #3: How does the program contribute to the academic success of Andrews University?**

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The Programs in Visual Art & Design contribute to the holistic view expressed in the Andrews Unified Framework. We provide students with specialized knowledge in specific career paths; we contribute to the broad and integrative knowledge through encouraging interdisciplinary and creative solutions to an array of academic challenges. We help students integrate their faith and artistic practice. Through research, writing, and integrated problem solving we increase the intellectual skills of our students. Many of our students go on to be missionaries, or work as student missionaries. We encourage civic and global learning through our art history courses. Our students end their time at Andrews University with an applied, collaborative capstone project that culminates their study in an interdisciplinary

way. Society is increasingly visual. Fewer people read books, and more information is transmitted through visual means. Our programs provide the necessary building blocks for understanding and creating visual communication. Without programs or courses in Art History, Photography, Fine Art, Film or Design, Andrews University students would not have access to an entire field of learning and discovery.

Our studio courses meet the Arts/Humanities requirement and we have students from all across campus enriching their education by taking a drawing, ceramics, painting, or photography classes.

The variety, diversity, and depth in both department's offering in the fine arts, graphic design, web design, photography and video (now referred to as film, and in our case a new program in Documentary Film), and the high quality and breath of experience of the faculty have given students a wide selection for finding their best avenue for aesthetic expression. This has also created one of the, if not the best, fine art departments in the denomination, adding to the idea of Andrews University being the 'flagship' institution. We offer more art degrees than any other Adventist University, and only three schools have a similar number of full time faculty: Andrews has 10, PUC has 10, and Southern has 12. (See attached spreadsheet "SDA Universities' Art Departments Compared")

Two of our Design and Photography teachers, and several of their students in Graphic Design and Photography have worked closely with the Department of Communication (now all in one department), in creating and continuing to produce the student driven "Envision" magazine on campus. Below are the awards that this magazine has won.

### **Envision awards**

2015

Associated Collegiate Press:

- **Cover design**, 2<sup>nd</sup> place
- **Environmental Portrait**, honorable mention
- **In-house Advertising**, honorable mention:

2015

Society of Adventist Communicators:

- **Best Design Project**
- **Best Photograph**
- **Best Feature Writing**
- **Honorable Mention, Best Feature Writing**

2015

Associated Church Press:

- **Honorable Mention, Best In Class: Digital Edition/Mobile Publication**
- **Honorable Mention, Reporting and Writing: Personal Experience/1st Person Account**
- **Award of Excellence, Magazine Cover Award of Merit, Entire Issue**
- **Award of Merit, Single Photo w/Article Or Cutline**
- **Award of Excellence, Student Publications**

2014

Society of Adventist Communicators:

- **Best in Class, Feature Writing**
- **Best in Class, Design**
- **Honorable Mention, Photography**

2014

Associated Church Press:

- **Best in class, mobile app**
- **Award of Excellence, student publications**
- **Award of Excellence, Reporting and Writing: Feature Article**
- **Award of Merit, Reporting and Writing: Personally Useful Article**

- 2013
  - **Honorable Mention, Art/Design/Graphics: Design Spread or Story**Associated Church Press:
  - **Honorable Mention, magazine design, entire issue**
  - **Honorable Mention, Reporting and Writing; Personally Useful Article**
  - **Honorable Mention, Reporting and Writing: Department**
- 2011
  - **Best Overall Magazine Design**
  - **Best Magazine Cover**Society of Adventist Communicators:
- 2011
  - **Reger Smith 'Cutting Edge' Award** for Innovation from the Society of Adventist Communicators

Our Graphic Design and Photography teachers have repeatedly help with creating a variety of posters and brochures in the College of Arts and Sciences as well as for many clubs, and other similar groups. Most recently Assistant Professor Diane Myers helped redesign the 'team book' for the CAS and helps update it annually. Our students have done the same type of work, including working in various positions on the staffs of the Student Movement and Cardinal.

### Supprt Materials:

#### Adventist Art Programs by College/University

##### Andrews University

- **Degrees:**
  - BFA
    - Design
    - Documentary Film
    - Fine Art
    - Illustration
    - Photography
  - BA in Art
    - Emphasis:
      - Art History
      - Pre Art Therapy
      - Visual Art
  - BS
    - Visual Arts Education K – 12
    - Graphic Design
    - Photography
  - AS
    - Photography
  - Minors
    - Fine Art
    - Art History
    - Documentary Film
    - Graphic Design
    - Visual Art
    - Photography
- **Professors:**
  - Stefanie Elkins-Bates: Assoc. Prof. of Art and Art History
    - MAEd: Masters of Art Education, GA State Univ.
    - PhD in progress, Andrews Univ.
  - Kari Friestad: Asst. Prof. of Painting and Drawing



- MFA Kendall College of Art & Design
- Steve Hanson: Prof. of Ceramics and Art History
  - MFA: Notre Dame Univ.
- Paul Kim: Assoc. Prof. of Documentary Film
  - MFA, American University
- Diane Myers: Asst. Prof. of Graphic Design and Digital Media
  - MFA , Vermont College of Fine Arts,
- Sharon Prest--Ullom: Assoc. Prof. of Photography and Digital Media
  - MA: Communication, Andrews Univ.
- Rhonda Root: Prof. of Art
  - MFA, Notre Dame Univ.
- Dave Sherwin: Asst. Prof. of Photography
  - BFA, Andrews University
- Douglas Taylor: Asst. Prof. of Graphic Design
  - BFA: Graphic Design, Andrews University
- Marc Ullom: Assistant Prof. of Photography
  - MFA: Photography, The Art Institute
- Greg Constantine: Prof. Emeritus
  - MFA, Michigan State

### **Burman University**

- **Degree:**
  - Minor in Art
- **Professor:**
  - John Hoyt: Professor
    - PhD
    -

### **Kettering College**

- No art program

### **La Sierra University**

- **Degrees:**
  - BFA
    - Fine Arts
    - Graphic Design
  - BA
    - Art
- **Professors**
  - Susan Patt—Associate Prof
    - Textiles and fibers, drawing, book arts, art appreciation
    - M.Ed.
  - Terrill Thomas—Assistant Prof
    - Graphic design and digital media
    - MFA, Vermont College of Fine Art
  - Timothy Musso—Assistant Prof
    - Printmaking
    - Graphic design
    - MFA, California State University

### **Loma Linda University**

- No art program

## Oakwood University

- **Degrees:**
  - AS
    - Commercial Art
    - Photography
  - Minors
    - Art
- **Professors**
  - Bobby Harrison: Asst. Prof.
    - BFA

## Pacific Union College

- **Degrees:**
  - BFA
    - Film and Television
    - Fine Art
    - Graphic Design
    - Photography
  - BA
    - Film and Television
    - Fine Art
    - Graphic Design
    - Photography
  - AS
    - Film & TV Narrative Writing
    - Film & TV: Technical
    - Graphic Design
    - Photography
  - Minor
    - Art history
    - Art
    - Film and Television
    - Graphic Design
    - Photography
- **Professors:**
  - Milbert Mariano: Prof. Graphic Design
    - MFA, Dept. Chair
  - Jeon Carstens, Associate Professor of Art
    - MFA
  - Amy Cronk: Assistant Professor of Fine Art
    - MAAT
  - Cheryl Daley: Inst. Fine Art
    - BA
  - Tim de la Torre
    - BS
  - Brian Kyle: Inst. Photography
    - BS
  - Cliff Rusch: Prof. Graphic Design
    - MFA
  - Rajeev Sigamoney: Asst. Prof. Film and Television Production
    - MS
  - Tom Turner: Prof. Art

- MFA

## **Southern Adventist University**

- **Degrees**
  - BFA
    - Fine Arts
    - Animation
      - Character Animation
      - Effects Animation
      - Motion Design
    - Film Production
    - Graphic Design
  - BA
    - Art
    - Museum Studies
    - Film Production
    - Graphic Design
  - BS
    - Technical Animation
  - BS (Hybrid)
    - Public Relations and Graphic Design
  - Minor
    - Art
    - Art Education
    - Art History
    - Film Production
    - Graphic Design
- **Faculty**
  - Randy Craven: Assoc. Prof.
    - Dean
    - MFA: Graphic Design, SCAD
  - Zachary Gray: Assoc. Prof.
    - MFA: Character Animation, SCAD
  - David George: Assoc. Prof.
    - MFA: SCAD
  - Giselle Hasel: Assoc. Prof.
    - BA: Art and French
    - MA: Religion
  - Nick Livanos: Asst. Prof.
    - MA: SCAD
  - Ed Guthero: Assoc. Prof.
    - BS: Andrews University
  - Hendel Butoy: Prof.
    - Worked for Walt Disney Company for over 20 years in animation
  - Jesse Rademacher: Associate Professor
    - MFA: SCAD
  - Joe LaCom: Ass. Prof.
    - MA: SCAD
  - Marc Boyson: Asst. Prof.
    - MFA: University of Arts

## **Southwestern Adventist University**

- No art program

### **Union College**

- **Degrees**
  - AS
    - Art
    - Graphic Design
  - BS
    - Art Education K-12
    - Graphic Design
  - Minors
    - Art
    - Graphic Design
- **Faculty**
  - Bruce Forbes: Prof. Art & Graphic Design
    - Chair
    - MFA: Photography, SCAD
  - Jim McClelland: Prof. of Art
    - BA: English & Art, Andrews University
    - MA: Counseling and Personnel – Western Michigan University
  - Lynn Davis: adjunct—Art
  - Geraldine Dobos: adjunct—Art History
  - Ed Mejia: adjunct—Graphic Design
  - Aphee Messer: adjunct—Graphic Design
  - Julia Noyes: adjunct – Art
  - Matthew Olson: adjunct—Graphic Design
  - Benjamin Barber: adjunct – Graphic Design
  - Ed Mejia: adjunct – Graphic Design
  - Marcelo Plioplis: adjunct – Graphic Design
  - Amy Smith: adjunct-Art
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### **Walla Walla University**

- **Degrees**
  - BA
    - Commercial Art
    - Fine Art
- **Faculty**
  - Joel Libby
    - Chair
    - BA: Walla Walla
  - Matthew Pierce: Prof. of Art
    - MFA: Academy of Art University in San Francisco
  - Steve Miller: Instructor – Pottery
    - BA: Walla Walla

### **Washington Adventist University**

- No art program

**SDA Universities' Art Departments Compared (2015-2016)**

	Andrews University	La Sierra University	Oakwood University	Pacific Union College	Union College	Southern Adventist University	Canadian University College	Walla Walla University
Degrees:								
BA Fine (Visual) Art	X	X		X		X		X
BA Graphic Design				X				
BA Photography				X				
BA Film/TV				X				
BA Art History	X							
BA Pre-Art Therapy	X					X		
BFA Fine (Visual) Art	X	X		X		X		
BFA Art Direct/Avertising	X							
BFA Documentary Film	X							
BFA Graphic Design	X	X		X				
BFA Photography	X			X				
BFA Film/TV				X				
BFA Pre-Art Therapy	X							
BFA Art Education						X		
BFA Web Design	X							
BS Art Education	X				X			
BS Animation						X		
BS Film						X		
BS Graphic Design					X	X		
AS Art			X		X			
AS Graphic Design				X	X	X		
AS Photography				X				
AS Film/TV				X				
Minors:								
Art (Visual Art)	X		X			X		
Art Education						X		
Art History	X					X		
Digital Media	X							
Graphic Design	X					X		
Photography	X							
Web Design	X							
General Studies in Art							X	
Number of Faculty								
full time	10	6	1	10	7	12	1	3
adjunct	4	2	NA	NA	NA	NA	NA	NA

## 4. Demand

### Review Question #4: What is program enrollment and state of demand for graduates of the program?

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Over the past 4 years, our graduates have achieved employment in the visual arts (teaching, photography, design, film) at a very high rate (90%). We have a standing offer from a local commercial photography studio to hire our photo majors. Our graduates are working in major corporate settings, (Whirlpool, DirecTV, AT&T) top design firms, publication design, and in Seventh-Day-Adventist publishing. We are confident in our ability to prepare students for the workforce, and we are confident in their ability to find jobs when they graduate. Certain program areas are more difficult to find employment in than others. It is more difficult to find a full-time job as a fine artist than a graphic designer. We take this into consideration in our advising process, and steer students toward career paths with the highest rates of success.

The demand for our graduates reaches into a wide variety of disciplines and professions. Fine artists (painters, sculptors, ceramicists), illustrators, graphic designers (commercial, promotional, packaging, displays, logos, corporate identity, branding, etc.), web designers, photographers (photojournalism, commercial, landscape, merchandise, scientific, aerial photography, and fine art), art direction, advertising, floral design, merchandise display, set and exhibition design, radio and television, documentary film production, art history (museum curator and archivists, historical period, culture, and styles study, conservator, criticism, archaeology, theory, research, and anthropology) art therapy (hospitals, medical centers, mental health, occupational, physical practitioners), and art education are example of the many ways students can use their degrees.

The Bureau of Labor Statics shows that the Arts (in the main areas named above) have positive and supportive information on employments in the Arts. (Please see the Occupational Employment and Wages spreadsheet.) There are areas for the different emphasis that have very good job possibilities with healthy salaries. All the Arts have the good job opportunities nationally. In Print Media, Advertising and Public Relations, as well as Specialized Design Services, nationally there are 227,470 jobs with an annual salary that ranges from \$53,280 to \$66,410. Graphic Designers have the highest number of these jobs, but also photographers and fine artists do find employment. Even for designers, photographers and fine artist it is possible to work independently and be successful. Nationally there are 52,450 independent creative people with an average wage of \$72,953. Another area of good employment is in art education at all academic levels. National employment is at 1,313,000 jobs with a mean annual wage between \$54,550 and \$72,470. Another area of the Arts that is very healthy is in Motion Picture and Radio / TV production. National numbers come to 269,170 jobs with an annual salary between \$49,810 and \$86,840. This supports well our newest BFA program in Documentary Film.

Because the Arts are connected to a wide variety of career choices it has found a way to bridge several disciplines together. Even in weaker economic times, graphic designers, web designers and photographers prosper because of the need for advertising to increase income and work opportunities. New opportunities are emerging as new technologies are expanded and created. This creates a continuous demand for creative artists, designers, photographers, fine artists, and documentary filmmakers into the future.

Because of the international nature of our campus, our student take their acquired abilities and professional skill levels back to their home countries, where they practice their profession. Many also work for the Adventist publishing and TV production, and educational fields and through their efforts are helping to spread the Seventh-day Adventist message of hope around the world. Every magazine, book, poster, lesson quarterly, brochure, television show, etc. has a visual artist, designer, and photographer connected to its creation.

As for the comparison to other Adventist Universities that have Art Departments, we rank highest in the number and breath of degrees we offer, and are at the top in the number of full time professors that are in the department. The art departments that come closest to our department are Southern Adventist University and Pacific Union College. (See attached spreadsheet “SDA Universities’ Art Departments Compared”)

**ENROLLMENT:**

Our enrollment numbers have been healthy and increasing through 2012-2013. Starting in 2013-2014 enrollments began to decline. It is interesting to note that as the Art & Design Department grew in enrollment, the Digital Media & Photography department was in a period of decline, but when combined together the departments’ were able to support each other. It was during this time that there was one Chairperson over both departments and all BFA degree students took courses in both departments. At the time the two departments were combined into one, this new department was placed into the School of Architecture. In the fall of 2015 the department moved from the School of Architecture Visual Art & Design into the College of Arts & Sciences. An increase in students occurred.

**Enrollment by academic year:**

Please see Enrollment and Graduations Rate and Departmental Statistic spreadsheets.

2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
<b>Art &amp; Design</b>									
44	56	67	66	75	74				
<b>DMPH</b>									
54	46	51	39	32	39				
<b>Vis Art &amp; Design</b>									
						111	84	60	64
<b>TOTALS:</b>									
<b>98</b>	<b>102</b>	<b>118</b>	<b>105</b>	<b>107</b>	<b>113</b>	<b>111</b>	<b>84</b>	<b>60</b>	<b>64</b>

The Bureau of Labor Statics information

Occupational Employment and Wages

<b>Occupational Employment and Wages</b> (latest available data, 2016) * source: bls.gov, dol.gov, and dolets.gov							
<b>Department of Visual Art &amp; Design</b>							
	<b>TOTALS:</b> Arts, Design, Media, Entertainment.	<b>Art Teachers</b>	<b>Graphic Design, Web Design</b>	<b>Documentary Film</b>	<b>Photographers</b>	<b>Fine Artists:</b> Illustrators, ceramics, sculptors, art therapist	<b>(All Data Latest 2012) Art History, Museum, Archive</b>
<b>National Estimates:</b>							
Employment:	1,750,670	98,310	204,850	27,660	50,070	12,240	10,430
% industry Employment:	0.70%	2.30%	0.90%	6.00%	2.30%	6.90%	4.00%
Mean Annual wage:	\$54,490	\$76,710	\$51,640	\$80,300	\$40,280	\$54,170	\$42,920
<b>Industry Profile:</b>							
	National Totals:	Art Teachers	Graphic Design	Doc Film	Photographers	Fine Arts	Art History
<b>College, University, Professional Schools:</b>							
					Latest 2012		
Employment:	1,313,000	72,470			700		860
% industry Employment:		2.43%			0.02%		0.03%
Mean Annual wage:	\$72,470	\$79,180			\$43,840		\$43,700
<b>Junior Colleges</b>							
Employment:		18,910					
% industry Employment:		2.50%					
Mean Annual wage:		\$70,690					
<b>Elementary/Secondary</b>							
		(latest 2012)					
Employment:	94,740	6,860					
% industry Employment:	1.14%	2.02%					
Mean Annual wage:	\$37,600	\$68,990					
<b>Technical and Trade Schools</b>							
Employment:		510					
% industry Employment:		0.36%					
Mean Annual wage:		\$60,000					
<b>Specialized Design Services:</b>							
					Latest 2012		
Employment:	54,350		26,890		940	320	
% industry Employment:	46.71%		20.45%		0.39%	0.25%	
Mean Annual wage:	\$57,040		\$55,290		\$47,930	\$53,290	
<b>Print (Book, Magazine) Media:</b>							
Employment:	131,360		17,450		3,150		
% industry Employment:	28.54%		4.35%		0.79%		
Mean Annual wage:	\$53,280		\$45,500		\$45,310		
<b>Advertising, Public Relations:</b>							
					Latest 2012		
Employment:	96,110		20,560		3,930		
% industry Employment:	22.31%		5.09%		0.81%		
Mean Annual wage:	\$66,410		\$43,470		\$40,940		



Occupational Employment and Wages

	National Totals:	Art Teachers	Graphic Design	Doc Film	Photographers	Fine Arts	Art History
<b>Computer/Web Design:</b>							
Employment:			9,210				
% industry Employment:			0.49%				
Mean Annual wage:			\$60,570				
<b>Motion Picture Industry:</b>			(latest 2011)				
Employment:	146,230		3,910	18,970	1240	1,220	
% industry Employment:	40.83%		1.11%	4.86%	0.32%	0.31%	
Mean Annual wage:	\$86,840		\$64,350	\$87,450	\$70,350	\$75,010	
<b>Federal Executive Branch:</b>							
Employment:	20,920		1,570				2,600
% industry Employment:	1.02%		0.08%				0.13%
Mean Annual wage:	\$79,380		\$78,200				\$48,140
<b>Radio/TV Production:</b>							
Employment:	122,940			3800	3,790		
% industry Employment:	57.33%			1.71%	1.71%		
Mean Annual wage:	\$49,810			Unknown	\$45,680		
<b>Professional, Scientific Services:</b>			(latest 2011)				
Employment:			6,870	480	30,280	8	
% industry Employment:			2.58%	0.07%	4.64%	0.01%	
Mean Annual wage:			\$40,040	\$39,780	\$35,860	\$77,100	
<b>Independent Artist:</b>			(latest 2011)				
Employment:	52,450		16,500	390	620	3,960	300
% industry Employment:	61.60%		3.44%	0.74%	1.18%	7.47%	0.62%
Mean Annual wage:	\$70,200		\$40,010	\$77,070	\$51,960	\$52,060	\$44,180
<b>Offices of Physicians:</b>					(latest 2011)		
Employment:					190		
% industry Employment:					0.01%		
Mean Annual wage:					\$54,750		
<b>Store Retailers:</b>						Latest 2012	
Employment:						560	
% industry Employment:						0.20%	
Mean Annual wage:						\$35,520	
<b>Software Publishers:</b>							
Employment:						370	
% industry Employment:						0.11%	
Mean Annual wage:						\$95,650	
<b>Architectural, Engineering, Related Services:</b>						(latest 2011)	
Employment:						160	
% industry Employment:						0.01%	
Mean Annual wage:						\$75,430	
	National Totals:	Art Teachers	Graphic Design	Doc Film	Photographers	Fine Arts	Art History

<b>Florist:</b>	(latest 2011)						
Employment:	31,720						
% industry Employment:	46.29%						
Mean Annual wage:	\$25,120						
<b>Legal Services:</b>	(latest 2011)						
Employment:	1,930						
% industry Employment:	0.17%						
Mean Annual wage:	\$79,400						
<b>Performing Arts Companies:</b>	(latest 2011)						
Employment:	57,210						
% industry Employment:	50.50%						
Mean Annual wage:	\$58,210						
<b>Museum, Archivists, Curators:</b>	(latest 2011)	(latest 2012)					
Employment:	29,100	80					23,800
% industry Employment:	1.90%	0.06%					1.30%
Mean Annual wage:	\$44,410	\$90,410					\$42,310
<b>Therapists (other):</b>						Latest 2012	
Employment:	19,180					7,760	
% industry Employment:	13.70%					2.00%	
Mean Annual wage:	\$44,280					\$44,280	

## CRITERION 2: PROGRAM QUALITY

The program should be academically rigorous, requiring a high level of academic achievement appropriate to the degree level, regardless of where or how the program is offered (on-campus or off; face-to-face or via distance, over a full semester or compressed). It engages all students in “collecting, analyzing, and communicating information; in mastering modes of inquiry or creative work; and in developing skills adaptable to changing environments” within their field (HLC Criterion 3.B.3.). The program provides students with opportunity to Seek Knowledge, Affirm Faith, and begin to Change the World. Graduates of the program are well equipped to provide compassionate service in the Seventh-day Adventist Church and the world.

### 1. Inputs and Processes

The program has sufficient physical and human resources to deliver a high quality Christian education. Facilities, equipment, technology and library resources provide the tools needed for students to learn and practice. The department in which the program is offered provides a safe environment for students to develop their faith, learn how to live within a diverse world, and engage in service to others. Faculty are appropriately qualified, and current and active within their profession. They oversee the curriculum, expectations for student performance, and assessment of student learning; and they facilitate learning of all of their students through effective teaching, advising and mentoring. (HLC Criterion 3)

**a. Human & Physical Resources**

**Review Question #5: Describe how the available human and physical resources relate to what is necessary to have a strong program of high quality that mentors students to succeed.**

**Human Resources**

High quality instruction, mentoring, and student success in our program areas (Film, Fine Art, Graphic Design, and Photography) demand faculty expertise in each of those areas. Teaching and mentoring students in these highly specialized fields of study demand that professors have rigorous educational and professional experiences in those areas. The faculty in the Department of Visual Art, Communication and Design have been specifically hired because of the expertise they bring to the individual programs. Areas of increased student demand, such as design and photography have the highest number of faculty. We have a very professionally productive faculty, with ongoing research and professional work in their individual fields of expertise. Our students can trust that they are learning from experienced faculty.

The spatial and equipment needs of the programs vary considerably, but one of the greatest needs is space. Studio spaces for fine art, film, and photography are currently adequate for our program needs, but we are feeling the squeeze from other growing departments on campus. Meeting equipment and software needs, especially for design, photography and film are a constant battle. Computer capabilities, new software, and camera capabilities are a constant source of major expense. We have kept up with demand in these areas, but are consistently wishing for more and better equipment. This year, we were able to spend nearly \$200,000 on television and film equipment that will be of use in both the communication area (broadcast journalism) and in film. We are also creating 2 sound stages in Smith Hall that will greatly enhance both our film and broadcast media program offerings.

**In the spreadsheet from Research and Creative Scholarship you can see the faculty who have received Faculty Research Grants during the Review Cycle.**

<b>Faculty Research Grants:</b>	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16
Greg Constantine (Emeritus)	\$4,500	\$3,000	\$3,000	\$3,000	\$1,500	\$3,000
Stefanie Elkins		\$5,000				
Kari Friestad (2012-2013)			Began at AU	\$5,000		\$3,200
Steve Hansen	\$4,500	\$3,000	\$5,000			
Paul Kim (2012-2013)			Began at AU			
Brian Manley (2006-2012)	\$4,241	\$1,112	left AU			
Diane Myers (2007-present)			\$1,860			
Rhonda Root		\$5,000				\$15,000
Sharon Prest	\$4,500	\$3,000				
Dave Sherwin w Kristy Witzel	\$6,500	\$6,000				
Doug Taylor (2008-present)						
Marc Ullom			\$5,000		\$5,000	

**How many faculty, staff and student workers are assigned to the program?**

During the 2011-2012 academic year (divided departments) there were a total of 9 FTE faculty, 1 part-time (7% in Art with a joint appointment in the School of Architecture of 93%) and 1 Emeritus faculty member in the combined departments. There is one 50% secretary for the department and one full time manager for our Imaging Services business. On a regular basis we hire from 14-16 student workers who are hired to work in the following areas: Imaging Services, computer lab, darkrooms, photography studios, ceramics lab, help run two galleries, drawing and painting models, and teaching assistants.

Beginning in the summer of 2012 the new combined departments (Visual Art & Design) hired a FTE for the new Documentary Film degree program (Paul Kim). We also replaced Brian Manley (painting professor who left in December of 2011) with a new FTE professor, Kari Friestad. Beginning in the 2012-2013 academic year there was a total of 10 FTE faculty, one Emeritus faculty member, and 2 voted adjunct professors in the combined department. These numbers have remained the same through 2015-2016.

**What are the degrees/qualifications of the faculty to teach in the discipline (how many had discipline appropriate terminal degrees)?**

Of the 10 teaching faculty 6 have terminal degrees (MFAs) in their teaching areas. One faculty is pursuing a PhD in interdisciplinary art history/archaeology degree) and there is a plan in place for two faculty to pursue their terminal degrees over the next several years. Doug Taylor is scheduled to begin in the Spring of 2017 and Sharon Prest-Ullom is scheduled to begin in the future.

Faculty:	Rank:	Highest Degrees	Terminal Degree	Industry/ profession experience	seeking terminal degree
Greg Constantine	Emeritus	MFA	yes		
Stefanie Elkins-Bates (FTE)	Assoc Prof	MA	no		PhD 2017
Kari Friestad (2012-13) (FTE)	Assist Prof	MFA	yes		
Steve Hansen (FTE)	Professor	MFA	yes		
Paul Kim (2012-2013) (FTE)	Assoc Prof	MFA	yes	yes	
Brian Manley (2006-2011)	Assoc Prof	MFA	yes		
Robert Mason (1999-2009)	Assist Prof	MFA	yes		
Thomas Michaud (FTE)	Assist Prof	MFA	yes		
Diane Myers (FTE)	Assist Prof	MFA	yes	yes	
Sharon Prest Ullom (FTE)	Assoc Prof	MA	no	yes	MFA 2018?
Rhonda Root (50%)	Professor	MFA	yes		
Dave Sherwin (FTE)	Assist Prof	BFA	no	yes	
Doug Taylor (FTE)	Assist Prof	BFA	no	yes	MFA 2017?
Marc Ullom (FTE)	Assoc Prof	MFA	yes	yes	
Brian Manley (Adjunct - 2012)	Assoc Prof	MFA	yes		
Don May (Adjunct - 2013)	Assoc Prof	MA	no		

**Publication record of the FTE Faculty (limited to 2010-2016):**

**Stefanie Elkins-Bates (Associate Professor):**

- 2016 April 7 – Presenter for Thursday Chapel series entitled, Faith and Discovery, Andrews University.
- 2015 November 4 – Guest lecturer for ANEA615, Archaeology and History of Antiquity – Ancient Nineveh a PhD class on the campus of Andrews University.
- 2015 Sept. 30 to Oct. 19 – Independent research in Madaba, Jordan. Conducted research on the model shrines and cult stands of Iron Age Jordan as part of my research for my dissertation.
- 2014 October 3 – Guest lecturer for ANTH205, Introduction to Archaeology, an undergraduate class on the campus of Andrews University.
- 2014 April 10 & 17 – Guest lecturer for ANEA614, Archaeology of Palestine, a graduate class at the SDA Seminary, Andrews University.
- 2014 April 11 – Guest lecturer for ANTH496 Supervised Fieldwork in Archaeology, an undergraduate class on the campus of Andrews University.
- 2013 April 4 - Guest lecturer for Art Methods class on the campus of Andrews University.
- 2012 Nov. 17 – American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, IL. Presenter and organizer at ASOR sponsored K-12 teacher education workshop held at the Oriental Institute on the campus of the University of Chicago.
- 2012 Nov. 16 – American Schools of Oriental Research (ASOR) Annual Meeting, Chicago, IL. Presenter at ASOR session, “*Religions in Bronze and Iron Age Syria-Palestine.*” Paper Topic: “*The Tall Jalul Figurine: An Art Historical Analysis.*”
- 2012 Photographer and Art Artifact/Object Registrar for the Khirbat Ataruz Project during the month of June. Photos will be used for publication, documentation, and identification as well as being utilized for research purposes for graduate students working at the Horn Archaeological Museum on the campus of Andrews University.
- 2011 Nov. 18 - American Schools of Oriental Research (ASOR) Annual Meeting, San Francisco, CA. Presenter at ASOR session, “*Archaeology of Mesopotamia.*” Paper Topic: “*The Lion Hunt of Ashurbanipal – A Deeper Look.*”
- 2011 June & July - 3.5 week fellow at the American Academy of Art in Rome, Italy as part of the Summer Program in Archaeology (SPA) studying the art and archaeology of ancient Rome. Followed by 5 weeks at the Pompei Archaeological Research Project: Pompei Scavi, learning European excavation techniques and the art of Pompei.
- 2011 May - Faculty Research Grant. Spent 4 weeks in Madaba, Jordan photographing all excavated artifacts from the Tall Jalul excavations. Photos will be used for publication, documentation, and identification as well as being utilized for research purposes for graduate students working at the Horn Archaeological Museum on the campus of Andrews University.
- 2010 Nov. 18 - American Schools of Oriental Research (ASOR) Annual Meeting, Atlanta, GA. Presenter at ASOR session, “*Teaching Archaeology to Undergraduates: Success Stories and Cautionary Tales.*” Paper topic: “*Educating Future Archaeologists: How to Reach Generation Y in the Classroom.*”

- 2010 May, 2010 – 4 weeks of research at the Latin church of St. John the Beheaded in Madaba, Jordan, in order to ascertain the potential research possibilities for a future archaeological dig within the church compound. Research involved extensive photography, documentation of church and mapping of basement, architectural drawings of walls in the basement, and interviews with local church members and residents of Madaba.

**Kari Friestad (Assistant Professor):**

**EXHIBITION RECORD**

- 2016 East Side Art Show, Ardmere Café, Detroit, MI
- 2016 Once Upon a Time: Fairy Tales, Fables, and Myths, Ellington-White Contemporary Art Gallery, Fayetteville NC
- 2015 In Celebration of Golden Apple Artists Exhibition, Jonesport Memorial Library, Jonesport, Maine
- 2015 Michiana Annual Art Competition, Box Factory for the Arts, St. Joseph, MI
- 2015 Art Now: Painting 2015, Ann Arbor Art Center, Ann Arbor, MI
- 2015 Recent Paintings, Art and Design Gallery, Andrews University, Berrien Springs, MI
- 2014 MFA Thesis Exhibition, Helen Miller Gallery, Kendall College of Art and Design, Grand Rapids, MI
- 2014 Frame of Reference, DeVos Place Skywalk, Grand Rapids, MI
- 2014 Michiana Annual Art Competition, Box Factory for the Arts, St. Joseph, MI
- 2014 Not There Yet: Current MFA Students, Helen Miller Gallery, Kendall College of Art and Design, Grand Rapids, MI
- 2014 Michigan Emerging Graduate Artist Juried Exhibition, Urban Institute for Contemporary Art, Grand Rapids, MI
- 2013 Recent Paintings, Open Concept Gallery, Grand Rapids, MI
- 2013 Michiana Annual Art Competition, Box Factory for the Arts, St. Joseph, MI

**AWARDS AND GRANTS**

- 2016 Honorable Mention, Once Upon a Time: Fairy Tales, Fables, and Myths, Ellington-White Contemporary Art Gallery, Fayetteville, NC
- 2014 Best Painting, Michiana Annual Art Competition, Box Factory for the Arts, St. Joseph, MI
- 2013 Faculty Research Grant, Office of Research and Creative Scholarship, Andrews University, Berrien Springs, MI
- 2012 Golden Apple Residency Grant, Golden Apple Studio, Harrington, Maine

**Steve Hansen (Professor of Art):**

**SCHOLARLY/PROFESSIONAL PAPERS READ**

- 2013 Featured Presenter at the Michigan Ceramic Art Association Biennial Conference. Delta College, October 11, 2013
- 2011 Lakeland Conference for the Fine Arts. Festival Keynote Speaker. Edwardsburg Public School, Edwardsburg, MI. April 15, 2011

**ART EXHIBITIONS - ONE PERSON EXHIBITIONS:**

2014 Steve Hansen Solo: Schaller Gallery, St. Joseph, MI. Nov. 2014

#### **ART EXHIBITIONS – SELECTED GROUP EXHIBITIONS**

2014 *30x5: The Sushi Service*. Akar Gallery, Iowa City, IA. Nov.

2014 *Michigan Ceramics 2014*. Saginaw Art Museum, Saginaw MI. October-Nov.

2014 *New Visions of the West*. Whitespace Gallery, Ogden. UT. July-Sept.

2014 *Notre Dame Alumni Sculpture Exhibition*, South Bend Museum of Art. August – September

2014 *The Intimate Object X*. Charlie Cummings Gallery, FL. September

2014 *Hot Tea*. Del Mano Gallery, Los Angeles, CA

2014 *Michigan All Media Art Competition*, St. Joseph, MI. Best of Ceramic Winner. July

2014 *National Teapot Show IX*. Cedar Creek Gallery, North Carolina. August-Sept.

2014 *Modern and Contemporary Ceramics: Anita Kay Hardy and Gregory Kaslo Collection*. Boise Art Museum, Boise, ID. Feb. – October.

2014 *Yunomi Invitational*. Akar Gallery, Iowa City, IA. April

2013 *Craftforms 2013*, Wayne Art Center, Wayne, PA

2013 *ArtPrize*, Fountain Street Church. Grand Rapids, Michigan. Winner: ACLU prize.

2013 *Hot Tea*. Del Mano Gallery, Los Angeles California. July-August 2013.

2013 *Michiana Annual Art Competition*, Box Factory for the Arts, St. Joseph, Michigan. Winner: Best of Show

2013 *Elkhart Juried Regional*. Midwest Museum of American Art, Elkhart, IN. October 11 – December 8, 2013. Juried regional art competition.

2013 Niche Award Finalist for Professional Ceramic Design.

2012 *Michigan Ceramic Art Association Biennial Juried Exhibition*. Birmingham-Bloomfield Art Center, Birmingham, MI. October 2012. **Juror's Choice Award**

2012 *The Teapot Redefined*. Mobilia Gallery. Cambridge, MA. Curated exhibition. September 2012

2012 *Sculpture at the Box*. Regional Curated Sculpture Exhibition, sponsored by the Krasl Art Center, St. Joseph, MI. May 2012

2011 *Michiana Annual Art Competition*, Box Factory for the Arts, St. Joseph, Michigan. Winner: Best of Show, Second Place. Winner: Krasl Art Center Sculpture Award.

2011 *Elkhart Juried Regional*, Midwest Museum of American Art, Elkhart, Indiana. October – December 2011

2011 *Art Prize*, De Vos Center, Grand Rapids, Michigan. September 21 – October 9, 2011

2011 *Traditions and Innovations: Fuller Craft Museum Collects*, Fuller Craft Museum, Brockton, Mass. October 2011

2010 *"Contain"*, Ganton Art Gallery, Spring Arbor University, September 19 – October 17, 2010

#### **Paul Kim (Associate Professor):**

##### **Research/Industry Conference Presentations**

2015 Panelist/Presenter, Coastline Children's Film Festival

2014 Society of Adventist Communicators Convention, Jacksonville, FL, Presenter, Turning a Story into Great Television

2013 GAIN Global Initiative, Dubai, UAE, How Innovation is Changing the Way We Tell Stories, Presentation on the best examples in today's new media landscape

- 2012 EAMC Media Summit, Frankfurt, Germany, Plenary presenter, Concepts for Successful TV Shows
- 2012 Manifest Film Festival, New South Wales, Australia, Juror, Panelist, and Workshop Presenter
- 2012 IAD Media Summit, Presenter and Jury/Critique for Attendees
- 2010 Society of Adventist Communicators Convention, Rochester, NY, Presentation on comprehensive use of small format cinematography, post-production workflow, and creative execution.
- 2010 University of Southern California School of International Relations, Film screening and guest lecture

### **Productions & Projects**

- 2016 Film Digital Imaging Technician and assistant for Saint Joseph Health System commercial film project in partnership with Foundation Content (production company) and SMZ (ad agency).
- 2016 Writer/Consulting Producer for Come Before Winter, a film about Dietrich Bonhoeffer and his involvement with WWII propaganda efforts on behalf of the allies
- 2015 Senior Producer for GC Session 2015 Television, media, and audio/visual events in the Alamo Dome, San Antonio, TX. Managed a 75 person crew, including hires from CNN and other major broadcast outlets. Broadcast internationally on various television outlets on all six continents. Assistant manager of \$2,500,000 budget.
- 2015 Communications and Rebranding Strategy (multiple film, video, marketing modules) Central Asia Institute, non-profit for educating girls in Afghanistan, Pakistan, Tajikistan. Famous for being founded by Three Cups of Tea author and humanitarian Greg Mortensen
- 2014 Director of Photography/Location Producer, The Holbrook Indian School Documentary, Film project featuring stories about individuals affiliated with a school located at the gateway of the the Navajo Nation in Arizona
- 2014 Shape Corp and Michigan College Alliance - Documentary History and Legacy Project, Documentary and communications legacy project for one of Michigan's major auto parts manufacturing companies (\$1 billion), as an MCA and Shape partnership
- 2014 A Visit to Loma Linda, Editor/Co-Creator, documentary series in partnership with North American Division
- 2013 A Visit to San Diego, Editor/Co-Creator, documentary series in partnership with North American Division
- 2012 Adventist Women + Equality = Unity: The Faces and Voices of the Ordained, Series Consultant, funded by The Versacare Foundation
- 2012 Revive!, Segment Producer, Director, Cinematographer for 9-part profile of Alaska
- 2012 Less Traveled, The Documentary Series, Creator and Producer, received \$30,000 development grant for series pilot
- 2011 Babylon Rising, Director, Live Broadcast
- 2011 Always Remember: 9/11 Ten-Year Anniversary Tribute, Field Director, Cinematographer
- 2010 Really Living, Location Producer and Jib Operator
- 2010 A President's Vision, Director, Cinematographer, Editor

### **Awards**

- 2016 Award of Merit, The Best Shorts Competition (national juried film competition)
- 2015 Daniel A. Augsburg Excellence in Teaching Award
- 2011 Accolade Award, DC Peer Award (regional competition) CINE Golden Eagle (2010 Visions Festival, Best Thesis Project)

### **Juried Exhibitions and Film/TV Presentations**

- 2016 Hoosierdance International Film Festival
- 2015 Hope Church Channel, General Conference Session in San Antonio



2010 WGTE Television Broadcast, International Festival of Slovakia, Visions Film Festival

**Diane Myers:**

**ACADEMIC PROFESSIONAL BOOKS PUBLISHED (DESIGNED)**

2012 Design front/back covers and inside title pages for academic series: “Scriptural Foundations of Business: Accounting, International Business, Marketing, Management, Business Communications, and Information Technology” Bruce Wrenn, Ph.D., School of Business, Andrews University, Berrien Springs, MI 49104

**AUDIO/VISUAL PRODUCTIONS:**

- 2013 DVD disk design/materials/packaging for 2014 Conference Proceedings, The Ontario Medical Association, 420 Bronte Street, Suite 205, Milton ON, L9T 0H9 Canada [www.ovma.org](http://www.ovma.org)
- 2012 DVD disk design/materials/packaging for 2013 Conference Proceedings, The Ontario Medical Association, 420 Bronte Street, Suite 205, Milton ON, L9T 0H9 Canada [www.ovma.org](http://www.ovma.org)
- 2011 “Made In Japan” glyph contribution, typeface created by Font Aid Type (juried competition), S{o}TA, The Society of Typographic Aficionados
- 2011 DVD disk design/materials/packaging for 2012 Conference Proceedings, The Ontario Medical Association, 420 Bronte Street, Suite 205, Milton ON, L9T 0H9 Canada [www.ovma.org](http://www.ovma.org)

**ART/PHOTO EXHIBITS:**

- 2016 Solo Show, I AM..., Riverwalk Gallery, October 14–November 28, The Box Factory, Benton Harbor, MI
- 2015 Contributor to Faculty Exhibition, Andrews University, Art & Design Gallery, Smith Hall, Berrien Springs, MI
- 2014 Contributor to Exhibition, Balance, VCFA Fall 2014 MFA Graphic Design Thesis Show, October 15-18, 54 Main Street, Montpelier, VT. [www.balance.vcfa.edu](http://www.balance.vcfa.edu)
- 2014 Invited by juried process exhibition, TaDa!, August 1–31, Eastworks, Easthampton, MA. [www.tadashow.com](http://www.tadashow.com)
- 2013 Contributor to Faculty Exhibition, Andrews University, Art & Design Gallery, Smith Hall, Berrien Springs, MI
- 2013 Contributor to Student Exhibition, Vermont College of Fine Arts, Montpelier, VT
- 2012 Contributor to Faculty Exhibition, Andrews University, Art & Design Gallery, Smith Hall, Berrien Springs, MI
- 2011 Contributor to Faculty Exhibition, Andrews University, Art & Design Gallery, Smith Hall, Berrien Springs, MI
- 2012 Solo Exhibition. What I’ve Learned So Far – 20 years: a designer’s work + insight, Art & Design Gallery, Smith Hall, Andrews University, Berrien Springs, Michigan
- 2011 Glyph contribution for “Made In Japan” typeface by Font Aid Type (juried competition), S{o}TA, The Society of Typographic Aficionados
- 2011 Contributor to Faculty Exhibition, Andrews University, Art & Design Gallery, Smith Hall, Berrien Springs, MI

**PROFESSIONAL DESIGN EXPERIENCE**

**Ontario Veterinary Medical Association:**

420 Bronte Street South, Suite 205, Milton, ON L9T 0H9 Canada, [www.ovma.org](http://www.ovma.org)

- 2016 / 2012 Design ad campaign and marketing materials for Insurance Program (regional & national print ads).
- 2015 Designed all 2016 Ontario Veterinary Medical Association Conference & Trade Show materials: Exhibitor’s Prospectus (32 pages), Conference Preview (12 pages), Registration Program (40 pages), Final Program (48 pages), Passport (4 pages), Journal (84 pages) and web banners. 2015 OVMA Conference & Trade Show, Westin Harbour Castle, Toronto, Ontario M5J 1A6
- 2015 Designed 2015 Annual Report
- 2014 Designed all 2015 Ontario Veterinary Medical Association Conference & Trade Show materials: Exhibitor’s Prospectus (32 pages), Conference Preview (12 pages), Registration Program (40 pages), Conference

- Proceedings (352 pages), Final Program (48 pages), Passport (4 pages), Journal (84 pages). 2014 OVMA Conference & Trade Show, Westin Harbour Castle, Toronto, Ontario M5J 1A6
- 2014 Designed 2014 Annual Report
- 2013 Designed all 2014 Ontario Veterinary Medical Association Conference & Trade Show print and digital materials: Exhibitor's Prospectus (33 pages), Conference Preview (12 pages), Registration Program (44 pages), Conference Proceedings (355 pages), Final Program (52 pages), Passport (4 pages), Journal (84 pages). 2014 OVMA Conference & Trade Show, Westin Harbour Castle, Toronto, Ontario M5J 1A6
- 2013 Designed 2013 Member's Directory & Buyer's Guide (12 pages).
- 2012 Designed full-color Ottawa Life Magazine Ad for OVMA and Ontario Association of Equine Practitioners
- 2012 Designed "A Cat Owner's Handbook" (32 pages)
- 2012 Designed all 2013 Ontario Veterinary Medical Association Conference & Trade Show print materials: Exhibitor's Prospectus (30 pages), Conference Preview (12 pages), Conference Program (48 pages), Conference Proceedings (304 pages), Final Program (40 pages), Passport (4 pages), Journal (84 pages).
- 2013 OVMA Conference & Trade Show, Westin Harbour Castle, Toronto, Ontario M5J 1A6
- 2012 Designed 2012 Member's Directory & Buyer's Guide (12 pages).
- 2012 Designed 15 x 22 Poster and 8.5 x 7.5 mousepad for SafePet.ca, [www.SafePet.ca](http://www.SafePet.ca)
- 2011 Designed all 2012 Ontario Veterinary Medical Association Conference & Trade Show print materials: Exhibitor's Prospectus (30 pages), Conference Preview (8 pages), Conference Program (42 pages), Conference Proceedings (368 pages), Final Program (50 pages), Passport (4 pages), Journal (84 pages).
- 2012 OVMA Conference & Trade Show, Westin Harbour Castle, Toronto, Ontario M5J 1A6
- 2011 Designed "The Veterinary Profession: A Career Guide" (16 pages).
- 2011 Designed "A Dog Owner's Handbook" (32 pages).
- 2011 Designed 2011 Member's Directory & Buyer's Guide (12 pages).
- 2010 Designed 2010 Member's Directory & Buyer's Guide (108 pgs).
- 2010 Designed media kit/sales materials.
- 2010 Designed advertisement for national conference magazine

**FOCUS Magazine:**

420 Bronte Street, Suite 205, Milton ON, L9T 0H9 Canada

- 2014 Cover design FOCUS magazine, Vol. 33, no. 4 (July/August)
- 2014 Cover design FOCUS magazine, Vol. 33, no. 5 (September/October)
- 2014 Cover design FOCUS magazine, Vol. 33, no. 6 (November/December)
- 2012 Designed full-color promotional magazine ads, FOCUS Magazine, and Ottawa Life Magazine.
- 2012 Cover design FOCUS magazine, Vol 31, no. 3 (May/June)
- 2011 Cover design FOCUS magazine, Vol 30, no. 1 (January/February)
- 2010 Cover design FOCUS magazine, Vol 29, no 3 (May/June)

**CEEDA magazine:**

Canada East Equipment Dealers' Association, 64 Temperance Street, Aurora, ON, L4G 2P8, [www.ceeda.ca](http://www.ceeda.ca)

- 2011 Designed 4 issues CEEDA magazine, Fall 2011, 35 pages; Winter 2011, 52 pages; Spring, 35 pages; Summer, 32 pages

2010 Designed 4 issues CEEDA magazine, Fall 2010: 54 pages, Winter 2010: 46 pages, Spring 2010: 32 pages and Summer 2010: 41 pages

**The Farley Foundation:**

420 Bronte Street, Suite 205, Milton ON, L9T 0H9 [www.farleyfoundation.org](http://www.farleyfoundation.org)

2015 Farley Files newsletter template design and web banners.

2014 Designed Farley Files newsletter banner.

2012 Designed 2012 promotional materials (5x7 invitation, 4x3 magnet, full page ad, 17x22 fundraising poster, Golf Banner, Farley bag & pouch design).

2011 Designed 2011 print materials (Full page ad, 17x22 poster, Ride for Farley poster, e-cards).

2010 Designed 2010 print materials (re-usable shopping bag, posters, stickers, paw print promotional materials).

**SPRY Shows:**

Podium Media Group, 22 Wilson House Dr, Ashburn, ON, L0B 1A0 Canada [www.spryshow.ca](http://www.spryshow.ca)

2015 Designed 2015 SPRY Lifestyle Winter Market Rep Show Guide (44 pages).

2015 Designed 2015 SPRY Lifestyle Summer Market Rep Show Guide (16 pages).

2015 Designed 2015 SPRY Maritimes Winter Market Show Guide (24 pages). Casino New Brunswick, Moncton, NB (Canada)

2014 Designed 2014 SPRY Lifestyle Winter Market Rep Show Guide (32 pages).

2014 Designed 2014 SPRY Lifestyle Summer Market Rep Show Guide (32 pages).

2014 Designed 2014 SPRY Maritimes Winter Market Show Guide (16 pages). SPRY Shows, Casino New Brunswick, Moncton, NB

2013 Designed 2014 SPRY Lifestyle Winter Market Rep Show Guide (32 pages).

2013 Designed 2012 SPRY Lifestyle Summer Market Rep Show Guide (36 pages).

2012 Designed 2013 SPRY Lifestyle Winter Market Rep Show Guide (36 pages).

2012 Designed 2012 SPRY Lifestyle Summer Market Rep Show Guide (24 pages).

2012 Designed advertising materials for 2012 SPRY Rep Shows 5 x 7 postcard series, floor plans, sales materials, web banner.

2011 Designed Fall 2011/Winter 2012 Show Guide (24 pages).

2011 Designed Summer 2011 Lifestyle Summer Market Rep Show Guide (28 pages).

2010 Designed Fall 2010/Winter 2011 Show Guide (24 pgs).

2010 Logo rebrand/redesign for SPRY Rep Shows.

2010 Designed Spring 2011 Season Preview & Ontario Rep Directory (28 pgs).

2010 Designed print materials for SPRY Rep Shows (postcards, floor plans).

**IBD (Independent Bicycle Dealers) Show:**

Podium Media Group, 22 Wilson House Dr, Ashburn, ON, L0B 1A0 Canada [www.ibdshow.ca](http://www.ibdshow.ca)

2015 Designed 2015 Independent Bicycle Dealers Show Guide (16 pages). Mattamy National Cycling Centre Velodrome, Milton, ON Canada

2014 Designed 2014 materials for IBD Show, logo, floor plan, sales materials, promotional materials, posters and postcards. August 19–21, 2014, Embassy Grand Convention Centre, Brampton, ON.

**Ontario Shoe Travellers Association:**

170-6A The Donway West, PO Box 2002, North York, ON, M3C 2E8 (Canada) [www.ontarioshoetravellers.com](http://www.ontarioshoetravellers.com)

- 2012 Designed 2013 Show Planner and Year-at-a-Glance calendar.
- 2011 Designed 2012 year calendar.
- 2010 Designed 2011 year calendar.

**Andrews University: Berrien Springs, MI**

- 2016 Envision Magazine, Design Editor, issue #8, (60 pages).
- 2015 Envision Magazine, Design Editor, issue #7, (60 pages).
- 2015 Designed Annual Year-in-Review Magazine (32 pages), College of Arts & Sciences.
- 2014 Envision Magazine, Design Editor, issue #6, (48 pages).
- 2014 Designed annual Year-in-Review Magazine (32 pages), College of Arts & Sciences.
- 2013 Designed annual Year-in-Review Magazine (28 pages), College of Arts & Sciences.
- 2013 Designed inside template for Andrews Study Bible Commentary, Andrews University Press.

**Miscellaneous:**

- 2014 Design/layout Victory in Christ, A Christ-Centered Approach to the Four Horseman of the Apocalypse.  
James L. Merrills
- 2013 Designed Annual Newsletter and Electricity Sources Comparison Chart VEEP, Vermont Energy Education Program, 160 White Rock Drive, Montpelier, VT 05602
- 2012 Design/layout interactive e-book "Top 5 Things Every Realtor Must Do to Get More Leads, Sold Faster with Social Media". Listings Beacon, 1720 Ironwood Drive, Kamloops, BC V2H 0A6 Canada
- 2010 Designed 4 issues Art of... magazines. Fall: 32 pgs, Winter: 40 pgs, Spring: 52 pgs & Summer: 32 pgs  
Art of Productions Inc., 2B-7600 Highway 27, Vaughn, ON, L4L 1A5 Canada [www.theartofproductions.com](http://www.theartofproductions.com)

**AWARDS**

- 2015 Society of Adventist Communicators "Best Design Project " Envision magazine
- 2015 Associated Church Press "Award of Excellence, Student Publications" Envision Magazine
- 2014 Society of Adventist Communicators "Best in Class, Design " Envision Magazine
- 2014 Associated Church Press "Award of Excellence, student publications" Envision Magazine
- 2013 Associated Church Press "Honorable Mention, magazine design, entire issue" Envision Magazine
- 2011 Society of Adventist Communicators "Best Overall Magazine Design" Envision Magazine

**Sharon Prest-Ullom (Associate Professor):**

**Research and Scholarship**

- 2015 Photographer for design group Thesis. Photographed work for online portfolio. [www.designbythesis.com](http://www.designbythesis.com), April - May.
- 2014-current Freelance Photographer for Andrews Aviation Department
- 2014 Wedding Photographer, Kennedy Wedding, Kingsbury SDA Church, May 26.
- 2014 Architectural Photographer for Howard Performing Art Center, March 14
- 2014 Architectural Photographer for Thesis Inc., March 7.
- 2013-current Retoucher and Digital consultant for Sam Cambell documentary film, "Come To The North Country."

- 2011 Photographer for One Musturd Seed, A Faith Based Non-Profit Ministry. Photographed DVD cover and promotional shots. Aug 4.
- 2011 Photography for Church of St John the Beheaded, Madaba, Jordan. Photographs used in promotional pamphlet for tourists, June.
- 2011 Photographer for design group Thesis. Photographed new work for online portfolio. [www.designbythesis.com](http://www.designbythesis.com), May 26.
- 2010 Photographer for design group Thesis. Photographed design piece that won the HOW International Design Award. <http://www.designbythesis.com/#design-discussions-2>.
- 2010 Photographer for design group Thesis. Photographed design piece that won the
- 2010 Documented the initial survey of the Madaba Acropolis site, Jordan. May 2-16, 2010. Meet contacts for future research projects. Completed site survey and image archival. Images are for use in research by the Madaba Museum.
- 2010 Participated in the Research Poster session, Andrews University, March 9
- 2010 Received Faculty Research Grant, studying the Visual Anthropology of the Madaba Acropolis and culture of Jordan. April, 2010
- 2010 Photography for design group Thesis. Photographed new work for online portfolio. [www.designbythesis.com](http://www.designbythesis.com)

#### **Professional Publications and Productions**

- 2014 Photographer for One Musturd Seed, Non-Profit Ministry. Promotional shot published in 3ABN brochure, August.

#### **Professional Consultation**

- 2013-current Digital consultant for Sam Cambell documentary film, "Come To The North Country."
- 2006-2015 Visual consultant for the Madaba Plains Projects. MPP Media Group member acting as a consultant in photography, digital archival methods, presentation applications and promotional materials.
- 2006-2010 Visual consultant for VMF-451-The Blue Devils, a documentary film. Provide consulting on photography, Adobe Photoshop and Final Cut Pro.

#### **Exhibits - Invitationals**

- 2014 BFA Faculty Show. Art & Design Gallery, Andrews University
- 2013 BFA Faculty Show. Art & Design Gallery, Andrews University

### **Rhonda Root (Professor of Art)**

#### **Academic Professional Books: (Collegial peer reviewed)**

- 2015 Root, Rhonda, 155 Illustrations, "Madaba Plains Project - Tall al-'Umayri", Volume 6, Chapters on Objects from Excavation Seasons 1996-1998" (Root, Herr) Andrews University Press, Berrien Springs, Michigan, 2015, pp 386, 393, 394, 396, 398, 399, 401, 402, 404, 406, 408, 409, 411, 412, 414, 415, 417, 418, 420, 422, 446, 447, and 448. (includes 155 drawings of seals and objects).
- 2015 Root, Rhonda, cover art, "Madaba Plains Project - Tall al-'Umayri", Volume 6, Andrews University Press, Berrien Springs, Michigan, 2015.

- 2014 Root, Rhonda, One Illustration, Person, Raymond F., "Deuteronomy and Environmental Amnesia" Sheffield Phoenix Press, 2014, page 22.
- 2014 One Illustration, Killebrew, Ann and Margreet Steiner, "The Oxford Handbook of the Archaeology of the Levant" London: Oxford University Press, 2014, Figure 42.3, p 654.
- 2013 One Illustration, Hawkins, Ralph, "How Israel became a People: The Early Israelite Settlement in Canaan" St. Louis, MO: Abingdon Press, 2013, Figure 20, p 142.
- 2011 Root, Rhonda, "The Madaba Plains Project: Forty Years of Archaeological Research into Jordan's Past" Chapter 11 "The Artist's Role in Archaeology", Sheffield, England, Equinox Publishing Ltd., 2011, pp 127-134.

**Professional Journal/Periodical Articles: (Collegial peer reviewed)**

**International: (Collegial peer reviewed)**

- 2011 Five Illustrations, London, Gloria, "Late 2nd Millennium BC Feasting at an Ancient Ceremonial Centre in Jordan" Levant 2011: 43(1) p 12-13.

**Popular Books:**

- 2013 Four Illustrations, Fivash, Terry, Dahveed IV. Self Published.
- 2011 Three Illustrations, Fivash, Terry, Dahveed III. Self Published.

**Conference Presentations and Session Chairperson:**

- 2015 Root, Rhonda, Robin A. Johnson and Ariel Solis, Abelardo Rivas Santini, Projects on Parade Poster Session, American Schools of Oriental Research (ASOR) Conference, Atlanta, Georgia, November 2015.
- 2015 Root, Rhonda, Robin A. Johnson and Ariel Solis, Abelardo Rivas Santini, Poster Session, Adventist Theological Society (ATS) Conference, Atlanta, Georgia, November 2015.
- 2015 Root, Rhonda, Robin A. Johnson and Ariel Solis, Abelardo Rivas Santini, Poster Session, Adventist Society for Religious Studies (ASRS) Conference, Atlanta, Georgia, November 2015.

**Solo Exhibitions: Regional venues**

- 2013 Root, Rhonda, "Cavan Burren Research Project", 2013 Faculty & Graduate Student Celebration of Research, Poster Session, Andrews University, Berrien Springs, Michigan, November.
- 2011 "Retrospective Exhibition", Art & Design Center Gallery, Andrews University, Berrien Springs, Mich

**Group Exhibitions: International venues**

- 2015 Root, Rhonda, Exhibition, Marble Arch Caves Global Geopark (Unesco), Museum Gallery, main headquarters, Blacklion, Republic of Ireland, July.
- 2014 Root, Rhonda, Exhibition, Marble Arch Caves Global Geopark (Unesco), Museum Gallery, main headquarters, Blacklion, Republic of Ireland, July.
- 2013 Root, Rhonda, Exhibition, Marble Arch Caves Global Geopark (Unesco), Museum Gallery, main headquarters, Blacklion, Republic of Ireland, July.

**Group Exhibitions: Regional venues**

- 2015 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Michigan
- 2014 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Michigan
- 2013 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Michigan
- 2012 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Michigan
- 2011 "Art Faculty Show", Art & Design Center Gallery, Andrews University, Berrien Springs, Michigan

**Dave Sherwin (Assistant Professor):**

### **Professional Seminars**

- 2014 The Editorial Portrait, Maine Photographic Workshops, studied under Marco Grob
- 2011 Fashion Master Class, Santa Fe Photographic Workshops, with Norman Jean Roy and Christian Witkin
- 2010 Fashion Lighting, Santa Fe Photographic Workshops, studied under Andrew Southam

### **Research/Scholarship**

- 2016 Duncan Aviation Challenger N728MN airplane advertising project. March 2016
- 2016 CYE portraits. June 2016
- 2015 Duncan Aviation Challenger N999PX airplane advertising project. January 2015
- 2015 Pioneer Memorial Church pastor pictures and group shot for calendar. November 2015
- 2015 General Conference lead photographer, GC session, San Antonio, TX. July 2015
- 2015 CYE giant booth portraits. May 2015
- 2015 Duncan Aviation Challenger N138DM airplane advertising project. January 2015
- 2014 Duncan Aviation HB-JFB airplane advertising project. December 2014
- 2014 Hapman Inc. equipment advertising project. December 2014
- 2014 Planned Giving Ad, Focus Magazine. December 2014
- 2014 CYE portraits. November 2014
- 2014 Pioneer Memorial Church pastor pictures and group shot for calendar. November 2014
- 2014 Duncan Aviation C-FTLH airplane advertising project. July 2014
- 2014 Duncan Aviation M-ROWL airplane advertising project. July 2014
- 2014 Duncan Aviation N33GG Falcon 900 airplane advertising project. June 2014
- 2014 Shea Foundation Photo Safari 2014. May 2014
- 2014 Andrews University Chemistry, Physics, Math department promotional photos. January-July 2014
- 2013 Planned Giving Ad, Focus Magazine. December 2013
- 2013 Pioneer Memorial Church pastor pictures and group shot for calendar. November 2013
- 2013 10 - Kids Time II DVD covers. October 2013
- 2013 CYE portraits. September 2013
- 2013 PRAB Corp. equipment advertising project. August 2013
- 2013 Hapman Inc. equipment advertising project. July 2013
- 2013 Tommy & Lauren Greene's wedding. January 2013
- 2012 Planned Giving Ad, Focus Magazine. December 2012
- 2012 Andrews Alumni, Focus Magazine. September 2012
- 2012 Chitwood & Chitwood Promotional Project. June 2012
- 2012 Adventist Frontiers magazine cover. April 2012
- 2012 Five book covers, Miss Brenda's Bedtime Stories / PPA. January 2012
- 2011 Adventist Review magazine cover and inside photograph. November 2011
- 2011 Chitwood & Chitwood Promotional Project. November 2011
- 2011 Planned Giving photographs. October 2011
- 2011 Andrews Alumni, Focus Magazine. September 2011

- 2011 Photography for Center for Youth Evangelism. August 2011
- 2011 Adventist Frontier Missions, Palawan project photographs. May 2011
- 2011 Adventist World magazine cover photograph. January 2011
- 2010 Planned Giving photographs. November 2010
- 2010 Andrews Alumni, Focus Magazine. September 2010
- 2010 Lake Union Herald staff portraits. November 2010
- 2010 Photography for Center for Youth Evangelism. August 2010
- 2010 Photography for Crown Consulting, Inc. July 2010
- 2010 Photography for PRAB Inc. July 2010
- 2010 Eight book covers, Miss Brenda's Bedtime S
- 2010 Eight book covers, Miss Brenda's Bedtime Stories / PPA. May 2010
- 2010 Adventist Review cover photograph. January 2010
- 2010 True Blue / Chitwood project. January 2010

#### **Professional Awards**

- 2012 American Graphic Design & Advertising 'Best of Category' Award for Photography- TrueBlue

Doug Taylor (Assistant Professor):

#### **Research/Scholarship:**

- 2015 Doug Taylor, **Project:** Design of Logo/Identity **Client:** Adventist Digital Library, Berrien Springs, MI
- 2015 Doug Taylor, **Project:** Design of 9 promotional postcards **Client:** Adventist Digital Library, Berrien Springs, MI
- 2015 Doug Taylor, **Project:** Design of trifold brochure for GC session **Client:** Adventist Digital Library, Berrien Spgs, MI
- 2015 Doug Taylor, **Project:** Logo/Identity Design **Client:** AIM, Berrien Springs, MI
- 2015 Doug Taylor, **Project:** Business Card and Letterhead Design **Client:** AIM, Berrien Springs, MI
- 2015 Doug Taylor, **Project:** Tradeshow Display design **Client:** AIM, Berrien Springs, MI
- 2015 Doug Taylor, **Project:** Promotional Materials and Return Cards **Client:** Kai Steele DDS, St Joseph, MI
- 2015 Doug Taylor, **Project:** Design of Web Banners **Client:** Kai Steele DDS, St Joseph, MI
- 2015 Doug Taylor, **Project:** Design of Annual Report **Client:** Mno Bmaden, St Joseph, MI
- 2015 Doug Taylor, **Project:** Promotional Mailer **Client:** Emmanuel Institute, Edmore, MI
- 2015 Doug Taylor, **Project:** Theme Logo Design **Client:** Niles Adventist School, Niles, MI
- 2014 Doug Taylor, **Project:** Self-mailer card promotional series **Client:** Emmanuel Institute, Pullman, Michigan
- 2014 Doug Taylor, **Project:** 4-Page Brochure and Handbill **Client:** Emmanuel Institute, Pullman, Michigan
- 2014 Doug Taylor, **Project:** Icon Series Creation **Client:** Berrien RESA, Berrien Springs, Michigan
- 2014 Design of a series of Self-Mailer Promotional Pieces **Client:** Kai Steele DDS – St Joseph, MI
- 2014 Design of Business Collateral for New Location in South Haven **Client:** Kai Steele DDS – South Haven, MI
- 2014 Design of a series of Self-Mailer Promotional Pieces **Client:** Kai Steele DDS – St Joseph, MI
- 2014 Design Consultation for "Looking for the Good" Website **Client:** Jaqua Realtors – Kalamazoo, MI
- 2014 Design of custom info-graphics and 2 page Sales Piece **Client:** Michiana Partnership – St Joseph, MI
- 2014 Design of full annual report, including cover design and sticker **Client:** Mno Bmaden – Berrien County, MI
- 2014 Logo Design and Developed theme **Client:** Niles SDA Elementary School – Niles, MI
- 2014 Logo Design **Client:** Paw Paw Family Dentistry – Paw Paw, MI
- 2014 Business Card, Letterhead, Envelope Design **Client:** Paw Paw Family Dentistry – Paw Paw, MI
- 2014 Logo Design **Client:** SSALMO – Aliab, South Sudan
- 2014 Doug Taylor, **Project:** Website Design **Client:** Author Stephanie Howard, Pullman, Michigan
- 2013 Doug Taylor, **Project:** Website Design **Client:** Emmanuel Institute, Pullman, Michigan
- 2013 Doug Taylor, **Project:** Calhoun County School Nurses Logo Design **Client:** Calhoun County School District, Battle Creek, Michigan



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- 2013 Doug Taylor, **Project:** Design, layout, retouching for 176 page children's cookbook, title: "Kidlicious"  
**Client:** Author Stephanie Howard, Michigan
- 2013 Doug Taylor, **Project:** Design of Kidlicious visual identity **Client:** Author Stephanie Howard, Michigan
- 2013 Doug Taylor, **Project:** Design of Kidlicious cookbook cover, front and back **Client:** Author Stephanie Howard, Michigan
- 2013 Doug Taylor, **Project:** Design of custom visual presentation for Kidlicious live cooking show  
**Client:** Author Stephanie Howard, Michigan
- 2013 Doug Taylor, **Project:** Design of 4 pull-up banners and 1 large backdrop banner **Client:** Cherry Creek Systems, Colorado Springs, CO
- 2013 Doug Taylor, **Project:** Design of Round promo piece for Echo Conveyor System **Client:** Cherry Creek Systems, Colorado Springs, CO
- 2013 Doug Taylor, **Project:** Design of 2 sided sales sheet for Pace Setter System **Client:** Cherry Creek Systems, Colorado Springs, CO
- 2013 Doug Taylor, **Project:** Design of custom promo bags **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Logo update design **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Letterhead, Business Card and Letterhead Design **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Concept and design of multiple self mailer promos **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Design of newsletter **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Copy writing and Design of 4 return cards **Client:** Kai Steele DDS, St Joseph, Michigan
- 2013 Doug Taylor, **Project:** Package design concepts for Marvel Bronze Age Pop-out Collectables **Client:** Round 2, South Bend, IN
- 2013 Doug Taylor, **Project:** Mom2MomCents Logo Design **Client:** Mom2MomCents, USA
- 2013 Doug Taylor, **Project:** Mom2MomCents App Icon Design **Client:** Mom2MomCents, USA
- 2012 Doug Taylor, **Project:** 12 Page Brochure Design including Custom Cover and Illustration **Client:** Emmanuel Institute, Pullman, Michigan
- 2012 Doug Taylor, **Project:** Original, Custom DVD Cover and Disc Design, "Untangling The Lines" **Client:** Emmanuel Institute, Pullman, Michigan
- 2012 Doug Taylor, **Project:** Design of DVD Screen Graphics for Interface, "Untangling The Lines" **Client:** Emmanuel Institute, Pullman, Michigan
- 2012 Doug Taylor, **Project:** Powerpoint Slide Graphics related to DVD Promotion, "Untangling The Lines" **Client:** Emmanuel Institute, Pullman, Michigan
- 2012 Doug Taylor, **Project:** Large Format Tradeshow Banner Design **Client:** Emmanuel Institute, Pullman, Michigan
- 2012 Doug Taylor, **Project:** Poster Design For Conference Presenter, Rudatsikira, Emmanuel, "Exposure to Occupational Health Hazards Among Zambian Workers" **Client:** Dr. Emmanue Rudatsikira, School of Health Science, Andrews University, Niles, Michigan
- 2012 Doug Taylor, **Project:** Logo/Identity Design **Client:** Kai Steele DDS Family Dentist, Benton Harbor, Michigan
- 2012 Doug Taylor, **Project:** Brochure Design **Client:** Kai Steele DDS Family Dentist, Benton Harbor, Michigan
- 2012 Doug Taylor, **Project:** Promotional Folding Sales Card **Client:** Kai Steele DDS Family Dentist, Benton Harbor, Michigan
- 2012 Doug Taylor, **Project:** Business Card Design **Client:** Kai Steele DDS Family Dentist, Benton Harbor, Michigan
- 2012 Doug Taylor, **Project:** Design of Icon and Graphics for Mobile App, H1B Job Search Mobile App **Client:** H1B Design Team, Lansing, Michigan
- 2011 Doug Taylor, **Project:** Website Design, www.battlecreekacademy.com **Client:** Battle Creek Academy, Battle Creek, Michigan
- 2011 Doug Taylor, **Project:** Extensive edit and update of Battle Creek Academy Promotional Brochure, Design by Victor Mills **Client:** Battle Creek Academy, Battle Creek, Michigan
- 2011 Doug Taylor, **Project:** Hand, Arthur, "A Comprehensive Guide to Kinyarwanda" Book Cover Design, **Client:** Arthur Hand, GEM Resources International, Berrien Springs, Michigan
- 2011 Doug Taylor, **Project:** Logo/Identity Design **Client:** Niles Westside Seventh Day Adventist Church, Niles, Michigan
- 2011 Doug Taylor, **Project:** Identity Design **Client:** Niles Westside SDA School, Niles, Michigan
- 2011 Doug Taylor, **Project:** Digital Mockup of Potential Architectural Project **Client:** Andrews University, Berrien Springs, Michigan
- 2011 Doug Taylor, **Project:** "For the Sake of the Children", Brochure Design **Client:** SOHO (Saving Orphans through Healthcare and Outreach), Indianapolis, Indiana
- 2011 Taylor, Doug, "Art Faculty Show", Art and Design Center Gallery, Andrews University, Berrien Springs, Michigan

Department of Visual Art, Communication & Design, the College of Art & Sciences, Andrews University

- 2010 Doug Taylor, **Project:** Identity Design **Client:** NeoBiotech Inc., Berrien Springs, Michigan
- 2010 Doug Taylor, **Project:** Package Design and Brand Identity creation for C-Patch Charcoal Bandages **Client:** NeoBiotech Inc., Berrien Springs, Michigan
- 2010 Doug Taylor, **Project:** 16 Page Promotional Brochure for Camp Au Sable **Client:** Michigan Conference of SDA, Grayling, Michigan
- 2010 Doug Taylor, **Project:** DVD Cover Design and Disc Label for Promotional materials distributed at GC **Client:** COT, Andrews University, Berrien Springs, Michigan
- 2010 Doug Taylor, **Project:** Banner and Sourcebook Cover Design **Client:** Andrews Academy, Berrien Springs, Michigan

Marc Ullom (Associate Professor):

**Research/Scholarship**

- 2011 Guest Presenter to Friends of the Snite. I presented personal work and discussed my perspective on the photographic arts in relation to modern society and culture.

**Professional Publications**

- 2010 HOW Magazine. One image published of an award winning design piece by Thesis Inc.
- 2010 Design By Thesis Portfolio work. Commercial work photographed and implemented on a professional website by Design By Thesis, a group of highly respected graphic designers. My work is used to market and brand their design firm.
- 2010 Andrews Study Bible. Cover. Original image published on the cover of the Andrews Study Bible.
- 2010 Art Star Interview at Photopol.us. An invitational interview where my work and words were displayed along with other carefully selected artists.

**Exhibitions-Peer Reviewed**

- 2015 Center For Fine Art Photography, Water Exhibition, Fort Collins, CO.
- 2015 PhotoPlace Gallery, Alternative Processes Exhibit, Vermont.
- 2014 Solo Show titled Evidence , Box Factory for the Arts, Benton Harbor, MI
- 2013 First Place Award, MAAC Exhibit, Box Factory for the Arts, Benton Harbor, MI. Juror, Brett Maniscalco.
- 2012 Art of Photography Exhibit, San Diego, CA. An international juried show. Juror Julian Cox. Julian Cox is the Founding Curator of Photography for the Fine Arts Museums of San Francisco (FAMSF) and Chief Curator at the de Young Museum. He was educated in Great Britain and moved to the United States in 1992 to pursue a curatorial career. For more than decade he worked with the photographs collection at the J. Paul Getty Museum, Los Angeles. In 2005 he moved to Atlanta, Georgia, where he held the position of Curator of Photography at the High Museum of Art.
- 2012 Box Factory for the Arts MAAC Exhibition. Juror Judi Clausen. A regional juried show of area artists.
- 2012 Center For Fine Art Photography "Alternative Processes" Exhibition. A national juried show. Juror =====author of the definitive book on alternative processes.
- 2011 Lenscratch.com. Image was selected for inclusion in the Dreams competition online. Work ranked in the top 100 of 3000 and was featured on a nationally known website of Aline Smithson.
- 2011 Open2Interpretation "Waters Edge" Jurors Choice Award. A national juried book competition of Photography, Poetry and Prose. Juror Douglas Beasley.

**Exhibitions-Invitationals**

- 2011 Art & Design Gallery, Andrews University, Berrien Springs MI. Annual Faculty Show
- 2010 Art & Design Gallery, Andrews University, Berrien Springs MI. Annual Faculty Show

**What percentage of instruction is offered by full-time faculty**

Fall FTEs	Spring FTEs
Fall 2011 – 98.85%	Spring 2012 – 99.19%
Fall 2012 – 95.24%	Spring 2013 – 88.37%
Fall 2013 – 92.50%	Spring 2014 – 85.37%
Fall 2014 – 90.24%	Spring 2015 – 90.91%
Fall 2015 – 97.44%	Spring 2016 – 100.00%

### **Is the number of faculty sufficient to mentor students adequately?**

The department's faculty are very dedicated to mentoring our students. This is one of our strengths. We stay accessible to our student through the traditional ways of class time, phone, and office hours, but also through email and several online methods.

At the present time we are meeting the needs of the program. Though our discipline is changing with new technology, at the present time we are meeting the needs of our student and their preparation to meet the demands of our profession(s). We hired a new faculty member for the Fall of 2012 with the start of our newest degree, a BFA in Documentary Film. As this degree grows in enrollment there will be the need to hire other teachers in Documentary Film to add sound, lighting and addition shooting and editing expertise to the degree. Also, as other academic areas grow in the Department additional faculty will be needed.

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### **Physical Resources\***

#### **Facility:**

At present the two departments are housed in three separate buildings on campus:

**Art & Design Center** (where we occupy most of the building, except for the woodshop); there are four studio spaces in the building, one each for ceramics, drawing, painting and printmaking. There is also a lecture space with a boardroom design and a space for 15 individual work stations for the Graphic Design program. The building contains 5 full time faculty offices, two of which have attached studios spaces, and 2 adjunct faculty offices.

**Harrigan Hall** (where we occupy 70 percent of the building - Lithotech, the administrative offices of the new School of Health Professions, and a charcoal business occupy the rest); there are 3 regular smart classrooms for lecturing, 1 main lecture hall (smart) that seats 55 students, 20 seat computer lab, 4 video editing suits, 3 photo studios (fully equipped with lights, tripods, etc.), a large darkroom with 10 individual work spaces, one exhibition gallery designed to show case smaller artworks, the Department's main office, 7 full time faculty/department offices, a faculty studio space, Imagine Services store and storage space for that business.

**Smith Hall** (Where our main gallery (with storage and kitchen area), one lecture hall that seats 55 students (which is a smart class room with projector and sound system), and two artist offices/studios are located.

#### **Equipment:**

**Art & Design:** We have equipment that supports our major degree areas of art and Graphic Design:

**Ceramics:** a large lab space with 15 electric wheels, 4 electric kilns, 1 gas kiln, 1 wood fire kiln, clay mixer, 3 clay extruders, glazing booth, slab tables, drying shelves, glazing shelves, and various small ceramic tools.

**Drawing:** a drawing studio with 25-30 drawing horses (benches you sit on to draw), 30+ drawing boards, for holding drawing paper pads, with clips, 6 pedestals for still-life and figure drawing, an overhead sketching projector (elmo) for demonstrations, and a wide selection of still-life objects.

**Painting:** a painting studio with 20 easels and tabourets (rolling storage cabinets for holding paints and brushes), stools, a gesso area for canvas preparation. A dozen portable panels for creating individual advanced student studios in the painting studio

**Documentary Film and Photography:** We have equipment that supports our major degree areas of Documentary Film, Photography and Web Design.

Our equipment is focused in the classroom as described above: MacLab (20 stations), Advance Lab (5 stations), 8 individually complete darkrooms, a critique room, 3 classrooms, 1 lecture hall, 8 faculty offices, 4 editing suites, 3 photography studios, and a gallery space,

**Other resources:**

Laptop requirement of all BFA majors. We have had a policy for many years that our majors are required to purchase laptops as part of our BFA degree requirements. By making it a requirement it allows our students to finance the purchase as part of their educational financial plans.

**Imaging Services** (the business within the Department of Digital Media & Photography) this business is run to serve the needs of our students. It provides printing services (high quality prints up to 24”), mounting of artworks, film of all types, and a rental service, where students can rent cameras, tripods, lights and a host of photography equipment, instead of purchasing it.

**Are they sufficient for an excellent program? Where could resources be strengthened and/or reallocated to strengthen the program?**

The two departments feel like we are just keeping up with the continued advances in our disciplines, especially in the technical areas of web design and photography. We know, in the future, that Documentary Film will be added to this list. We have to constantly purchase cameras, computers and software to provide the up to date education that prepares our students for the jobs that expect their understanding of the new technology. This, though, is not limited to these typical areas of visual arts, even the traditional arts, drawing and painting are expanding into this world of technology. More and more there are professional ways of drawing and painting using computers. This is an area we see we will need to expand into in the future. Digital drawing, painting and illustration will need to be added to our traditional studio courses in the fine arts.

**\*Quotes from the accrediting bodies for the Visual Arts:**

**College Art Association**

**Standards for Facilities and Resources (2011)**

Institutions should offer BA and BFA programs only in those areas that are fully and adequately equipped with a reasonable full range of available technology, and only if it can provide safe, secure working spaces suitable for specialized or complex work by students and faculty.

Along with talented faculty, high-quality facilities and ample, appropriate equipment will best serve the needs of students. Institutions must allot sufficient space and equipment to accommodate the number of students enrolled. Specialized equipment and technology resources are absolutely necessary in some areas; students should become technically competent in their use and also be trained to understand fully and practice diligently all safe shop and studio procedures. Thus, an institution should establish a concrete plan to support health and safety practices that meet local, state, and federal requirements from the Environmental Protection Agency (EPA) and the Occupational Safety and Health Administration (OSHA). It should also formulate a plan to improve, replace, and upgrade its facilities and equipment with appropriate budget provisions.

Institutions should thoroughly inform students about the many hazards to their health found in their studios and in the materials they work with—including solvents, toxic synthetic material, and inadequate ventilation—and provide a means

of protection from such hazards, such as proper ventilation and safety equipment. If possible, institutions should offer private or semiprivate studio arrangements to advanced students, especially in BFA programs, though studios should not be so private or segregated that they prevent healthy contact and exchange.

No strong BA or BFA program in art can thrive without an adequate library, computer technology, a visual-resources collection, and exhibition spaces or opportunities to fit the scope of the department. If the institution does not have an art museum, it must provide opportunities for students to visit neighboring centers, where they can become familiar with historical works of art and have ongoing contact with the art of the present. Institutions, especially those that are remote from cultural centers, should consider establishing film and video collections and aggregating print and online resources about contemporary art and artists in order to broaden student contact with and awareness of major issues in the arts today. If possible, institutions should also provide students with opportunities to travel and study abroad. As with facilities and equipment, institutions should draft plans to replace and improve these resources with appropriate budget provisions.

## **National Association of Schools of Art and Design Facilities, Equipment, Health, and Safety (Handbook 2015-2016) Standards**

- 1) Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.
- 2) Space, equipment, and technology allotted to any art/design unit function must be adequate for the effective conduct of that function.
- 3) The number of studio and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled.
- 4) Budget provisions shall be made for adequate maintenance of the physical plant and equipment as related to the size, scope, and purposes of course and curriculum offerings, and to conditions related to health and safety.
- 5) Art/design units with goals and objectives in disciplines and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current.
- 6) Students enrolled in art/design unit programs and faculty and staff with employment status in the art/design unit must be provided basic information about the maintenance of health and safety within the contexts of studio practice, exhibition and performance.
- 7) For art/design majors and art/design faculty and staff, general topics include, but are not limited to, basic information regarding health and safety issues, hazards, and procedures associated with making and presenting art and design. They also include instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences. Beyond the provision of basic general information, and the identification of available resources, decisions regarding topic areas and breadth and depth are made by the institution, and normally are correlated with the nature, content, and requirements of specific areas of specialization or specific courses of study.
- 8) For non-majors enrolled in courses offered by the art/design unit, topics chosen are directly related to health and safety issues associated with their specific area of study or activity in art/design.
- 9) Art/design program policies, protocols, and operations must reflect attention to maintenance of health and injury prevention and to the relationships among: the health and safety of artists/designers; suitable choices of equipment and technology for various specific purposes; appropriate and safe operation of equipment and technology; and other conditions associated with health and safety in studio and other facilities. Specific methods of providing information and addressing injury prevention, technology, and facilities are the prerogative and responsibility of the institution.
- 10) Ventilation and safety treatments appropriate to art/design facilities shall be provided.
- 11) All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.
- 12) The institution shall have a plan by which it addresses health and safety issues on a continuing basis.

**b. Library Resources**

Review Question #6: **Are library holdings adequate for the program, and to what extent are they available and utilized?**

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The Department has always sought to keep an up-to-date collection of books and resources in the James White Library and in the Architecture Resource Center (ARC). Attached is a spreadsheet showing the number of items in the collection and latest annual summary of support for the purchase of new resources. The Department has spent the entire annual budget allotted every year. The traditional way of viewing books and articles continue to be a resource for the students in lecture as well as studio courses, and, more recently, in the realm of online services, the IWL has added services that continue to make the collection useful and accessible to art students.

It is also helpful to any department that studies the past through architecture and the fine arts. Since a large part of the past is preserved through architecture, painting, drawing, ceramics, sculpture, photography, illuminated manuscripts, tapestries, and other arts, library recourses in these areas helps any department and its disciplines seeking knowledge of the past.

Both lecture and studio based courses in the department use the resources housed in our libraries. The areas that use the resources the most is in the Art History and Studio courses that contain theory as well. Students are, encouraged and in some courses required, to seek out and use the resources: Videos and DVDs, magazines (periodicals), e-journals, art databases and other online resources.

**James White Library Allocation of funds to the Department:**

<b>JWL Allocations by Year:</b>	<b>2010-2011</b>	<b>2011-2012</b>	<b>2012-2013</b>	<b>2013-2014</b>	<b>2014-2016</b>	<b>2015-2016</b>
Dept of Art & Design	\$2,000	\$1,621	\$1,765	\$1,955	\$2,500	\$2,500
Dept of Digital Media & Photography	\$750	\$1,000	\$900	Budgets merged		

**James White Library supporting materials for the Department:**

Subject	Number of Books in JWL
Fine Art (Overall)	9,622
Fine Art	2,005
Visual Art	4,802
Art History	1,607
Art Education	338
Graphic Design	395
Photography	959
Photography - Fine Art	164
Photography - Commercial	237
Photography - Photojournalism	38
Photography – Architectural	44
Web Design	242
Documentary Film	36

**Ebook database titles:** 2570

**Journals**

- Arts & Crafts (74)
- Fine Arts - General (198)
- Visual Arts
  - Decorative Arts (115)
  - Drawing, Design & Illustration (29)
  - Painting (5)
  - Photography (96)
  - Print Media (2)
  - Sculpture (8)
  - Visual Arts - General (546)

**Journal article databases supporting the discipline:**

- Art Abstracts
- Art Source
- Arts & Humanities Citation Index
- Avery Index to Architectural Periodicals
- Humanities Abstracts

The following are descriptions from the two main governing bodies of our discipline of Art & Design. They state how library resources should fulfill the needs of the program. Both the Departments of Art & Design and Digital Media & Photography (and now the Department of Visual Art & Design), are very well supported (annual funds for purchasing) by the James White Library and its satellite library the Architectural Resource Center.

### **College Art Association (CAA) Standards and Guidelines for Facilities and Resources**

Institutions should offer BA and BFA programs only in those areas that are fully and adequately equipped with a reasonable full range of available technology, and only if it can provide safe, secure working spaces suitable for specialized or complex work by students and faculty.

Along with talented faculty, high-quality facilities and ample, appropriate equipment will best serve the needs of students. Institutions must allot sufficient space and equipment to accommodate the number of students enrolled. Specialized equipment and technology resources are absolutely necessary in some areas; students should become technically competent in their use and also be trained to understand fully and practice diligently all safe shop and studio procedures. Thus, an institution should establish a concrete plan to support health and safety practices that meet local, state, and federal requirements from the Environmental Protection Agency (EPA) and the Occupational Safety and Health Administration (OSHA). It should also formulate a plan to improve, replace, and upgrade its facilities and equipment with appropriate budget provisions. . . .

**No strong BA or BFA program in art can thrive without an adequate library, computer technology, a visual-resources collection, and exhibition spaces or opportunities to fit the scope of the department.** If the institution does not have an art museum, it must provide opportunities for students to visit neighboring centers, where they can become familiar with historical works of art and have ongoing contact with the art of the present. **Institutions, especially those that are remote from cultural centers, should consider establishing film and video collections and aggregating print and online resources about contemporary art and artists in order to broaden student contact with and awareness of major issues in the arts today.** If possible, institutions should also provide students with opportunities to travel and study abroad. **As with facilities and equipment, institutions should draft plans to replace and improve these resources with appropriate budget provisions.**

### **National Association of Schools of Art and Design (NASAD) (2015-2016)**

#### **Library and Learning Resources**

##### **1. Overall Requirements**

###### **a. Standards**

- (1) The art/design unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.
- (2) The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in art and design.
- (3) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:
  - (a) governance and administration;
  - (b) collections and their development;
  - (c) personnel services; and
  - (d) access, facilities, and finances.

###### **b. Recommendations**



(1) The art/design collection should be considered an integral part of the art and design program of the institution.

(2) The policies referred to in Section II.G.1.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the art/design faculty.

## **2. Governance and Administration**

**a. Standard.** The functional position of the art/design collection within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.

**b. Recommendation.** There should be a close administrative relationship among all libraries within the institution so that art/design students and faculty may make the best use of library resources.

## **3. Collections**

### **a. Standards**

(1) The institution must maintain library holdings and/or electronic access to holdings in art/design of sufficient size and scope to complement the nature and levels of the total instructional program in art/design, to provide incentive for individual learning, and to support research appropriate for its faculty.

(2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.

(3) Materials in all formats required for the study of art and design—books, images, digital images, periodicals, microforms, audio and video recordings, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

### **b. Recommendation and Comment**

(1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.

(2) The books, images, digital images, periodicals, microforms, and audio and video recordings held by the libraries of municipalities, museums, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

## **4. Personnel**

**a. Standard.** The library shall be staffed by professionally qualified personnel sufficient to meet the various needs of the art and design unit.

**b. Recommendation.** Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the art and design holdings.

## **5. Services**

### **a. Standards**

(1) The institution shall maintain appropriate hours of operation for the library.

(2) There must be convenient access to the library holdings in art and design through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

(3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

(4) Instruction in the use of the art/design collection shall be provided.

## **6. Facilities**

### **a. Standards**

(1) The institution shall provide an environment conducive to study. *NASAD Handbook 2011-12* 66 (2) The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

**b. Guideline.** Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of art and design. For example, books, images, and audio and video equipment are

located in close proximity for effective use in conjunction with one another.

## **7. Finances**

**a. Standard.** Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

## **b. Recommendations**

(1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the art/design collection be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.

(2) An organized system of involvement by art/design faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

## **c. Curriculum & Technology**

Review Question #7: **How rigorous is the curriculum for the preparation of graduates with skills necessary for a global workplace, who are able to adapt to changing environments and technology within their field? How well does the program engage students in collecting, analyzing, and communicating information, and in mastering modes of inquiry or creative work**

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BA Degree and BS Degrees were the primary degrees in the Department of Art & Design from the beginning. Over the years our BA degree has developed into three options: Art History emphasis, Pre-Art Therapy emphasis, and a Visual Art emphasis. The BS degree was created with the idea of becoming a certified art education teacher. In 2003-2004 the BS in Art Education was updated to meet the new State of Michigan Standards for Certification and was renamed Visual Art Education (in keeping with new terminologies in the profession). The degree is offered in cooperation with the School of Education and can only be taken by students seeking teaching certification.

In 1980-1981 the Department of Art (its name at the time) first offered the BFA degree. The BFA at that time focused on the following areas of emphases: painting, printmaking, photography (this is when photography was offered in the Art Department), design and ceramics. It was a true fine arts degree, with a clearer separation, at that time, between disciplines. We created our BFA program through the process of benchmarking with other art programs across the country. We used (College Art Association) CAA standards, which is the governing association for art programs at the university level, in combination with benchmarking several regional art programs: Calvin College, Grand Rapids, Michigan; Spring Arbor University, Spring Arbor, Michigan; University of Michigan, Ann Arbor, Michigan; Hope College, Holland, Michigan; Alma College, Alma, Michigan; Grand Valley State University, Allendale, Michigan; Albion College, Albion, Michigan; Bethel College, Mishawaka, Indiana; and The School of the Art Institute of Chicago, Chicago, Illinois.

Extensive research and benchmarking was done when we first proposed the joint BFA (2005) between the Art & Design Department (CAS), the Digital Media & Photography Department (COT) and the Communication Department (CAS). In the Departments of Art & Design and Digital Media & Photography we offered a combined BFA curriculum that had the following emphasis' that students could choose: Fine Art, Graphic Design, Pre-Art Therapy, Art Direction/Advertising, Multimedia Arts, Photography, Video Production and Web Design. In 2007-2008 the emphasis' were updated to meet the professions with the following emphasis' Visual Arts: Fine Art, Graphic Design, Pre-Art Therapy; Visual Communication: Art Direction/Advertising, Graphic Design, Web Design; Photography: Commercial Photography, Documentary Video, and Fine Art Photography.

The Communication Department accepted the BFA degree in the area of Art Direction/Advertising but ended up following the proposed shared courses in the degree for only the first five years. In 2010-2011 they renamed their degree "Electronic Journalism". They also updated their BFA degree which reduced or cut most of the Art and Photography courses thus eliminating the interdisciplinary / cross-departmental nature of the original proposal. The 2013-2014 Bulletin states that their BFA degree only requires two courses from the Department of Visual Art & Design, both are intro courses: DSGN214 Graphic Design I and PHTO116 Digital Photography I.

We do have course sequencing in each of the degrees we offer, which is primarily governed through prerequisite courses and academic advising. Attached are examples of advising forms that were developed within the department. Also, academic advisors use the tools provided by the University, such as the CAPP and individual Academic Records in the Banner system.

The nature of various areas of our program, are highly connected to technology and its uses in the curriculum and its preparation of students for their positions in the profession. Graphic Design, Web Design, Photography and our new degree, Documentary Film are all closely tied to the technology of their fields. These programs are keenly aware of changing technology in their fields and keep up-to-date with the needs of their profession and the preparation of student to survive in the future. These changes are supported by the University though the department's budget.

During the 2012-2013 academic year the newly combined department took the opportunity to review the BFA degree, to make sure the curricula was current to meet the needs of our students. There was a major overhauling of the BFA and the requirements at sequencing of courses in each of the degree Emphasis: Fine Art, Illustration, Pre-Art Therapy, Documentary Film (new degree), Graphic Design, Web Design, and Photography. Emphases in Art Direction/Advertising, Documentary Video, Commercial Photography, and Fine Art Photography were dropped from the program. Also, the terminology "Visual Communication" was retired. The BFA Art History and Common Core course requirements were reduced and focused (these are courses that all BFA students are required to take before they branch out into the various emphases). The Studio Electives were increased and the various Portfolio Emphases were expanded so that students could take a greater concentration of courses in the advanced areas of the degree. The degree credits increased from a range of 75-78 credits previously to a total of 84 credits. Changes took effect with the 2013-2014 Bulletin.

With the 2013-2014 Bulletin we have four swing courses ( ART457 Art Methods: Elementary; ART459 Art Methods: Secondary; ART495 Independent Reading/Project; ARTH440 Art Since 1945). Since the department does not offer a graduate degree at the present time, these courses need to only function at their professional degree levels of expectation.

### **Comparisons with Benchmarked Programs:**

Benchmarked several regional art programs: Calvin College, Grand Rapids, Michigan; Spring Arbor University, Spring Arbor, Michigan; University of Michigan, Ann Arbor, Michigan; Hope College, Holland, Michigan; Alma College, Alma, Michigan; Grand Valley State University, Allendale, Michigan; Albion College, Albion, Michigan; Bethel College, Mishawaka, Indiana; and The School of the Art Institute of Chicago, Chicago, Illinois.

Reviewing the degrees offered by the Department of Visual Art & Design (the BA and especially the BFA degrees that were benchmarked) and how they compare with the programs we originally benchmarked, it was reaffirming to see how consistent the degrees are from school to school. (See attached spread sheet) Starting with the BA degree the number of credits range from 36 – 52 credits in the major (some, like Spring Arbor, Hope, Alma, Bethel and Grand Valley offer Art Education certification with the BA degree, which increases the credits to meet the State of Michigan requirements for certification). BA's are mainly offered in Fine Art (which in several schools includes

not only the traditional arts of drawing, painting, ceramics and sculpture, but also includes Graphic Design and Photography), Art History and Art Education.

The BFA is offered in several of the schools (see attached spreadsheet) also in the traditional areas of drawing, painting, ceramics and sculpture, and in the areas of Graphic Design, Art Education, Art History, Web Design, Photography, and even Architecture. No school in our benchmarking group, other than Andrews, offers a BFA in Documentary Film, we are on the cutting edge in this area. Some of the smaller schools, Spring Arbor, Hope, and Bethel do not offer BFA degrees and only 3 of the 9 offer BS degrees.

**Universities' Art Departments Compared (2012-2013)**

Degrees:	Andrews University	Calvin College	Spring Arbor Coll.	Hope College	Alma College	Grand Valley State Univ	Albion College	Bethel College	Univ of Michigan	School Art InstChicago
BA Fine (Visual) Art	X	X	X	X	X	X	X	X	X	X
BA Graphic Design		X	X	X	X	X		X	X	
BA Photography		X	X	X	X	X		X	X	X
BA Critical Studies										X
BA Art History	X	X	X	X		X	X		X	X
BA Pre-Art Therapy	X							X		
BA Art Education (crs)		X 57	X 50	X 50	X 48	X 75		X 45+	X	X
BA Art Administration								X		
BFA Fine (Visual) Art	X	X	no BFA	no BFA	X	X	X	no BFA	X	X
BFA Documentary Film	X									
BFA Graphic Design	X	X			X	X	X		X	X
BFA Photography	X	X			X		X		X	X
BFA Pre-Art Therapy	X									
BFA Art Education					X				X	X
BFA Web Design	X	X								
BFA Art History		X								X
BS Art Education (crs)	X 59	no BS	no BS	no BS	no BS	X 75	no BS	no BS		X
BS Fine (Visual) Art						X				
BS Graphic Design						X				
BS Animation									X	X
Minors: (credits)	22	24	24	22	24	21	24	24	no	no
Art (Visual Art)	X	X	X	X	X	X	X	X	minors	minors
Art History	X	X	X	X	X	X	X		list	
Digital Media	X								reworking	
Graphic Design	X		X					X	degree	
Photography	X		X					X	2013	
Web Design	X							X		
FTE faculty	10	10	3	7	4	30	6	5	62	16
adjunct faculty	4	2	NA	NA	NA	4	NA	2	23	57
BA degree (credits)	45	51	52	42	36	39	36	41-46	42	36
BFA degree (credits)	84	63			72	84	70		72	90
GPA in BFA degree	3.0				3.0	2.75	3.25			
Portfolio Review	X	X	X	X	X	X	X	X	X	X
International Tour	X	X		X			X	X	X	X
Senior Exhibition	X	X	X	X	X	X	X	X	X	X
Total degree credits BFA	124	124	124	130	148	120	132	124	128	132
Christian Liberal Arts	CLA	CLA	CLA	CLA	CLA	Public	LA	CLA	Public	Public
NASAD Accreditation	no	no	no	yes	no	yes	no	no	no	no
Michigan Teach. Certif.	yes	yes	yes	yes	yes	yes 3.0	no	no	no	yes (III)
Art Core/Emphasis	X		X	X	X	X		X	X	X

## 2. Outputs and Outcomes

### a. Outputs

**Review Question #8: How do the various measures of outputs demonstrate the quality of the program?**

The quality of the faculty in the various programs is demonstrated in the number of exhibitions, and professional publications and performances accomplished by the faculty. We demonstrate the quality of our graduates and current students through national awards for design and photography won, and the inclusion of student work in juried competitions. The quality of our program is also demonstrated by the number of our graduates who apply for, and are accepted into prestigious MFA programs at institutions like The Art Institute of Chicago, NYU, The University of Notre Dame, and Richmond University, U.K. Former graduates include internationally famous photographers, and graphic designers who work on nationally recognized campaigns like the Dove campaign for real beauty.

The other component requested in this section, “credits generated” offers no benefit for assessing the quality of the program. “Credits generated” speaks only to the cost vs. income piece of the equation and bears no relationship to the quality of the program. The quality of our graduates and faculty or the effectiveness of the curriculum cannot be measured by the credits we generate. It could be argued that the students are better served by lower faculty/student ratios. In a sense, the more ineffective we are financially, the more effective we are at producing quality graduates.

The programs in Visual Art, Communication and Design are strongly interwoven. Each of the areas has a foundation of courses that are similar. We train our students to be creative problem solvers, and artists who are able to move easily between platforms. For instance, our photography majors take fine art courses, film courses, and design courses as part of their major, and our design majors take film, photography and fine art courses. It is not possible for the various programs to be completely teased apart from each other. When the enrollment in one program is up, all the programs benefit. When the enrollment is down, all programs suffer.

#### Credit Hours Generated:

	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013
<b>Art &amp; Design</b>						
	1,455	1,449	1,582	1,534	1,480	n/a
<b>DMPH</b>						
	1,594	1,621	1,704	1,818	1,963	n/a
<b>Visual Art &amp; Design</b>						
	n/a	n/a	n/a	n/a	n/a	2,530

#### FTE Ratio - Student: Teacher: Ratio

	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
<b>Art &amp; Design (FTE)</b>							
	4	4	4	n/a	n/a	n/a	n/a
<b>Art &amp; Design (Student: Teacher: Ratio)</b>							
	12:1	11:1	11:1	n/a	n/a	n/a	n/a
<b>DMPH (FTE)</b>							
	5	5	5	n/a	n/a	n/a	n/a
<b>DMPH (Student: Teacher: Ratio)</b>							
	?	?	?	n/a	n/a	n/a	n/a
<b>Vis Art &amp; Des (FTE)</b>							
	n/a	n/a	n/a	10	10	10	10
<b>Vis Art &amp; Des (Student: Teacher: Ratio)</b>							
	n/a	n/a	n/a	13.8:1	12.3/1	9.3/1	13.6/1

**b. Student Learning Outcomes**

**Review Question #9:** How well are students meeting the program’s learning outcomes?

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The department of Visual Art, Communication and Design, and the programs we are examining here (Fine Art, Film, Graphic Design and Photography) are transitioning to a set of learning outcomes defined by the Andrews Unified Framework. We first used assessment devices linked to the AUF last spring. The results were quite positive. The vast majority of our sophomore and senior students exhibited the learning outcomes we sought. These included: Specialized Knowledge, Creative Process Exploration, Analysis, Faith Integration, Intellectual Skills, and Communicative Processes. The program learning outcomes will be directly linked to the preferred university curricular goals.

Until we began using the AUF goals and outcomes, our outcomes were based primarily on the ability of our students to achieve employment in their field, or to gain acceptance into a reputable graduate program. We have a strong track record in both areas. We have not produced math-based graphs, and the “data” was primarily anecdotal, based on hour long interviews with every student at their Sophomore BFA Review (the entire faculty meets with each student) and during the Senior Exhibition (the final point where all faculty review and comment on the evaluation for each student graduating). The department has been conducting these two significant points of evaluation for over 30 years.

Curriculum Maps have been created for each degree and we have been using these since 2012-2013. Example of BFA Curriculum Map:

**ANDREWS UNIVERSITY**  
 Department of Visual Art and Design  
**Bachelor of Fine Arts**  
 Fine Art (2D Focus)  
 Portfolio Emphasis

2015-2016

Typical Curriculum Plan 2015-2016

Term	Freshman Year			Sophomore Year			Junior Year			Senior Year		
	Fall Semester	Spring Semester	Summer	Fall Semester	Spring Semester	Summer	Fall Semester	Spring Semester	Summer	Fall Semester	Spring Semester	Summer
<b>ART HISTORY</b>	History/Theory ART104 Drawing I 3	ART200 Color Theory 3		Art History Choice 3	ARTH326 Ren to Modern Art 3		Art History Choice 3	ART440 Art Since 1945 3				
<b>COMMON CORE</b>	ART207 Basic Design I 3											
<b>STUDIO ELECTIVES</b>	ART130 Intro Dig Media 3	ART105 Painting I 3		ART107 Ceramics I 3	ART106 Printmaking I 3							
<b>STUDIO ELECTIVES</b>		ART209 Basic Design II 3		5th Studio Elective 3								
<b>PORTFOLIO EMPHASIS (15 credits)</b>				ART304 Drawing II 3	ART305,306,307,308 Fine Art Emphasis 3		ART305,306,307,308 Fine Art Emphasis 3	ART305,306,307,308 Fine Art Emphasis 3		ART305,306,307,308 Fine Art Emphasis 3		
<b>PORTFOLIO EMPHASIS (18 credits)</b>							ART478 VA Study Tour 6	ART305,306,307,308 Fine Art Emphasis 3		ART478 VA Study Tour 0	ART305,306,307,308 Fine Art Emphasis 3	ART496 Portfolio Dev 2
<b>PORTFOLIO EMPHASIS (12 credits)</b>										ART485 BFA Thesis 3	ART497 BFA Exhibition 1	
<b>*FINE ARTS ELECTIVES</b>							*ART Elective 3	*ART Elective 3		*ART Elective 3	*ART Elective 3	
<b>GENERAL EDUCATION</b>	Electives											Gen Educ Elective 4
	Fine Arts/ Humanities	ART104 Drawing I 0										Religion Elective 3
	Religion	RELT 100 God & Human Life 3			Religion Elective 3			Religion Elective 3				Religion Elective 3
	Language/ Communication	ENGL 115 English Comp. I 3	COMM 104 Comm. Skills 3					ENGL215 English Comp. II 3				
	History				HIST 117 or 118 Civ & Ideas I 3							
	Life/Physical Sciences			Choice LP Science (See Bulletin) 4								
	Mathematics		MATH145 Reason w Function 3									
	Computer Literacy	ART130 Intro. To Dig. Media 0										
	Social Science						Choice S Science (See Bulletin) 3					
	PE/Wellness	HLED120 Fit for Life 1			Choice PE (See Bulletin) 1							
	Service (In Core) ????											

Studio Electives: ART105, ART106, ART107, ART209, DSGN150, DSGN185, DSGN214, DSGN225, DSGN250, FILM210, FILM211, PHTO115, PHTO116, and PHTO175.

\*Electives may be taken in ART, ARTH, ARCH, DSGN, FILM, or PHTO courses.

BFA Review  
Minimum CUM GPA 2.75  
Resume, Portfolio

Please see the Departments Alumni Listing shown under question #10.

**c. Student & Employer Satisfaction**

**Review Question #10: How successful are program graduates in seeking graduate and professional admission? What is the level of satisfaction among students, alumni, and employers of alumni with the program and its outcomes?**

**The Departments Alumni Listing:**

Name	Degree/Year	Current Status
Katerina Jo Adamos	BFA Graphic Design 2013	Designer, John McNeil Studio, Berkley, CA
Ruben Afanador	BS Art Education 1980	Fashion photographer, NY, New York.
Michelle Ahn	BFA Visual Art 2013	ARC Mentor at California College of Arts
Antoinette Alba	BFA Photography 2014	MA Art History, London, England
Tawny Alipoon	BFA Photography 2008	Self Employed Photographer, California



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Samantha Estrella-Boyland Alvarez	BFA Graphic Design 2012	Accepted into the MFA program at Pacific Northwest College of Art (fall 2013)
Phil Anderson	BFA Photography	Teaching Photography
Chantelle Allen	BFA Fine Art, BS Visual Art Education, 2008 MFA Fine Art, Academy of Art in San Francisco, 2011	Taught art at Buchanan High School in Michigan, Contract professor at Andrews University, now teaching art in New Mexico
Harold "Tre" Allison	BS GS Visual Comm. 2013	Freelance Designer
Ange Batie	BS GS Photography (2014)	Freelance Photographer
Bradley Austin	BS GS Photography 2011	Freelance Photographer, Ohio
Yvonne Badu-Nimako	BS GS Graphic Design 2013	Freelance Graphic Design, Boston
Kristin Badzik	BFA Photography 2013	California, retouching and compositing, freelance.
Dustin Bahr	BFA Graphic Design	Front and Back End Developer for Curious Media
Christine Barnhurst	BFA Art Dir./Advert 2011	Freelance Designer
Daniel Bedell	BS GS Photography 2008	Self Employed Photographer, Colorado
Christie Betts	BFA Photography 2013	Freelance Photographer
Samatha (Boyland) Alvarez	BFA Photography 2012	MFA program at Pacific Northwest College of Art
Marc Boyson	BS Visual Art Education 1990s	Southern Adventist University – Art Department
Connor Brassington	BFA Photography 2015	Graduate School, Michigan
Breetxke, Ashley	BS Visual Art Education 2016	Teaching Secondary art in northern Indiana
Nadiyah Brown	BFA Web Design 2011	Web Developer – Elizabeth Arden
Erica (Bruso) Bissell	BFA Graphic Design 2012	Designer, Graphique De France, Stationary and Home Décor firm, Massachusetts
Jesse Buller	BFA Graphic Design 2012	Freelance Designer in Berrien Springs, MI
Kristin Lee Burdor	BFA Graphic Design	Freelance Designer
Zachary Callahan	BS GS Art and Design 2013	Freelance Designer
Dwayne Campbell	BFA Photography 2014	New York, Photography Assistant
Jonathan Carbonell	BFA Graphic Design 2014	Designer at Auxiliary Advertising & Design in Grand Rapids, MI
Rondel Charles	BS GS Graphic-Web Design 2011	Self-employed, Curepe, Port of Spain, Trinidad and Tobago
Brandon Chase	BS GS Web Design 2011	Freelance Web Designer
Leila Celestin	BFA Visual Art 2015	Pursuing Graduate Degree in SPLAD at AU
Ben Child	BFA Graphic Design 2009	Partner & Interactive Director at Small Fortune
James Dylan Closser	BFA Photography 2012	Photo Assistant, Whirlpool Corporation, Michigan
Nathaniel Collins	BFA Graphic Design 2008	Freelance Designer
Mark Cook	BFA Graphic Design MFA University of Notre Dame	Principle Director of Thesis Design (Graphic Design firm)
Michael Cousins	BS GS Art & Design 2014(?)	Presently finishing degree

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Kelsey Curnutt	BA Art History, 2011	Savannah College of Art & Design, working on MA in Arts Administration
Pieter Damsteegt	BFA Photography 2013	Producer for the North American Division of Seventh-day Adventists in Columbia, MD
Kelsey Davis	BFA Photography 2009	Art Director, Johnson Rauhoff, Michigan
Lynn Holder-Delinger	BFA Graphic Design 2008	Freelance Designer
Hector Detres	BS GS Visual Comm. 2014 (?)	Presently finishing degree
Chris DiCicco	BFA Photography	Whirlpool, St Joseph, MI
Melissa Dilernia	BS Photography 2002	Portrait Wedding
Keri Dixon	BS GS Graphic Design 2014 (?)	Presently finishing degree
Clay Doss	BFA Graphic Design 2009	Front-end Web developer
Christopher Down	BA Art - attended	Designer for Mattel
Gabriela Elvir	BS Visual Art Education 2013	Teaching elementary art
Jeffery Emile	BS Graphic Design 2016	Sr. User Experience Designer, General Motors, Atlanta
Tasha Ermis	BFA Graphic Design 2012	Freelance designer for Bugwilder Studios Ltd and 101 Media Design
Tiffany Evering	BFA Documentary Film 2014	Assistant to Baz Luhrmann (one of the great Hollywood and Australian directors)
Reavens Fenelon	BS GS Web Design 2011	Front End Web Design for Cyber X Designs in Rochelle Park, NJ
Roy Foo	BFA Fine Art, 1994	Also earned MD in plastic surgery (reconstruction)
Kyle Foote	BFA Digital Multimedia	Front and Back End Developer for Curious Media
Erika Fortin	BFA Photography 2009 MA Art History - Univ. of Toronto, 2012	Works as a Techspert (photography & photo editing instructor) Holland America Line (cruise line)
Lauren Fraser	BFA Graphic Design, 2009	Paragon Printing, a printing company, mostly billboards, banners, magnets, adhesives and vehicle wraps
Kari Friestad	BFA Fine Art 2008 MFA Kendall College of Art & Design 2014	Faculty, Visual Art & Design, Andrews University
JJ Gascoyne	BFA Photography	Pursued theology and working in ministry
Benjamin Good	BFA Fine Art, 2001	adjunct at University of Notre Dame, freelance
Nathan Greene	Attended Andrews University Attended the American Academy of Art (Chicago)	World renown Adventist Illustrator
Lauren (Popp) Greene	BFA Graphic Design, 2012	Interned: Glamour, Vogue, Conte Nast, Burberry, all in their NYC headquarters. Currently working at Logan Arts Leadership Institute at Interlochen Center for the Arts in Traverse City, MI

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Thomas Greene	BFA Graphic Design, 2013	Creative Director at (M22), Traverse City, Michigan
Edward Guthero	BS Art Education, 1976	Graphic Design, teaches at Southern Adventist Univ.
Katie (Hahn) Dominguez	BFA Graphic Design 2013	Graphic Designer, Versatile Media Group, WA
Bryce Hallock	BA Art History 2009	artist
Erin Hannah	BFA Photography 2011	Freelance Photographer
Rebekah Helsius	BFA Fine Art, 2009	Project Supervisor for "Beyond Walls", Beirut, Lebanon (non-profit international mural initiative)
Jamaal Henley	BS GS Visual Comm. 2014 (?)	Presently finishing degree
Denmar Henry	BS GS Graphic Design 2011	Freelance Designer
Darren Heslop	BFA Photography 2010	IMC Photographer, Michigan
Gavin Heslop	BFA Web Design, 2008	Web Developer for Simple Updates
Jeremy Hildebrant	BS Photography	Whirlpool, St Joseph, MI
Austin Ho	BFA Photography 2015	Freelance Photographic Assistant, Michigan and Chicago
Lynn (Holder) Delinger	BFA Graphic Design 2008	Freelance designer, own design company, Pyralis Design
Vanja Horonic	BFA Photography, 2008	freelance shooter, Oregon
Annalena Hullquist	BFA Graphic Design	Freelance Designer
Renee Hunt	BFA Fine Art 2015	Freelance Illustrator
Andy Iverson	BS Art Education, 2006	Lives in Minnesota with family (stay at home dad)
Britanie Jackson	BFA Art Dir/Advert 2013	Abercrombie & Fitch
Mikel Jagan	BFA Multimedia Arts 2010	3-D Digital Illustrator at Haas Automation, Inc. - and Principal at MeshBender
Andrew Jamal	BFA Visual Art 2012	artist
Jeremy James	BFA Graphic Design 2013	Freelance Designer
Scherika Jarvis	BA Visual Art 2012	artist
Julie Jenkins	BFA Photography 2007	Portrait Wedding, Canada
Hyer Yun Jeon	BA Art & Media (2014?)	Presently finishing degree
BoEun Kim	BFA Visual Art ILL 2013	Freelance Illustrator
Ji-sun Kim	BFA Fine Art 2008	artist
Krysta Jo	BFA Photography	Working in Minnesota in retail
Keelin (Bruff) Johnson	BFA Ceramics, 2007 MA Art History - Richmond, the American International University in London, 2008	Contract ceramics teacher at AU. Teaches art at the Krasl Art Center in St. Joseph, Planning to pursue a second advanced art degree
Bjorn Kavanaugh	Working on BFA Photography, attended 1999-2006	Commercial photographer, Chicago
Paul Kim	BS Photography	Cyan Imaging, Toronto, Canada
Josef Kissinger	Working on BFA Photography	freelance shooter

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Le'von Kotanko	BFA Photography 2013	Larry McCay Photography, Indiana
Sam Kuzmin	Working on BT Digital MultiTech	Designer at Homer Tribune
Amanda LaFave VanDenburgh	BFA Photography, 2008	Married with little boy
Jessenia Lam	BS Visual Art Education 2015	Teaching secondary art
Dana Langlois	BS Photography	Cambodia, JAVA Arts Gallery, Founder
Hilary (deFluiter) LaPointe	BFA Fine Art 2010	Undergraduate Affiliations Specialist at AU
Keri Lawerance	BS Design 2016	Graphic Designer, CayOverseas, Cayman Islands
Nicholas Leonard	BFA Graphic Design 2011	Works as (Graphic and Front-end Web) Designer at LiNK: Liberty in North Korea
Christina Lloyd	Photography	Maranatha International Photographer, Sacramento, CA
Tom Lloyd	Photography	Maranatha International Photographer, Sacramento, CA
Joshua Louchs	BFA Graphic Design	Designer and Support at Simple Updates in Berrien Springs, MI
Emily Low	BFA Photography 2013	Sylist, Johnson Rauhoff, Michigan
Brandon Lowry	BS Photography (pursuing)	ITS, Andrews University
Liz Luna-Gagnon	BS Art Education, 2008	Works as an adjunct professor in art at Saginaw Chippewa Tribal College. Mt Pleasant, Michigan
Thessalonica Mae	BFA Photography 2012	Entrepreneur, Photographer, Illinois
Christopher Macharia	BFA Web Design 2012	Web Designer for Tire Rack's website
Olivia Madakor	BFA Web Design 2012	Completing masters in school counseling, Trinity Washington University 2016 Counseling Intern at DC Bilingual Charter School
Chad Mahlum	Photography	Portrait, Wedding, Commercial, Grand Junction, CO
Joshua Martin	BFA Photography 2015	University of Miami, Florida
Kirk Maynard	BS Visual Art Education 2014	Teaching secondary art in New Jersey
Cody McCabe	BFA Photography 2011	Full Time Assistant, Chicago
Ryan McCabe	BFA Graphic Design 2011	(Graphic and Web) Designer at Middle East Univ
Amanda McCombs	BS Art Education	teaching art in Ashville, N.C
Christa McConnell	BFA Photography 2012	IMC Freelance Shooter, Michigan
Sarah McDermott	BFA Graphic Design 2009	Graphic Designer at eSutras Organics in Chicago, IL
Ammiel Mendoza	BFA Graphic Design 2011	Graphic Designer at Refinery29 in the NY
Troy Meyer	BFA Photography 2012	Stylist, Johnson Bauhoff, Michigan
Victoria Miller	BFA Photography 2012	Freelance photographer
Victor Mills	BFA Graphic Design 2013	Freelance Designer in Pine Bush, NY
Katelin Mitchell	BFA Photography 2011	Freelance photographer
Robert Mitchell	BS GS 2010	Freelance photographer
Adriana Monsolve	BFA Photography, 2007	Freelance photographer, Baltimore, MD

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		Pursuing an MA in Photojournalism at University of Westminster, London
Jennifer Montero	BFA Graphic Design 2009	Freelance Designer
Andre Morgan	Web Design	Sr. Interactive Developer at SapientNitro
Mikel Morgan	BS GS Art & Digital Media 2012	Web Designer at Tire Rack
Elizabeth Monterrey	BFA Visual Art 2013	artist
Geoffrey Morris	BS GS Fine Art 2012	artist
Ruben Munoz	BS GS Graphic Design 2013	Freelance Designer
Nichelle Murray	BA Fine Art/Art Therapy 2012	The College of New Rochelle Graduate School
Ellen (Poirier) Musselman	BFA Graphic Design, 2010	Graphic Designer / Front-end Web Designer at Adventist Frontier Missions, Berrien Springs, MI
Asa Nemoto	BFA Visual Art 2010	artist
Esther Nooner	BFA Photography 2011	Full Time Photography Assistant, Tennessee
Lisie Orjuela	BFA Fine Art	Connecticut, exhibits in New York City
Andrew Ortiz	BS Graphic Design 2016	Software QA Analyst, Spectrum Health, Grand Rapids, MI
Robert Oxley	BFA Graphic Design	Freelance Designer
Benjamin Panigot	BFA Photography, 2010	AU Safety
Robert Parsons	BS GS Graphic Design 2012	Design Manager, or DealerOn in Derwood, MD
Jordan Patasaw	BS GS Engnrg, Dig. Media 2013	Freelance photographer
Derek Peters	BFA Photography 2009	Tire Rack Photo dept., Indiana
Ashley Peterson	BFA Graphic Design, 2011	Marketing Director at Mt. Ellis Academy
Arielle Picket	BFA Graphic Design 2014	Designer, Michigan
Naudline Pierre	BFA Visual Art 2012	Practicing Artist , New York City
Ellen (Poirier) Musselman	BFA Graphic Design 2010	Self-employed designer, Pennsylvania; Graphic Designer / Front-end Web Designer, Adventist Frontier Missions, Berrien Spgs, MI
Caitlin Potts	BA Art History	User Experience Designer for Amazon, Seattle, WA
Brian Powers	BFA Photography 2016	Freelance Photographic Assistant, Michigan and Chicago
Brien Prendergast	BFA Web Design 2010	Graphic Designer, The Print Market Oshawa, Canada
Guy Puffer	BFA Graphic Design 2011	Sr. Designer, Fly Racing, Idaho; (former designer at MSR—Malcolm Smith Racing, CA)
Elliscent Quinones	BFA Graphic Design, 2010	AU IMC Print Communications Manager
Nina Marie Rambo	BFA Photography	AT&T Photography Dept., NYC
Jessica Ramirez	BS Visual Art Education 2012	Teaching at Korean Adventist Preparatory Academy (Art and English)
Zachariah Ray	BFA Visual Art	Freelance Artist/Illustrator in Berrien Springs
Jazmin Reyes	BS GS Photoraphy 2013	Freelance photographer
Nathan Roe	BFA Photography 2013	Printing Industry, Michigan

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John Ruggles	BFA Painting 2007 MFA Fine Arts Studio RIT 2010	Adjunct Instructor at Penn State University Practicing Artist
Ivan Ruiz	BFA Graphic Design 2014	Creative Director, Types & Symbols, Massachusetts/Mich
Elisabeth Russell	BFA Photography 2004	Photographer, Whirlpool
Jeremy Russell	Photography	portrait wedding photographer, South Carolina
Marissa Scansen	BFA Photography 2010	Freelance photographer
Anthon Schaller	Working on BS Art Education	Proprietor of Schaller Gallery, St Joseph, MI
Hannah Schooler	BFA Graphic Design 2013	Freelance Graphic Designer
Kathleen (Schwarz) Nay	BFA Photography, 2010	Currently pursuing graduate degree in food and environment at the Friedman School, Boston
Caitlin (Perry) Serns	BS Visual Art Education 2013	Teaching art in the northwest
Emmalee Shallenberger	BA Visual Art 2012	artist
Rubani Shaw		Senior Production Designer at VSA Partners { HYPERLINK "http://www.linkedin.com/search?search=&sortCriteria=R&keepFacets=true&facet_G=us%3A14&trk=prof-0-ovw-location" }, { HYPERLINK "http://www.linkedin.com/search/fpsearch?keepFacets=true&facet_I=80&trk=prof-0-ovw-industry" }
Sasha-Shae Shaw	BA Design and Visual Arts 2010	Creator of Afroniquely You Blogazine, Blogger, Graphic+Web Designer, Social Media specialist
Marcel Shields	BFA Digital Multimedia	Senior Front End Developer at The Engage Group in Columbia, MD
Jennifer Shrestha	BFA Photography 2013	Documentary photographer; Manager Imaging Service, Andrews University
Lea (Williams) Shull	BFA Fine Art, 2009	Lives in Lansing, MI with husband where she works as a freelance fine artist. Has also started her own bookbinding business through Etsy, Appendo
Ashley Sisson	BFA Visual Art 2012	artist
Ian Sittlinger	BFA Photography, 2008	Commercial freelance shooter
Yuet Man Siu	BFA Graphic Design 2008	Freelance designer
Jordain Smith	BFA Documentary Film 2015	MFA candidate for the New York Film Academy
Gadi Solis	BFA Photography 2013	Whirlpool Corporation Assistant, Michigan
Young-El (Miriam) Son	BFA Photography 2010	Freelance photographer
Clarence Sormin	Photography	Whirlpool, St Joseph, MI
Linda Sormin	BA English Lit, Fine Art Minor 93 Sheridan College, 2001	Professor and Head of Ceramics at the Sheridan School of Craft and Design, Toronto, Canada { HYPERLINK "http://www.lindasormin" }.com

	MFA Ceramics, Alfred Univ 2003	
Ryan St. Hillaire	BFA Video Production 2011	Executive Director at UnScene Media Group. Inc.
Sanjay Swamidass	BFA Web Design 2012	Font-end Web Designer, Tire Rack, South Bend, IN
Charee Tardiff	BA Art History, 2007 MA Literature, AU	Lives with her husband in Johnson City, TN Store Manager at Cato Fashions
Melissa Taylor	BFA Graphic Design 2010	Freelance designer
Derek Tedrick-Peters	Working BFA – Photography	Studio Manager at Larry McCay Photography, Elkhart, IN
Raquel Tenorio	BS GS Art & Dig. Media (2014?)	Presently finishing degree
Andrew (Drew) Tetz	BFA Graphic Design 2010	Designer, Mind over Media; Demonstrator, Instructor, & Photographer, Duncan Toys; and co-owner of 44 rpm toys
Elizabeth Thompson	BS Visual Art Education 2013	Elementary Art Teacher at Success Academy South Bend
Rachelle Thompson-Offenback	BFA Graphic Design 2009	Graphic Designer at Pioneer Memorial Church, Berrien Springs, MI
Paul Toney	BFA Graphic Design	Photography Assisting, NYC
Heather Tucker	BFA Graphic Design 2010	Entering MFA program at Notre Dame (1 accepted per year)
Sarah Velasquez	BFA Photography 2012	Freelance photographer
Lindsey Weigley	BFA Graphic Design 2013	(Graphic and Front-end) Designer at RELEVANT Media Group
Reuel White	BFA Photography 2013	California, Assisting Photographers
Chet Williams	Photography	Commercial shooter, Los Angeles, CA
Reuel White	BFA Photography 2013	California, Assisting Photographers
Jon Wolfer	BFA Graphic Design 2014	Designer, Whirlpool, Michigan
Timothy Wolfer	BS Doc Film (COT) 2011	Freelance Filmmaker

#### d. Program Improvement

**Review Question #11: How have the above data contributed to decisions for program improvement? What impacts have these evidence-based changes had on student learning and student success?**

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The Department of Visual Art, Communication and Design, is consistently making adjustments to curriculum in the programs we are studying here (Fine Art, Film, Graphic Design, and Photography). These changes have included:

1. An emphasis on collaborative and interdisciplinary projects and coursework. This is the result of talking with recent, employed graduates about the collaborative nature of the workplace.

2. The integration of a design business into the department to provide an internship and real-life learning experiences for our students.
3. The addition of a course covering InDesign. This is the result of changes in the primary software used in print design.
4. A new emphasis on technical proficiency in 2-Dimensional Design courses. We determined that our students needed a more thorough technical foundation in drawing and painting and we have changed the curriculum to reflect that.
5. Collaboration with other departments. We are working closely with Architecture, and Communication (now part of the department) to provide students with interdisciplinary learning experiences.
6. The creation of BS degrees in Design and Photography. These degrees were created as more technical versions of the BFA program, with additional emphasis on running a small business.
7. Curriculum priorities changing. Programs such as photography, design and film now require 9 credits of art history instead of 12. This allows those programs to include more specialty courses that have become necessary as the hardware and software in these areas has become increasingly specialized and complex.
8. Emphasis on interdisciplinary courses in journalism, design and photography for the creation of Envision magazine.
9. We have changed the senior exhibition class to include regular schedule of critiques during the semester to help students with time management.

Some of these changes are new enough so that we have yet to see the results. The senior exhibitions this last year were among the best in recent memory, and our graduates achieved employment at a very high rate. We are seeing interest in the new BS degree options. Envision magazine has received numerous national awards for our students. It is clear that in the areas of design and photography, we are clearly among the best programs in the nation. We consistently outperform schools that are much larger than ours, and have better space and equipment.

### CRITERION 3: FINANCIAL ANALYSIS

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The program is adequately supported by the institution and, in turn, contributes to the health of the university. It is either income generating, contributes largely to the success of other university programs, or plays a key role in supporting the university's mission in the United States or abroad. (HLC Core Component 5.A.).

#### 1. Cost & Income

**Review Question #12: What is the relationship between the cost of the program and its income and how has that been changing over time?**

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The cost of running the BFA program has risen versus the income over 3 years do to the creation of the Documentary Film program and hiring Paul Kim. We have increased lab fees and started a design business to help off set those costs.

Over the course of 6 years we have had 3-5 faculty finishing terminal degrees. That increased our adjunct budget for contracts on top of still paying full salaries.



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The cost/income ratios have not been possible to acquire, because of College of Technology being dissolved, and combined budgeting in the School of Architecture, Art & Design from 2012 to 2015, that Dean's office reports that this ratio is not available.

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Department of Visual Art Design Comparative Annul Budgets

<b>Multipule Year Analysis:</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0440</b>	<b>0440</b>
<b>Art &amp; Design 0040 and Dig Med &amp; Phot 0440</b>	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual
<b>Visual Art &amp; Design 0440</b>	2010	2010	2011	2011	2012	2012	2013	2013	2014	2015
<b>Revenue</b>										
lab fees & Course fees	33,410	58,306	31,667	31,930	32,096	32,112	35,426	32,136	57,011	55,690
Tuition and Fees	33,410	68,685	31,667	35,186	32,096	42,027	35,426	33,290	57,770	58,241
Private contributions		400								
Fees-other	3,980	2,300	750	3,372		3,372			152	
Tuition discounts										
Sales - Taxable		99,855	4,454	134,680	3,486	103,592	4,917	85,632	92,690	45,259
Sales Tax Expense			-198		208		-278	-6,089	-6,353	-3,104
Equipment Rental		32,114		23,214				22,028	19,540	9,571
Sales Tax Income				-8,937		-6,795				
Income Dept		16,059		13,588		9,654		9,465	9,964	12,270
Sales-Other Nontaxable		10		1		4,500		120	465	
Property Sale Proceeds		17,112	364	0	0	29,380			1,010	
<b>Total Revenue:</b>	<b>37,390</b>	<b>229,125</b>	<b>36,693</b>	<b>249,838</b>	<b>35,454</b>	<b>179,331</b>	<b>40,342</b>	<b>146,468</b>	<b>174,668</b>	<b>124,410</b>

Department of Visual Art Design Comparative Annul Budgets

<b>Multipule Year Analysis:</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0040</b>	<b>0440</b>	<b>0440</b>	<b>0440</b>
<b>Art &amp; Design 0040 and Dig Med &amp; Phot 0440</b>	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Actual
<b>Visual Art &amp; Design 0440</b>	2010	2010	2011	2011	2012	2012	2013	2013	2014	2015
<b>Expenditures</b>										
Salaries	188,115	201,418	194,502	218,172	210,619	222,176	199,129	272,284	485,109	456,269
Staff Contract	2,791				10,200					
Staff wages		17,012	4602	17,118	1,732	6,315		37,565	39,263	21,648
Student wages	8,017	29,097	3394	44,878	3,362	44,224	4,402	44,453	41,553	34,106
General Benefits	85,965	98,300	90,946	122,091	91,056	117,718	87,667	128,157	263,205	225,027
Professional Development				34,609		4,170				
Professional Memberships	252	994	125		275					
Doctoral Reimbursement										
Beginning Inventory		38,918		30,279		35,116				
Purchase for Resale		82,488	3,851	77,849	3,682	58,245		43,477	53,184	38,667
Ending Inventory		-30,279		-35,114		-39,016				
Cost Merchandise Sold				73,013		63,344				
Convention Costs	1,325	0	3,305	5,715	1,051	3,354	741	1,983	1,125	1,971
Other Travel	323	356	1,295	8	3,988	2,068		15	5,225	5,367
Student Activities			350		2,963		1,344		1,252	825
Lab Expense			7,078		10,995			20,446	37,162	39,999
General Supplies	28,068	25,629	8,690	15,880	12,870	21,060	5,909	16,465	19,484	20,725
Computer Supplies		5,079		2,903		2,074		764	505	
Duplicating	302		220		500	360	113	75		
Postage/Shipping	195	101	1	34	64	127	1	94	311	887
Software Maintenance Fee			2,000	6,010	0	0		13,348	9,510	12,296
Equipment Repair	2,362	8,012	4,610	8,356	327	13,465	1,086	13,037	8,780	6,723
Recruiting		107		1,185		476		428	514	
Base Phone Service	2,556	3,900	2,280	2,270	2,304	2,088	2,527	1,943	4,358	4,175
Equipment under \$2500	8,703	25,710	8,719	40,053	3,702	28,701	1,231	25,175	35,716	40,514
<b>Total Expenditures:</b>	<b>325,916</b>	<b>545,961</b>	<b>341,744</b>	<b>622,360</b>	<b>344,523</b>	<b>580,601</b>	<b>336,801</b>	<b>645,756</b>	<b>1,360,421</b>	<b>965,173</b>

## 2. Overall Financial Health

**Review Question #13: What is the (financial and other) impact of the program on the University and, based on trends, how is that likely to change in the future? How adequate is University support to maintaining the health of the program?**

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Students attend Andrews University to take a major that excites them. The programs in Visual Art, Design and Photography have consistently provided a home for 7-10% of the undergraduates at Andrews University. While the number of majors varies up and down somewhat, the total of majors and minors is generally between 75 and 150. These numbers place us squarely in the middle of the pack when it comes to income generation by majors. We have not had a general education class that was required by everyone, so our productivity numbers cannot equal those of the religion department.

In recent years our enrollment has declined. This is the result of several factors. Even though our programs in Design and Commercial Photography have solid job outlooks, we may have been lumped into the general shrinking of “humanities” departments. We have also had a recurring round-robin of full time faculty members out to complete advanced degrees. Perhaps our largest issue was that while we were housed in the School of Architecture, we did not have adequate leadership. We did not have a Department Chair, and the Dean and Assistant Dean did little to support our growth. We especially needed help with recruitment, which was not forthcoming. The issues were especially difficult with the Photography program because the Dean and Assistant Dean seemed to question the validity of the program within the context of Andrews University. Morale deteriorated, and the program was nearly eliminated along with two faculty budgets.

There is ample evidence to support the idea of growth within graphic design, photography, film and Art Education. We are working toward a solid recruiting plan, and after only 1 semester back in the College of Arts and Sciences, with a new chair, we saw applications nearly double.

University support is a big question. We have bought some time with the departmental merger, new leadership, and curriculum changes, but unless we see a quick uptick in majors, I fear we will lose support. Given the challenges we have faced, I think it may take 2 or 3 years to get enrollment finally turned around.

The arts are a vital part of any university community. We had value, diversity, and specialized knowledge. Students with visually creative gifts have no other outlet than us.

## CRITERION 4: STRATEGIC ANALYSIS

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Program faculty have a clear understanding of their program’s strengths and weaknesses, opportunities and capacity for growth and/or prestige, and changes in market or customer base that may threaten the health of the program. They have benchmarked similar programs and have considered changes within the discipline as well as emerging technologies and the global marketplace. Areas for improvement have been identified by a thorough analysis of program objectives, student learning outcomes, and market data. A strategic plan has been developed, in accordance with the strategic goals of the university, which will maintain or bring the program into a position of strength in the coming five years that supports the mission of Andrews University. (HLC Core Component 5.C.)

## 1. Strengths

Review Question #14: **Describe the strengths of the program.**

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**Each of the emphasis areas within Visual Art, Communication and Design has strengths and challenges.**

### **Program Strengths: Fine Art**

The BA degree and BFA with an emphasis in Fine Art enjoys several key strengths. These faculty also contribute to the BS Visual Art Education degree.

1. The components of fine art (drawing, basic design, painting, printmaking, sculpture and ceramics) are key skills in the foundation program for all majors in the Department of Visual Art, Communication and Design.
2. The primary faculty members, Kari Friestad, Steve Hansen, Rhonda Root, Stefanie Elkins-Bates are accomplished professionals. Steve Hansen is a nationally recognized ceramic artist (teaching all 3-D areas of the curriculum) with over 100 exhibition credits and many publication credits. Kari is a recent MFA graduate with excellent technical skills in oil painting and drawing, and a growing resume of exhibitions. Rhonda Root has exhibited national and internationally and has dozens of publications of her artwork, she directs art study tours, and teaches drawing, watercolor painting, color theory, art education, and art history. Stefanie Elkins-Bates, is completing her PhD in art history and archaeology, she also directs art study tours, and teaches drawing, printmaking, and art history.
3. Space. The ceramic studio is well equipped and offers students an excellent working environment. The drawing studio is large and well equipped. The painting studio is also large and well equipped. There is an additional studio space dedicated to printmaking but also serves courses such as color theory, watercolor painting, and sculpture.
4. Graduate success. Our graduates have a high rate of success when applying to top-tier graduate schools and working as artists and illustrators. See Alumni List in question #10.

### **Program Strengths: Photography**

The BFA with an emphasis in Photography enjoys several key strengths

1. Faculty. The faculty in the Photography program are excellent teachers.
2. Graduate success rate. Many of the photography program graduates go on to very successful careers in photography (Commercial and Fine Art), set decoration, art direction, and image creation.
3. Facilities. The photography studios have excellent space and equipment, as described in other areas of this report. The program has top-notch projectors, printers and cameras, and state of the art Apple computer labs for the students to work in.
4. Demand. The graduates from the commercial photography program are in high demand, many making more money than their professors. See Alumni List.

### **Program Strengths: Design**

The BFA with an emphasis in Design enjoys several key strengths

1. Faculty. The Design faculty are consummate professionals with years of industry experience in both publishing and advertising fields. One professor just finished an MFA in design degree. The second professor will be starting their MFA degree soon.

2. Graduate success. Our graduates have an amazing rate of success in the industry. See Alumni list.
3. Facilities. The Design area is nicely appointed and adequate for our current level of student majors. It is layout as a design firm would be with working cubicles and large table meeting room layouts and decorated with contemporary furnishing and wall colors (not the institutional white).
4. Collaborative learning models. Design students are able to work with Journalism students and photography students to produce real-world design products like Envision Magazine.
5. Internships. All design students complete internships as part of their degree, this gives them industry experience and networking into possible jobs after college.
6. In house design firm. Design students have the opportunity to work for our in-house design firm on real-life projects, earning valuable professional experience, and a higher than normal student wage.
7. Demand. Our Design graduates are in demand. See Alumni List.

### **Program Strengths: Film**

1. The focus and culture of the film program, by emphasizing meaningful narratives and social relevance, coordinates very closely with the University's mission.
2. Course requirements include both film history and film studies, which gives a much more comprehensive foundation for creativity and originality. Not all programs do this, as some focus solely on the technical aspects of filmmaking.
3. The two primary professors (one full-time faculty and the other adjunct but employed full time admin at Andrews) both have done on-site graduate work from top tier universities in their disciplines: American University (for filmmaking) and University of Pennsylvania (Ivy League for Cinema Studies), and are active in continuing education through conferences and training.
4. The curriculum correlates closely with the other intradepartmental University BFA programs, building off of a strong foundation of visual art courses. This creates efficiency and cohesion between the programs, and a unified experience for students. While some programs based at art schools (RISD, Art Center, among others) do this, many film programs are a program uniquely unto themselves.
5. The strength of our photography program in particular creates a unique partnership that is very indicative of the current trends in and between our two disciplines. Long-standing photography and film programs would have a difficult time adapting this quickly to keep up with the times, but in our case the fact that film was newly introduced at Andrews, and with the photography curriculum coordinators being flexible, it allowed us to build something very much reflective of recent industry developments. The launch of a strong broadcast/television program should also add another strong leg of support for the film program.
6. The BFA in Documentary Film has cross-disciplinary elements through its use of electives in its major requirements, allowing for students to combines other areas of interest that are valuable for introducing important ideas and subject matter into their creative work—a key element often sorely missing in otherwise talented filmmaking.
7. Regularly conducts extended field trips for students to important industry events and film festivals, providing both educational and networking opportunities.
8. Has modern and up to date facilities and equipment.

### **Program Strengths: Art Education**

The BS in Art Education enjoys several key strengths

1. The program focused on certification through the State of Michigan since the 1960s..

2. There is an excellent track record of graduates being employed as Art Teachers. During the time frame of this report, all our Visual Art Education majors (6) found jobs teaching art.
3. The demand for teachers is high, in both Public and Private schools, as the baby boomers are now retiring.
4. The faculty, Rhonda Root and Stefanie Elkins are accomplished professionals and are both experienced K-12 educators, Root taught K-12 grades for 16 years, has an MAT in Art Education degree, and holds K-12 certification in Visual Art in the State of Michigan. Elkins-Bates taught for 7 years at K-12 levels, has an MAED in Art Education, and held K-12 certification in Art in the State of Georgia during the time she taught in Georgia.

## 2. Weaknesses

Review Question #15: **Describe the weaknesses of the program and the plans that are in place to address them.**

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### Program Weaknesses: Fine Art

1. We lack a second painting studio space for advanced painters. This means the enrollment in the intro class is limited, and working space can become a major issue. We have no solution for this. In fact, we are losing space to Engineering, and may become even more crowded in the future.
2. We lack space for sculpture, and equipment for working in metal. There is no plan to address this.
3. We could use someone with digital illustration skills. There is no plan to address this.
4. There are semesters when the number of students in advanced classes is not very high. We are trying to address this through better recruiting.
5. A natural skepticism of "Art" by the Seventh-Day-Adventist subculture.

### Program Weaknesses: Photography

1. Lack of majors. There is no logical reason for this. The demand for our graduates is high, our program and faculty are excellent. We are working hard on recruiting strategies.
2. A skepticism of Photography as a major by the Seventh-Day-Adventist subculture. Parents seem to think photo majors will either shoot porn or starve. We need to convince parents that there are \$48,000 starting salaries just waiting for our graduates shooting refrigerators and dishwashers for Whirlpool.
3. Space Invaders. Harrigan Hall, long the province of the Photography program, has been invaded by Engineering. They will continue to attempt to push us out of our classrooms, and studios. We can only prevent this by attracting more majors.
4. Expense. A good photography program requires a constant stream of equipment updates. Cameras, printers, computers and software all play a roll, and are expensive.
5. Low enrollment in upper division courses. We need to enroll more majors, streamline the program, or cross-list upper division courses.

### **Program Weaknesses: Design**

1. Doug Taylor needs an MFA. We are working toward that.
2. Lack of majors. Even though Design is one of our larger groups of majors, we can go through peaks and valleys with enrollment. We could use more majors. We are working on recruiting strategies.
3. Low enrollment in upper division courses. We need to attract more majors, or streamline the program, or cross-list upper division courses.
4. We need a web design teacher.

### **Program Weaknesses: Art Education**

1. Lack of majors. We need to recruit more majors. There are so few that even the lower division courses generally end up being taught by Rhonda Root on an independent study basis. This is not fair to her.
2. If we had more majors, we would need an additional classroom.

### **Program Weaknesses: Film**

1. Only one full time professor at this moment in time; the key weakness from this resulting in not having multiple teachers of different strengths who can focus on particular courses in the curriculum. While some filmmakers are generalists, they are usually specialists in one of several areas. This becomes less or more of a weakness depending on how broad the curriculum aims to go. The fact that it is tied to the BFA programs and now even has more coordination with the Communication discipline, reduces the problem a degree.
2. Certain professional skills are broken up into individual courses, whereas in much larger institutions and programs these skills are brought together comprehensively in a single course. This can only be done at institutions with much greater resources and co-teaching.
3. Is more equipment dependent than some other programs, which requires continual upkeep and facility management. It is exacerbated by the bureaucracy of the university, which makes managing facility and equipment much less efficient and extremely time consuming, comparing with how industry operates and moves. Think of all the networking, IT, computer issues that arise that are intricately tied to digital media-making, or the many hoops and protocol involved when having many financial transactions, or what is required when facility problems need to be addressed. In an English program a loss of internet might mean you pull out the textbooks, but in a film program, it might mean the core learning comes to a halt until it can be fixed many days later when IT service is available.
4. Program enrollment and lack of staffing do not practically allow for more in-depth study in some of the areas, such as post-production. A larger number of majors (and staff) might allow more advanced courses to run with the increase in course sizes, resulting in stronger and more targeted skills for graduates.
5. A fair number of major requirements run every other year, which makes the curriculum map for the four-year student more complicated.
6. The location of the university does not allow for more industry integration and involvement, as the industry is weak in this area. There are not many professionals who could come in to be involved in mentorship and critiques.
7. Good internships are difficult to find, because practically speaking a local internship is always easiest on students due to the financial and logistical challenges of potentially living elsewhere for a period of time, and this area does not have much industry.



### 3. Opportunities

**Review Question #16: Describe the opportunities likely to present themselves to the program in the coming years and the changes and resources necessary to take advantage of them.**

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#### **Opportunities: Departmental**

The merger of Communication, Photography/Film, and Visual Art & Design into a single Department of Visual Art, Communication and Design affords several exciting opportunities. Overall, our ability to form a collaborative learning environment between areas like journalism and graphic design, and television and film are enhanced. We have an opportunity to reassess the curriculum in each aspect of the new department and look for ways to streamline our offerings, and maximize faculty teaching potential. Perhaps the most exciting opportunity we have is the chance to introduce our programs to students who take Communication Skills. We intend to broaden the scope of this class from being a course purely about public speaking, to include more types of public communication.

#### **Opportunities: Fine Art**

The degree programs in Fine Art will probably be the least effected by the merger of departments. We will continue to review the effectiveness of our classes, with an increasing reliance on the learning outcomes from the Andrews Unified Framework. We plan to continue working closely with Architecture in our drawing curriculum (All Architecture students are required to take ART104 Drawing I during their first year), and plan to offer a more “general education friendly” version of our Painting I class.

#### **Opportunities: Film**

With the addition of a new Broadcast Media/Television faculty member in the department (Dwyane Cheddar), we are taking the opportunity to create the best possible collaborative curriculum in Documentary Film and Broadcast Media. Paul Kim had been the only full-time faculty member in the Film area. Now that we have 2 faculty members in related aspects of Television and film, we plan to revamp the curriculum in both Documentary Film and Broadcast Journalism in order to fully tap the maximum potential of both faculty members. A thorough review of both programs is now underway, and a careful study of the curriculum has begun. We expect the T.V./Film/Broadcast Media program to grow quickly, and see this combination as the key to the future success of the department. We are in the process of completing a pair of sound stages in Smith Hall, and have ordered a significant amount of T.V. and video equipment. I expect to see a significant increase in departmental majors based on this investment beginning next year.

#### **Opportunities: Photography**

We expect to see an increase in enrollment in the photography program based on several factors. First, we have taken on the role of recruiting as a department. Second, we expect to see more students in the photography courses when the Broadcast Media/T.V./Film degree takes off. All the programs are interconnected. The lighting classes and intro classes for photography are part of the curriculum for Film/T.V. We also expect to see an increase because we are offering Intro to Photography more often. We are also using our email list to send out public service announcements explaining commercial photography to parents and students. If we can better educate our community concerning the opportunities that a career in commercial photography can provide, and alleviate the “starving artist” or “porn” fears that parents seem to harbor, we could probably grow the number of majors by at least 50%.



### **Opportunities: Design**

The design program enjoyed a nice influx of FITIACs last year. If we can continue that upward trend, we will see the current issues with numbers in upper division courses dissipate. We are also looking forward to closer ties with projects like Envision magazine. The addition of the design business, with real-live work/internship opportunities for our students is an exciting development. This will increase the visibility of the design program, and help defray some of the program expenses. We have also worked diligently on recruiting, and expect to continue those efforts throughout this next year. Doug Taylor is planning to begin his MFA program this year, and that will solve a nagging accreditation issue. We have the opportunity to work closely with Communication and Marketing to create a joint degree in advertising, and once Doug has finished his MFA, I think we should consider offering an MFA in Graphic Design. This would be a first in Adventist Higher Education.

### **Opportunities: Art Education and Art History**

Our primary Art Education teacher Stefanie Elkins, has been pursuing her PhD; working either part-time, or not at all over the course of the last 5 years. This has left Rhonda Root teaching all Art Education courses as additions to her already full teaching schedule. This has also severely hampered our ability to teach and recruit in the areas of Art History and Art Education. Now that she will be back full-time to teaching and working in the department, I expect student interest in those areas will pick back up. Stefanie is also working on collaborative programs with Anthropology and Archeology.

## **4. Threats**

**Review Question #17: Describe the threats that may negatively impact the program in the coming years and the changes and resources necessary to mitigate them.**

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### **Threats to the Department as a Whole**

We are facing several threats. The first is low enrollment. While we can do better at recruiting for our programs, we cannot create more Seventh-Day-Adventist college students. We cannot decide to eliminate certain of our "lifestyle" standards in order to make the school more "Christian" friendly, and less specifically Adventist. We cannot lower the price of tuition. While we can do a better job of recruiting, we may simply be pulling students from a shrinking population. We are also fighting the national trend of students fleeing from the humanities. Even though we have very job-specific programs (Design, Commercial Photography, Art Education), we still get lumped in with the humanities generally.

Our second, and related challenge is space. We have recently lost huge amounts of space in Harrigan Hall to Engineering, and their appetite is rapacious. I fear we will now be involved in a constant battle for control of the third floor of Harrigan Hall.

Our third threat, also related to enrollment is equipment funding. Our professional programs are expensive, space hogging programs. We need lots of equipment. As we saw with the Broadcast Media program, if we don't keep up, the program soon vanishes.

### **Threats to Photography**

1. Loss of space. Engineering is looking to push us out of Harrigan Hall
2. Loss of faculty. We almost lost 2 faculty last year. The freshmen numbers are up this year, so hopefully that threat will dissipate.

3. Misunderstanding by parents and students about Commercial Photography as a career. Seventh-Day-Adventist parents in particular seem overly concerned with Photography as a major (and career) and often actively discourage students from choosing it.
4. Continuing demand for expensive equipment and space.

#### **Threats to Fine Art**

1. Lack of space for advanced students.
2. Low number of majors.

#### **Threats to Design**

1. Low enrollment in upper division classes.
2. Doug Taylor needing an MFA

#### **Threats to Film**

1. Faculty burn out. Paul Kim has been holding the program together single-handedly. With the constant battles with administration, paperwork, and funding issues, he may reach a point where he quits.
2. Enrollment.
3. Funding for equipment.

#### **Threats to Art Education/Art History**

1. Low enrollment may mean the cancellation of upper-division courses.
2. Low enrollment already means that many art education courses are taught on an independent study basis.
3. Low enrollment in these areas endangers the faculty position currently held by Stefanie Elkins.

## **5. Strategic Plan**

**Review Question #18: What should be the future direction of your program and what steps and resources are necessary to take your program in that direction? How might changes and trends in technology, student demographics, and enrollment impact this direction?**

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As a department that now includes Broadcast Journalism (T.V.) we will be pushing toward growth in the Film and Television programs in particular. The number of majors we have in those areas is clearly under what we should have, when benchmarked against other SDA colleges and local Communication programs. We have made a significant investment in both equipment and space to jumpstart these programs. There are currently 19 students in our Intro to Film class, which I believe proves the interest in the program.

There is strong potential for growth in the B.S. in Art Education Program as well. Growth in that area will require an effort by Stefanie Elkins to promote the program, both among Education majors here, and in the broader market. We may be hampered by an overall downturn in students who are pursuing teaching as a profession, but with an increasing number of states experiencing a shortage of teachers, the market should soon turn favorable.

The Fine Art Program will continue to evolve. It would be great to include more of a digital component, but it is doubtful in the near future that we will acquire the faculty resources. It does appear that there will be either a drastic uptick, or loss of majors in fine art. There seems to be natural ebb and flow in that area. Fine Art has historically served primarily as a foundational element for the more directly commercial aspects of art, and I think this will continue. It is nice to note that many pre-med and pre-

dental student like getting fine art degrees before moving on to med school. There is another area in fine art that has been attraction majors and that is our Pre-Art Therapy degree. Many students appreciate a degree where they can use their talents and serve others at the same time.

There is also opportunity for increased growth in the area of graphic design. Our new design business will further enhance our visibility in the community, and with renewed recruiting efforts we should have 20 – 24 majors in this area. Our primary challenge is convincing Seventh-Day-Adventist parents that although the program is housed in the “art” department, it is actually a business career with good salary, and demand. The program is producing fantastic graduates, so we don’t need to change much there. We just need to advertise better, and perform public service announcements for our conservative constituents.

I also see opportunity for growth in photography. Our numbers are at a nearly historic low. I believe much of the problem was a lack of support and recruiting from the Architecture Dean and Assistant Dean for the program. Increased recruiting efforts, along with proper internal recruitment and scheduling should result in a higher number of majors. We will especially be promoting commercial photography as a career, as well as digital retouching and Photoshop image creation. We are running 2 sections of Intro to Digital Photography this semester, and have nearly 40 students involved. We need to continue to recruit internally, as well as externally.

## 6. Additional Information & Recommendations

**Review Question#19: Give any additional information that should be included in the self-study. Describe program recommendations.**

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There is no additional information we wish to add to this review.