UNIVERSITY OF WISCONSIN-WHITEWATER
FORMAT FOR AUDIT AND REVIEW SELF-STUDIES

Program Title: Art & Art Education
Review Date: 2003-2004

(Format Note: To appropriately represent the academic and production synthesis inherent in the discipline and provide conceptually relevant ancillary information and support documentation, areas of this study have been created and provided as interactive and sequenced digital links to related textual and visual evidence in response to the Chancellor’s Goals: (to) define measurable student learning outcomes for all majors…in order to evaluate program effectiveness based on those outcomes (and to) develop…(related delivery) in the web-based environment and by other technologies.

Internet Explorer is the recommended browser to access the following digital information. Specific content may be viewed from either the Art Department Audit & Review page http://academics.uww.edu/cac/art/audit and following topic links or by following quick links.

I. Academic Assessment

A. Highlights/Initiatives

1. Overview the current curriculum, including options available within the program (e.g., discussion of the different emphases).

Major Highlights and Initiatives during the period of review include:

- Curricular development and programmatic initiation of the Multimedia Design minor and new ARTMULTI curricular prefix.

- Rehabilitation of the department’s studio ventilation systems. The $700,000. Center of the Arts Ventilation project (Division of State Facilities project # 9913X) initiated in the Spring of 2001 involved studio faculty in the complete redesign and retrofit of studio ventilation systems, a major physical move and relocation of nearly all studio/lab equipment, and a year long follow-up which included the installation, testing and modification of site-specific equipment toward the improvement of studio/lab safety.

- Rehabilitation of the 1970s era studio/lab facilities in Ceramics through the development, acquisition and implementation of the ($130,350.) two-phase Ceramics area lab modification project. (The project entered Phase 2 as of July 2003.) (Quick Link 14)

- Redesign and upgrade of the Graphic Design studio/labs including: facility design, equipment specification, support follow-up, purchasing and final installation of equipment including:

Continued access to new technologies goals were realized as a second Art/Design dedicated teaching laboratory Room 2051 Center for the Arts was researched, proposed, funded and completed. The Digital Photography and Multimedia Design Laboratory has been in place since Spring 2000. (Quick Link 14) Funding the above initiative involved grant writing and corporate industry sponsors were found
producing in-kind donations that were combined with several different state funding initiatives.

- Central Investment Fund - award ($128,000.) first year funding supporting a combination of software, hardware, video and lighting systems.
- Central Investment Fund - Account # 201010 award ($17,317.) second year supporting a combination of software, hardware, photography, video and lighting systems.
- Laboratory Modernization - ($138,626.) first year –digital development of Room. CA2051.
- Laboratory Modernization - Account #231027 ($40,292.) second year – digital development of Room. CA2051.
- Technology Fee Award - Account # 201123 ($57,000.) furthering Digital photography and DVideo.

- Rebuilding of the faculty (College of Arts and Communication Goal). During this period of review the Art Department invested considerable time and effort towards addressing unprecedented faculty retirement numbers that have depleted the senior ranks of the faculty and with it the program knowledge base. Of the 15-ranked Art and Art Education faculty serving the program at the beginning of the review period, 8 of those faculty members retired from active service during this period. (Refer to Faculty and Staff characteristics – Appendix F and position searches). The department has responded by initiating and completing position searches outlined in Appendix F as well as the associated training, tracking and assessment of new personnel.

- Development of the Department of Public Instruction (DPI) Content Guidelines cross-referencing all department courses used in the Art Education program and the types of assessments performed in each course. (see Appendix or http://academics.uww.edu/coe/aboutcoe/dpi/art/Art.pdf).

- Development and approval of the Art Department Faculty Promotion Guidelines.

- Crossman Gallery programming highlights (see appendix)

- Refinement of the Art Department’s “Pre-Registration & Advising” initiative in which faculty meet with all program majors and minors as a group twice a year prior to WINS priority registration to prioritize and pre-assign studio courses toward the promotion of time-to-degree efficiency and effectiveness and provide additional opportunities for academic and discipline specific advising.

Curricular goals of the Art and Art Education Programs culminate in the Bachelor of Fine Arts degree (BFA), the Bachelor of Arts degree (BA) and the Bachelor of Science Education (BSE-Art) degree. Each of these degree tracks is further delineated into sub-majors, emphases and areas of specialization.

The BFA degree (considered in the discipline as the prime professional and graduate study degree track) is composed of 75 credits in the major in which students may opt for a specific studio specialization of 15 credits (Painting, Drawing, Printmaking, Metals, Ceramics Sculpture, Graphic Design), as well as 6 credits in Art History, and an additional selection of fifteen or more credits of studio courses for additional breath. Students may also opt for the BFA/Graphic Design sub-emphasis degree in which specialization and elective credits are
directed to Graphic Design and Multimedia studies. (refer to area objectives outline. (Quick Link 10)

The BA degree provides students 42 credits in the major as well as the option to sub-emphasize in Graphic Design or Art History. In the Bachelor of Arts program students have the option to select twelve credits of electives in either studio or Art History. Of these elective credits, a student may concentrate nine credits in any one-discipline area offering students the opportunity to select and study diverse areas that include Drawing, Painting, Printmaking, Graphic Design, Photography, Ceramics, Sculpture, Metals or Art History (refer to area objectives outline http://academics.uww.edu/cac/art/audit). (Quick Link 11)

The BSE (Bachelor of Science Education – Art), track provides students 54 credits in Art and Art History and leads to licensure in Art Education. In response to Department of Public Instruction expectations, students inherit limited opportunity for discipline electives and are limited to one elective course in art studio and an additional course in Art History. All other courses serve to satisfy DPI recommendations (refer to area objectives outline http://academics.uww.edu/cac/art/audit). (Quick Link 12)

Students may also elect to pursue the Bachelor of Art Licensure (BAL) providing breadth in the major along with a secondary area of study in a minor as well as Art Education Certification. Students may also elect the Bachelor of Fine Arts with Licensure (BFAL), which provides students with the maximum opportunity for both diversity and depth. Although both of these later degrees realize limited enrollment due to the additional licensure credit expectations (39 credits), neither program generates a significant impact on departmental resources as students electing this option generally emerge from within discipline-respective degree programs they are currently pursuing. (Quick Link 15)

The Art Department also provides programs for minors in Art Studio, Art History and Multimedia Design studies. (Quick Link 15)

Art Studio minors may select from two distinct tracks. In Track I (General Art Minor) students pursue 24 credits of which 15 credits are directed studio courses engaging students in both two-dimensional and three-dimensional studio areas, as well as allowing students an additional 6 credits of studio electives. An additional 3 credits of Art History are also required (refer to area objectives outline http://academics.uww.edu/cac/art/audit).

The Track II minor (Art Studio emphasis) similarly requires 24 total credits (including 3 credits of Art History) but is distinct from Track I as it offers students interested in investigating a specific area eight sequenced 9-credit concentrations in specific studio areas which include Painting, Drawing, Graphic Design, Ceramics, Metals, Printmaking, Photography and Sculpture.

The Art History minor provides a foundation for additional study in the discipline as well as a complementary historical grounding for studio majors who select this option. The 21 credit minor is sub-divided into three areas beginning with 6 credits of Art History introductory survey, 12 credits of advanced course work in each of the Ancient, Renaissance, and Modern periods, and a minimum of 3 credits of advanced course electives.

The Multimedia Design minor addresses the newest overall programmatic initiative and offers a hybrid program designed for an analogous discipline. This 24 credit minor integrates 6 credits of ARTSTUDIO, with 6 credits of ARTMULTI studio, a selection 3 credits of additional electives from either previous designation (including an Art History option), 3 credits of directed Art History, as well as 6 credits of unique College interdisciplinary studies.
The Crossman Gallery serves the Art Department, the University of Wisconsin-Whitewater, the community and the Southeast Wisconsin region by providing a forum for the exhibition of art works and related educational activities. By facilitating the exhibition of distinctive works of art, the gallery offers students, faculty and visitors an opportunity to enjoy and study a variety of art expressions in an admission free, accessible and open environment. The gallery also serves as an extension of the educational mission of the University by enabling students to exhibit their own work and conduct research into the objects presented throughout the year in the exhibition series. The exhibits and related programming provide a forum to investigate technique and thematic issues in the visual arts, explore new technology, and display new and established talent. (Quick Link 7)

2. Highlight any new academic assessment initiatives you anticipate for the upcoming review period.

The Art Department expects to continue programmatic assessment through the use of individual student exit interviews in order to compare and evaluate progress in relation to program performance and advising annually. Anticipated new initiatives may include but are not limited to:

- External assessment of Art History area.
- External assessment of 2D or 3D studio area.
- External assessment of Crossman Gallery program
- BSE portfolio review.
- Program entrance portfolio review.
- Multimedia Design minor progress report.
- Systematic improvement to track recent graduates and alumni (per department Goals and Objectives).
- Survey of current student enrollment decisions.

(Attach the program’s APR(s) as Appendix A.)

B. Educational Objectives and Assessment Techniques

1. State the subject matter, cognitive development, and skill objectives for the program, indicating what students will know and be able to do upon completion of the program.

(Area subject matter, goals, cognitive development, and skill objectives for the program may be referenced at http://academics.uww.edu/cac/art/audit). (Quick Links 2, 3, 4, 5 and 6)

Program Areas:
- Foundations (Quick Link 2)
- 2D (Quick Link 3)
  - Drawing
  - Painting
  - Printmaking
  - Photography
- 3D (Quick Link 4)
  - Ceramics
  - Metal and Jewelry
2. Describe the data collection techniques used to determine if the program has been successful in achieving the desired outcome for each objective above.

- All Art Majors, (BA, BSE, BFA), are required to complete the capstone senior show/senior exhibition milestone (see AR or (Quick Link 9)), and (modeled on graduate thesis research expectations) present their work for critique in a public forum as well as orally and textually explain and defend it. Written evaluations of the work as well as of the presentation are recorded, filed and ultimately distributed to the student.

- BFA Assessment Techniques: (Reference BFA Goals & Objectives http://academics.uww.edu/caa/art/audit). (Quick Link 10)

- BFA students must present a portfolio of their Foundations and introductory level course work to be juried by faculty prior to gaining admittance into the program.

- BFA students are required to pass a junior portfolio review, which is mounted in Crossman Gallery, and is reviewed in written and oral format by the faculty.

- BFA students are required to prepare and mount a final Senior (public) Exhibition in the Crossman Gallery.

BA Assessment Techniques: (Reference BA Goals & Objectives http://academics.uww.edu/caa/art/audit). (Quick Link 11)

All BA and BSE students must complete a Senior Critique (see AR milestone) by meeting with a jury of three (randomly selected faculty representing diverse areas) who review, provide comments, make recommendations and approve their final showing of work for the senior exhibition capstone experience. (Reference Milestones)

All students who take art studio and graphic design courses regularly display course works in progress or works completed mounted onto designated display boards and cases throughout the halls and classrooms of the art department. This fosters the sharing of student outcomes as courses are in session with other students. These less formal displays are useful as a means for peer comparative measure of progress and success and allow those students not yet enrolled in some course to see what is expected in their program in advance.

All BA students must prepare, mount and complete a public Senior Show of their work in the Crossman Gallery.

BSE Assessment Techniques: (Reference BSE Goals & Objectives http://academics.uww.edu/caa/art/audit). (Quick Link 12)
Program assessment takes on multiple forms. With the courses described above there are regular formative and summative assessment activities. Informal techniques include review of student’s responses within discussion sessions. More formal assessments are made through the evaluation of course projects and activities. In some cases formal rubrics have been developed for class projects. One such rubric, for the development of a portfolio of children’s visual productions, is attached.

Additional data collection is accomplished through the types of records made during field experiences. These forms are also attached. Since the forms are used at regular intervals during the field practica it is possible to develop longitudinal data regarding student professional development. These data collecting techniques also are accomplished by professionals in the field and thus provide a deeper level of validity. Since students’ pre-professional experiences are observed by field based cooperating teachers (and sometimes principals) and the University Supervisor there is also the opportunity to judge accuracy of assessment techniques through inter-rater reliability factors.

Data is collected at regular intervals during the program and thus have the potential to reveal student development over time.

**Crossman Gallery:** (Quick Link 7)

The gallery serves as an extension of the educational mission of the University by enabling students to exhibit their own work and conduct research into the objects presented throughout the year in the exhibition series. The exhibits and related programming provide a forum to investigate technique and thematic issues in the visual arts, explore new technology, and display new and established talent.

The Crossman Gallery is the site of numerous student shows, and both the required exhibitions of students entering and continuing in the BFA program, and senior graduation exhibits are part of the student exhibition series. Students are also eligible to participate in the *Annual Juried Show* where one or two experts from outside the UW-Whitewater community assess the quality of submissions, make selections for the exhibit and select awards amounting to about $1000 in cash and donated goods. Jurors have included faculty members from other state institutions, private universities, and museum staff.

Students have also shown works in *The Statewide Graphic Design Competition*, a competitive show sponsored by UW-Stevens Point that brings together the work of graphic design, product design, illustration and electronic media design students from public and private schools in Wisconsin. Students also participate in the Wisconsin Regional Artist Association Exhibition hosted by the Crossman Gallery in the summer months. This show features emerging and professional artists from our area and is competitively juried. Winners are invited to a statewide show in Madison.

Students from outside the Art Department participate in the offerings of the gallery primarily through class assignments from World of the Arts. Approximately 1200 students enrolled in World of the Arts courses each semester visit the gallery and provide a written response to exhibits and individual works of art to fulfill a requirement of the course. Students from other General Education courses are also frequently assigned to conduct research in the gallery.

Other collection methods include:
The department annually commits a portion of its GPR budget to visual documentation of student outcomes. Faculty members continually create and maintain copious visual documentation of student class projects, independent work and gallery exhibitions. Visual documentation is maintained for student and faculty access in the College slide library, used for class presentation purposes, shared at regional and national conferences, and displayed on the department web site. Successful visual examples related to specified outcomes for each course have been consolidated for presentation and are available at [http://academics.uww.edu/cac/art/audit](http://academics.uww.edu/cac/art/audit) (Quick Link 13)

- Graduate school and employment placement information. (see appendix)

- Senior Show and BFA Exhibition documentation

- External assessment reviews (During this review period three program areas including Foundations, Graphic Design, and the Crossman Gallery participated in and received formal external assessments.) (see appendix)

- Written assessments provided by external adjudicators of student work. (see appendix)

- Select students are asked to present their portfolio of work to professionals in the field of graphic design, and/or to commercial and non-profit gallery curators.

- Graphic Design emphasis students must prepare and publicly display a portfolio for faculty review.

- The annual student juried show is an opportunity for BA, BSE and BFA students to submit work to be judged by an outside professional in the field. This professional is asked to provide ancillary written observations.

- Field Internships afford both BA and BFA students the opportunity to apply, interview, and work for professionals in the field. These professionals in return submit a written review of the student’s performance. (see appendix)

3. Explain how individual courses are related to the student outcomes that are part of the program’s assessment plan.

Refer to individual course objectives, area course graphs and related visual evidence at [http://academics.uww.edu/cac/art/audit](http://academics.uww.edu/cac/art/audit) (Quick Link 13)

4. List any dual-level courses and indicate how course content, pedagogical processes, assignments, etc. create different educational experiences for graduate and undergraduate students.

Select 300-level and above and special topics offerings are provided as dual-level/taught-with sections. Graduate students enrolled in these sections are expected to demonstrate penetrating, self-proposed and self-directed research in that area and to formally present the results of their research to the advanced undergraduate class they work among. The presentation is to be supported with visual media and delivered to the class or other public venue.
Due to limited offerings in dual listed/taught-with studio and Art History courses, these courses do not affect credits toward a major within the department. Courses that have undergraduate and graduate listings are provided primarily as service courses to Art Education and other non-art majors in the graduate programs. There is no stand alone graduate art major program. Furthermore, there are currently no dual-level courses in any of the Art Education licensure degree tracks.

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<thead>
<tr>
<th>ART DEPARTMENT DUAL LISTED COURSES</th>
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<tbody>
<tr>
<td>Watercolor</td>
<td>324/524</td>
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<tr>
<td>Kinetic Art/Multimedia Design</td>
<td>388/588</td>
</tr>
<tr>
<td>Advanced Drawing</td>
<td>408/608</td>
</tr>
<tr>
<td>Advanced Painting</td>
<td>426/626</td>
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<tr>
<td>Sculpture IV</td>
<td>444/644</td>
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<tr>
<td>Sculpture V</td>
<td>445/645</td>
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<tr>
<td>Ceramics IV</td>
<td>454/654</td>
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<tr>
<td>Ceramics V</td>
<td>455/655</td>
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<tr>
<td>Technical Ceramics</td>
<td>456/656</td>
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<tr>
<td>Metal and Jewelry IV</td>
<td>474/674</td>
</tr>
<tr>
<td>Metal and Jewelry V</td>
<td>475/675</td>
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<tr>
<td>Graphic Design IV: Computer Processes</td>
<td>484/684</td>
</tr>
<tr>
<td>Graphic Design V: Advanced Computing Solutions</td>
<td>485/685</td>
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<tr>
<td>Art Workshop</td>
<td>490/690</td>
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<tr>
<td>Special Studies</td>
<td>496/696</td>
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<tr>
<td>History of Women in Art</td>
<td>305/505</td>
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<tr>
<td>History of Greek and Roman Art</td>
<td>311/511</td>
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<tr>
<td>History of Medieval Art</td>
<td>312/512</td>
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<tr>
<td>History of Italian Renaissance Art</td>
<td>313/513</td>
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<tr>
<td>History of Northern Renaissance Art</td>
<td>314/514</td>
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<tr>
<td>History of Baroque Art</td>
<td>315/515</td>
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<tr>
<td>History of 19th Century Art</td>
<td>316/516</td>
</tr>
<tr>
<td>History of Modern Architecture</td>
<td>317/517</td>
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<tr>
<td>History of 20th Century Art</td>
<td>318/518</td>
</tr>
<tr>
<td>Concepts in Art Since 1945</td>
<td>319/519</td>
</tr>
<tr>
<td>Special Studies in Art History</td>
<td>496/696</td>
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</tbody>
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(Attach a list linking courses to assessment objectives as Appendix B. (Quick Link 13) Attach a list of any dual-listed courses delineating graduate expectations as Appendix B1.)

(Reference: http://academics.uww.edu/cac/art/audit)
C. Assessment Data

1. Summarize the assessment data gathered during the review period. If it is helpful to include data from previous years for comparison purposes, then please do so. (Use tables where necessary.) (Reference Appendix addendum C1).

- UW-System Office of Internal Audit Crossman Gallery Program Review
- Art Department Exit Interview five year summary (table)
- Crossman Gallery segregated fees audit summary
- Art Department placement statistics (table)
- Student work documentation/outcomes-visual evidence [http://academics.uww.edu/cac/art/audit](Quick Link 13)
- Internship assessment history
- Jurors’ statements
- Art Department/BSE DPI Content Guidelines (table - [http://academics.uww.edu/coe/aboutcoe/dpi/art/Art.pdf](http://academics.uww.edu/coe/aboutcoe/dpi/art/Art.pdf))
- Art Department GPR procurement audit
- External jurors of student work statements.
- Evaluations by co-operating teachers of student teacher in field assignments.

D. Program Improvement Resulting from Assessment Efforts

1. Highlight some of the important changes to the curriculum, the assessment objectives, and/or the data collection techniques/processes that have occurred during the review period. Make sure to link the changes to the data collected during the review period.

   During the period of review trends in industry related creative career paths for Graphic Design and Multimedia Design were researched. Evidence for continued advancement in new technologies as they relate to the above curricular areas were apparent and solutions were sought which fostered several curricular initiatives.

   New opportunities for career development were fostered through the creation and adoption of a new course in the Graphic Design area, “Digital Photography and Electronic Imaging”.

   The program recognized the need for aesthetic design training for non-art majors. “Design Foundations for the Web” as service area course was developed and continues to be taught.

   The College sponsored a data collection survey that researched Multimedia related career paths and industry trends. This information was used to support Multimedia design minor proposals and provided information for new course development strategies.
The Art Department program engaged in extensive planning to explore proposals including a Multimedia Art BFA a Multimedia Design BFA and a Multimedia Design BA major.

The program received permission to plan from UW-System and the resulting efforts included planning for a new Multimedia Design Minor. The Multimedia Design minor has been in place since Spring 02 and Fall 03 will see its first successful graduates.

Four new courses were written to serve new Multimedia Design program minors

- Multimedia Aesthetics – A lecture course
- Multimedia Design 1 – Web Site Design
- Multimedia Design II – Time Based HD DV & Sound Design
- Interactive Multimedia Design

Interdisciplinary support was coordinated with other college departments for the Multimedia Design minor and the department gave support for a Multimedia Communications minor

Student evaluations of the Foundations area have provided important information suggesting changes to the curriculum within the classroom. Examples of this involve order in which the projects are given, reiteration of color theory at each project involving color, and timing of oral reports.

Senior faculty feedback via the Purple Book review has also provided important information suggesting changes to the content of the Foundation classes. An example of this is the recommendation to incorporate projects that are more content oriented. The immediate outcome of this assessment was a collaborative project between three 3-D class sections and the composition class in the Dance Department called “The Pink Popcorn Performance.”

In Ceramics, the Hyperglaze computer program training is now part of the Technical Ceramics course curriculum. The popularity of soda firing has inspired the construction of a soda kiln in the Ceramics area.

In the area of Graphic Design and Multimedia Design professional needs for the adoption of new technologies and regular updates to software versions have kept faculty and students at the cutting edge of professional design education. Software in place for art and design range from digital photography and image editing, publication design, electronic painting and illustration, web site design and internet animation design to sound recording and editing, sound effects, digital video editing, blue screen composites, motion graphics animation for film, web and specialized software for motion picture special effects.

In the Printmaking area the most profound change has been the incorporation of digital technology into printmaking, a change which has allowed students to not only expand their printmaking visual vocabulary, but also gives students a contemporary skill that is transferable to use in the workforce, and to other classes. Digital skills are now basic requirements artists or those in an art related field, and the printmaking department is pleased to pioneer this effort through acquisition of computer technology, and a plan for its rational incorporation into the curriculum. Additionally, great efforts are being made to transform the print studio into a non-toxic environment, the benefits of which are obvious. Not only does this create fewer
opportunities to negatively impact students’ health, but also, it trains the students in techniques that they can take with them to new places, and which are the current printmaking trend.

Since the last review there has been some curricular changes Art Education offerings. This is in part due to calls for change within the profession. Content in Art Education has been under discussion for the past two decades. During the 1980s significant curriculum development affected professional preparation when Art Education content expanded beyond production and making activities. Discipline Based Art Education suggested that any study of art as a content field should include not only making but also cognition, skill and attitudinal development in knowing about art history, art criticism and aesthetics. In response the content field of course work changed to include these topics. Currently, there is a significant discussion underway seeking to determine if Art Education should include the greater field of Visual Culture. To that end UWW students are being introduced to this broader area of study.

Also, the College of Education program approval sponsored by NCATE and the Wisconsin DPI stresses the development of an educational portfolio for each education licensure candidate. This development also encourages curricular change, as students need to expand upon traditional resume and vita preparation for prospective work opportunities. In Art Education students are being asked to produce an educational portfolios using electronic means. Responding to this professional change has meant curricular change and development. Interestingly, the latter dimension of programmatic change also has impact on assessment procedures.

2. Indicate how the program has responded to recommendations relevant to assessment from the most recent Audit and Review Evaluation Report.

1. **Objectives:** (Quick Link 13)
   - Assessment objectives for each course include subject matter, cognitive development and skill objectives as relevant to the discipline.
   - Skill objectives are delineated for each course.
   - Assessment techniques are linked to educational objectives and available publicly in the web environment.
   - Courses are electronically linked to program objectives. A detailed course objectives matrix has been developed linking skill objectives and outcomes cross-referencing all department areas and courses. This information will be available on the department web site for both internal and external review. A matrix of assessment techniques for all courses affecting the BSE degree has also been developed.
   - Specific goals for each degree program are delineated. (Quick Link 15)

2. **Programs:**
   - Specific assessments are indicated for each program and course offering.
   - Assessment techniques beyond traditional classroom measures, including the use of portfolios in both Art and Art Education have been articulated.
   [http://academics.uww.edu/coe/aboutcoe/dpi/art/Art.pdf](http://academics.uww.edu/coe/aboutcoe/dpi/art/Art.pdf)

3. **Assessment Information:** (Quick Link 13)
   - Limited department GPR funds were committed to secure and bring to campus external assessment reviewers for designated curricular areas/changes in the program.
   - Assessment evidence has been summarized and made available for public inspection.
• Assessment information has been sought and collected from both internal and external sources.

4. Specific Techniques:
• Data collection has been expanded.
• Jurors’ assessments have been summarized.
• Feedback from internship supervisors has been collected.

(Attach Audit and Review Evaluation Report from last review as Appendix C.)

E. Information Shared with Constituencies

1. Discuss how the assessment information has been shared with important constituencies, including students, staff, advisory boards, etc. In particular, indicate systematic efforts—e.g., regularly scheduled orientation meetings, departmental newsletters, etc.

Information and program changes that result from assessment activities are shared with a variety of constituencies within and external to the Art Department. Students are apprised of important information through biannual large group Convocation/advising sessions that are required for all program majors and minors, as well as special area advising sessions for Art Education. Students are also made aware of assessment information through informal means with individual advising sessions that are regularly held at the request of either the advisor or the student as well as through the two main student Art organizations; the Student Art Association (SAA) and the Student Design Association (SDA). (Representatives from both organizations also hold seats at regularly scheduled faculty meetings). Informational notices are regularly posted on official department bulletin boards and hallways within the Center of the Arts. All program majors and minors are also contacted and updated twice a year of advising and registration policies and program changes through department mass mailings and e-mail. Additional sources of information are posted and updated on the department web site and well as individual subject area web pages. The department sponsored biannual pre-registration/advising event for all majors and minors provides an opportunity for one-to-one contact to share information with students. More complete program information, changes and achievements are published annually in the Department Annual Report that synthesizes reports from faculty on the department’s annual goals and objectives as well as individual area and faculty annual reports. The program also contributes to the College of Arts and Communication Alumni Newsletter as an additional venue for broad dissemination of program status and change. Faculty members are regularly informed of developments in the Department, College and the University via scheduled bi-monthly Department meetings. The department Chair serves as representative to the College Administrative Council that shares information and coordinates activities on a bi-monthly basis.

II. Strategic Purposes and Performance

A. Centrality

1. Describe the centrality of the program to the mission and strategic plan of the University of Wisconsin-Whitewater.

The mission of the University of Wisconsin-Whitewater states “To offer programs to those who seek a professional career as well as to those who wish to study the arts for enrichment.” The Art Department continues to provide such opportunities to its students and to other university constituencies. The knowledge and preparation provided through departmental instruction provides needed understandings and sensitivities for students to begin a career in the Arts.
Specifically, the Graphic Design sub-emphasis and most recently the Multimedia minor continue to prepare the majority of program students for job opportunities that exist within the graphics and commercial industries.

The various Art majors serve as an integral part of the College of the Arts mission, “Offer programs of such caliber as to be useful and stimulating to all students: those who seek training for a professional career, as well as those who wish to study art as an avocation.” The mission of the College of the Arts and Communication also states that programs are to: “serve as a cultural resource center...in the visual arts...for Southeastern Wisconsin”. The Art Department does serve as a major resource through the exhibits and presentations offered through the Crossman Gallery. The Crossman Gallery serves the Art Department, the University of Wisconsin-Whitewater and the community by providing a forum for the exhibition of art works and related educational activities. The Crossman Gallery continues to bring artists of regional, national and international renown to the campus to exhibit work as well as to provide lectures and workshops and personally interact with students and members of the campus and local community. Additionally, the faculty of the department brings recognition to the University, state and region through their professional and public service activities. The faculty’s active exhibition record includes participation in regional, as well as national and international exhibitions. Faculty also contribute service on a variety of area arts advisory boards including the Walker’s Point Art Center for the Arts in Milwaukee, C.A.S.T., (Collation of Active Sculptors Teaching in the UW-System), W.R.A.P., (Wisconsin Regional Art Program), and as adjudicators for the Madison Art Fair, to cite a sampling of faculty contributions to the region and state.

The art education major (although technically a part of the College of Education) as well as the department’s graduate offerings remains an integral part of the University’s mission of teacher education. The original charter of what is currently the University of Wisconsin-Whitewater was as a Normal School. Our institution was to prepare students for professional careers as teachers ultimately serving the schools of Wisconsin. That mission continues to be central to the day-to-day operations of the University today. The three Art Education degree programs available to students continue the intent of the UWW to prepare teachers to work with children of the state of Wisconsin. Each of the programs offers unique opportunities for students’ preparations for a profession in education. Likely, the most traditional route has been via the Bachelor of Science in Education. This degree track includes Public Instruction General Education requirements, 54 credits of Art and Art History (both these requirements are made by the Wisconsin DPI) and the practicum and theoretical course requirements required by the UWW College of Education. The Bachelor of Arts degree track features the same requirements as the BSE with the addition of a minor field of study. This alignment of degree requirements permits the individual student to augment their university experience and personalize their studies by including study in an area of interest. Often BA candidates pursue an area of interest that will provide additional opportunity for employment. The minor adds approximately 21 credits of study to a student’s course load and time to graduation. The Bachelor of Fine Arts track features 75 credits of preparation in art studio and art history. This degree also requires portfolio reviews at time of entrance into the program and at the time junior year status is attained. This program is aligned with the preparation of students as professional artists. Each of the degree and licensure tracks permits flexibility for students and is an added recruitment tool for students. While the BSE is housed within the College of Education, the BA with licensure and the BFA with licensure are part of the College of Arts and Communication.

2. Explain the relationship of the program to other programs at the University.

The Art Department serves programmatic concerns of the University through the offering of general studies courses and other service courses. One of the initial experiences that each
A freshman student participates in the College course “World of the Arts.” Faculty members of the Art Department provide leadership and expertise in the teaching of this course. General students are also responsible for taking course work indicated with a GA in the University Catalog. To satisfy this requirement no fewer than seven courses offered through the department are available. The College of Arts and Communication also has a requirement that students take 2-6 credits in other areas of the arts. The identified GA courses satisfy this requirement for students with majors in Music and Theater/Dance and Communication. The Department also provides courses to the College of Education and the Department of Communication with the courses “Basic Art” and “Introduction to Advertising Design” respectively. The former course is required of all general education majors and Advertising majors and minors may elect to take the latter. A new course development during this period of review is ARTSTUDIO 222 – Design Foundations for the Web that specifically serves the Mathematics and Computer Science Department web development minor and certificate. 

In a related manner, the studio and art history coursework required by the Wisconsin Department of Instruction for licensure in art education is accomplished within the offerings of the art department. Art Education has a unique relationship with both the College of Education and the College of Arts and Communication. The Art Education faculty is appointed to the COE but serves as liaison to the Art Department by attending and participating in Art Department meetings and matters. This arrangement is especially important as it facilitates advising activities. The interchange has seen the Art Education faculty serving on Search and Screen committees for the Art Department. As well, the linkage serves as a conduit for Art Departmental recruitment activities like the Visual Arts Classic sponsored on the UWW campus in conjunction with the Wisconsin Art Education Association and the outreach to the education communities that surround the University. As recently as academic years 1996 to 1999 the COE art educator was permitted a split appointment so as to serve as the Chair of the Art Department. In short, the Art Education program has benefited from a number of endeavors, which were instituted by the Art Department and the College of Education.

Graphic Design and Multimedia Design areas provide training necessary for students that impact the University in the following ways.

- Students are better prepared to use and implement visualization strategies in other university courses
- Students use facets of Art and Design program preparation to serve the university in campus employment, practica or organizations as Graphic Designers, Web Designers and Print Publication Designers, Muralists and as Photographers
- Art Department programs offer service related courses that are either electives or offered as requirements for Communications, Education, Math Computer Science and other departments across campus
- Research and innovation in course development, laboratory modernization and implementation particularly in the Multimedia areas have provided leadership for the College of Arts and Communication and the campus for curricular and facilities improvements

The Crossman Gallery provides an opportunity for students, faculty and staff to experience a diverse variety of artworks in a series of annual exhibits that seek to examine local, regional, national and international artists and present their creative works in thoughtful shows. Students and faculty from General Education courses including World of the Arts regularly utilize the gallery for research opportunities. Shows with focused thematic content have attracted students from the Departments of Communications, Languages and Literatures, Education, History, Marketing, McNair Scholars Program, Women’s Studies and Anthropology, Philosophy and Religious Studies, Theatre and Dance, and the University Honors Program. Exhibitions held in the Crossman Gallery, and some of those sponsored by the University Center Gallery, are
organized and planned by or in conjunction with the Art Department. All of these events are available to the University and the general public and provide an excellent opportunity for all.

B. Goals and Objectives

1. Describe the current (non-assessment) goals and objectives of the program, plus any stated mission for the program itself.

**ART DEPARTMENT MISSION STATEMENT**

The mission of the Art Department, coordinated with the University and College of Arts and Communication, is:

1. To prepare students for professional careers with programs leading to the fulfillment of the following degrees: BA with emphasis in Fine Arts, Graphic Design, Art History and Art Licensure; BFA in Fine Arts and Fine Arts Licensure; and BSE in Art Education.

2. To provide art minors in Fine Arts, Graphic Design, Art History, and Arts Management.

3. To challenge students to a high level of creative achievement through a mandated process of evaluation in BFA entry level review, and Junior and Senior Shows.

4. To encourage students to be active in professionally oriented activities such as entering art shows, preparing graphic design publicity for the University and College, and seeking instruction in computer and graphics technology.

5. To provide appropriate classroom space and facilities to meet educational needs in arts/design.

6. To provide faculty holding appropriate degrees in their receptive areas, as well as professional attainment in shows, research and publications.

7. To coordinate with the College of Arts and Communications departments of Music and Theatre/Dance in offering the large multidisciplinary, multicultural General Studies course: “World of the Arts.”

8. To encourage faculty to extend their professional and pedagogical expertise through the acquisition of grants and other extramural funding, and to attend conferences and participate in gallery shows.

9. To foster an appreciation of art values, history, and aesthetics through required lecture courses in art history, theory, independent research, and travel to museums and galleries.

10. To encourage faculty to promote educational use of advanced technologies in computer, classroom multimedia facilities, and Internet interaction with professional colleagues and library resources.

11. To staff and maintain an exhibition gallery in the Center of the Arts to service students and public of the southeastern area of Wisconsin.

(By facilitating the exhibition of distinctive works of art, the gallery offers students, faculty and visitors an opportunity to enjoy and study a variety of art expressions in a free, accessible and open environment. The gallery also serves as an extension of the educational mission of
the university by enabling students to exhibit their own work and conduct research into the objects presented throughout the year in the exhibition series. The exhibits and related programming provide a forum to investigate technique and thematic issues in the visual arts, explore new technology, and display new and established talent.)

2. Summarize the progress in fulfilling any stated goals and objectives for the program beyond the assessment program. Explain failure to fulfill specific goals and objectives.

GOALS AND OBJECTIVES
ART DEPARTMENT
2002–2003

The following goals and objectives were developed and approved by Art Department faculty action on August 30, 2002. Art Department faculty conducted a mid-year progress assessment of identified goals and objectives on January 15, 2003.

1. **Course Availability And Recruitment**
   Continue development of recruitment strategies and determine the best and most effective method that permits art students to enroll in courses in a timely fashion.

   **Course Availability:**
   The department coordinated enrollment management activities continues to maximize course availability despite continued difficulties students encounter concerning timely access to classes needed in order to smoothly navigate our tracking system. Freshmen are limited in obtaining all of their Foundations requirements while continuing students are limited in access to high demand courses like Graphic Design and Photography. Despite faculty efforts in streaming and prioritizing registration it remains possible for a Graphic Design major to obtain Junior credit status prior to acquiring a sequenced course in their area of concentration. As evidenced by this year’s student initiated petition, more students are voicing their concerns of limited access to required studio courses. Although the department reserves and allocates spaces for incoming freshmen, they often find that they are only able to obtain one studio-based Foundations course. This limits a student’s progression through the Foundations program, which provides the backbone prerequisites for all advanced level coursework. As outlined in the department staffing proposal, one solution involves the expansion of positions and redistribution of courses in the Foundations area to teach these important entry-level courses.

   The residual effect of this would also benefit other discipline-based areas in the department in order to grow and flourish beyond current limited offerings of introductory only coursework. The existing Printmaking curriculum, for example, offers a variety of multiple entry-level courses with little opportunity for depth and true mastery in the medium.

   2002-2003 also encountered difficulty with recruited, scholarship-award winning, incoming freshmen that were unable to procure sufficient studio courses. To ameliorate this situation, this year the RRS Committee, with full faculty support, initiated a policy of priority registration for all scholarship students (both incoming and in-house awardees). This plan addresses students who are actively recruited so
they are able to maintain a high level of excellence and obtain the best course of study 
the program has to offer.

Department based priority registration for all scholarship students continues to address 
retention of our most motivated students recognizing the inherent incentive to transfer 
to other regional programs that may be able to provide greater access to studio course 
work.

Recruitment:
From the perspective of Chair of the department’s Recruitment, Retention and 
Scholarship Committee, it is recommended that the department further its pursuit of 
building stronger relationships with regional high school teachers who are directing 
the path of the state’s future artists. After countless phone contacts with secondary 
school instructors this past term during scholarship recruitment efforts, it became clear 
that scholarship publicity to area high schools is not enough to encourage the best to 
attend UWW. (Our response to mailings was quite low). However, the positive 
feedback and informative conversations had on the phone were quite encouraging.

A recruitment tactic proposed by a colleague to address this issue is a high school 
faculty-student exhibition, hosted in either the Crossman or UC Gallery. Each high 
school faculty would invite 3-4 of their top students to participate in the show. At the 
opening reception, UW-W faculty would be involved in a recruitment-outreach 
presentation followed by a lively tour of our facilities.

It is evident that the department could benefit from professionally oriented activities 
that also give us greater insight into the people behind the professional work. By 
enhancing our relationship with the area’s high school teachers (through a 
professional exhibit), we will be at a greater advantage of receiving these educators’ 
top-notch recommendation as (The) Wisconsin institution to attend for an 
undergraduate degree in Art.

Other recruitment proposals for the future included developing a Portfolio Night or 
Professional Workshop Day, led by UW-W faculty, in conjunction with our own 
students as assistants.

2. Search And Screen
Identify personnel needs through the development of immediate and long range 
planning. Initiate appropriate actions needed to conduct related searches.

During the summer of 2002, the department developed its 2003-2004 staffing plan, 
which sought to address essential curricular and instructional expectations and time-
to-degree demands in the program. The 02-03 plan design reconfigured existing FTE 
in vacant positions created due to a combination of retirements and position 
resignations as well as to project growth through proposed new positions in 
anticipation of serving the newly developed Multimedia minor and related course 
pre-requisite demands. The overall plan submitted in mid August projected and 
prioritized eight faculty positions (which included four vacant positions) and one 
technical support position. During the academic year the department was given 
authorization to initiate and executed two national tenure-track searches. This 
included a Graphic Design search to fill a vacated position and a Multimedia search 
to address a new position. At the time of this report, the Multimedia position search 
had concluded successfully and the Graphic position Design search remained in 
progress.
The department also executed a Fall-02 and additional Spring-03 Pool Search for Academic Staff faculty as well an Emergency Fall-02 search for two contingency positions created by a late faculty course release and an emergency medical leave. All Fall term searches concluded successfully, covering all remaining class sections for both Fall and Spring schedule vacancies. At the time of this report the Spring-03 Pool Search was in progress to address vacancies created by staffing changes for the 03-04 course schedule.

Prior to the end of the Spring-03 term, the faculty met again to craft the 2004-2005 department Staffing Plan proposal for submission during the summer.

3. **Policy Handbook**
Continue development of the handbook of departmental policies and practices.

No recent policy changes were enacted.

4. **Curriculum Development**
Produce and pass policies to affect needed curricular development including new multi-media initiatives and integration of the elements of diversity and women’s issues.

The above outline statement was distributed during our first September meeting in Fall of 2002. At this meeting the phrase “and the integration of the goals of diversity” was added. Shortly after the initial September meeting Professor Henige stepped in to substitute as chair of the Curriculum Committee. Professor Henige developed a new course for the Art History area (Africa, Asia, Americas) that expands our offerings and specifically works to help fulfill the goals of diversity. The course was initially offered as a Special Topics course during the Summer 03 session.

The Graphic Design area has continued to work on the integration of curricular development including new multimedia initiatives.

The Curriculum Committee also met with and consulted with the Department of Communications towards coordination and revisions of the Advertising major and minor in relation to Art Department course that contribute towards it.

5. **Continue Development Of Friends Of …**
Identify and develop associated organizations/individuals that can serve as “friends” (advisors) of the Art Department, Crossman Gallery, and other activities. Coordinate in conjunction with the Dean’s Advisory Councils.

In the past academic year a College of Arts and Communication Visiting Artist grant was awarded to bring to campus Robert Voge, retired partner of VSA, Inc., Chicago, and a leading designer in Chicago for many years. The grant was designed to allow Mr. Voge to review the Graphic Design area, make a public presentation about the communication design field and perform critiques with students. An external review report was prepared and submitted which outlined a strategy for the future and explored strengths and weaknesses in the Graphic Design program. In addition to Voge’s program review he shared his professional insights in a formal evening lecture drawing a crowd of 63 students and faculty and additionally spent considerable time directly with graphic design area students.
providing hand on portfolio reviews of student work from a very critical, career oriented and supportive level. (Quick Link 20)

Additional assessment interviews were conducted with other visiting artists on campus including Hanna Jubran, and obtained a statement from Annemarie Sawkins, Associate Curator of the Haggerty Museum of Art and the juror of this year's annual Student Juried Show.

6. **Audit And Review**
Assess the audit and review report produced by the university and its relation to values of NASAD accreditation.

The department Audit and Review Committee met with Associate Vice Chancellor Barbara Monfils to review report formats and expectations in preparation for the 03-04 Audit and Review exercise. This information was disseminated to the department and a discipline specific report structure developed. Denis Dale will oversee coordination of electronic presentation of materials beginning in June. Area written documentation is anticipated from individual faculty during the initial Fall term orientation meetings.

7. **Website**
Further Art Department website presence. (see [http://academics.uww.edu/cac/art](http://academics.uww.edu/cac/art))

Significant progress was made in enhancing information available on the departmental website. In particular, a complete new interface was professionally designed since the last review, advising check sheets were improved, being converted from scanned graphics to .pdf documents. Additional contributions from area faculty concerning specific area information such as faculty biographical information and images of student and faculty work are still being updated. It is in these areas that the web site would benefit from additional development.

8. **Budget**
Pursue budget increases to meet expanding programmatic needs.

The department continued to sustain program quality and delivery during the 02-03 academic year through a variety of means which included shared College Visiting Artist activity support along with ancillary facilities and equipment support; faculty grant writing, acquisition and partnerships; moderately increased Program Revenue budgets for materials and activities affecting student user fees; as well as labor intensive in-kind contributions by the faculty despite static budget allocations and broad regressive budgetary directives. This year the department’s GPR budget remained static. Over the most recent five-year period the GPR budget has increased 6.2% compared to the CPI increase of 10.4% over the same period. This is consistent with the fifteen-year budget increase history totaling 18.7% that has had the effect of continuously eroding purchasing power equivalent to a (-31.2%) reduction. This does not reflect a concurrent 74.5% increase in major enrollment over the same period. This was compounded during the academic year by the state budget rescission in which the department surrendered .5 FTE and $48,979. related position salary. With assistance from the College to address ongoing Search and Screen expense requirements beyond the capacity of the department budget, the department projects completing FY03 with no operational deficit.

9. **Access**
Pursue disability access issues and safety needs.

Assistant Professor Porcaro developed a visual component in painting, which was offered for the first time during the campus AVA event, and Academic Staff Buetzberger developed methods to assist computer graphic students with disabilities. Other faculty were involved in assisting, making accommodations and special needs reprogramming to assist students with disabilities all of which were successful. Staff members Porcaro and Buetzberger were awarded the Chancellors’ Award for Disability Concerns.

10. **Portfolio Review**
Pursue portfolio review policy

Serving in a recruitment/scholarship capacity allowed for the opportunity to speak directly with many educators at the high school level. Some were very appreciative of the department’s multi-year hosting of the Visual Arts Class (VAC) regional juried event. Others remarked that they put their energies into assisting their students with pre-college portfolio development and discouraged the “competitive” approach promoted by the state VAC organization. These educators instead requested informal “portfolio review events” aimed at preparing students for actual portfolio review admission activities. Several teachers responded to a query exploring “What kinds of recruitment activities and high school/university liaisons would you like to see developed?” with responses that included “please present pre-admissions portfolio review sessions”. Suggestions included holding such an activity on site within the department studios and giving prospective students a clear view of our programming and facilities. Although these ideas are directed primarily towards the Recruitment and Scholarship aspect of Portfolio Review strategies, this direction may promote a pertinent perspective toward attracting the most qualified and committed art students to this campus.

11. **Undergraduate Research**
Encourage student participation in undergraduate research programs.

Several department students received funding for the NCUR research projects. Two students presented their research at the NCUR 2003 conference in Salt Lake City, and an additional student participated in the McNair Program. It is recommended that the department develop a more centralized coordination of program related undergraduate research. At present it is difficult to track faculty and students involved in sponsored undergraduate research activities without polling them individually, and there exists some confusion about deadlines and other coordination issues with the campus office of undergraduate research. A more formal internal structure involving a designated coordinator or liaison to the campus office may prove more effective.

12. **Internship Development**
Continue market related and other professional internship opportunities.

**Summer 2002**
- Clear Channel, Greenfield, WI; learning web design, banner ads, promo items
- Reiman Publishing; text layout for magazine
- Flad & Associates, Madison, WI; backing up files, doing graphic design
• CNI Newspapers, Pagination design
• Geneva National Golf Club, Lake Geneva, WI; Graphic Design for the Golf Club and Hunt Club Restaurant, ad development, event flyers, member info

Fall 2002
• Milwaukee Co. Zoo; printing, web design, logo, holiday card, Quark documents.
• The Consolidation Group Inc., Lake Mills; Junior Designer

Spring 2003
• Cygnus Business Media, Fort Atkinson; design classified advertisements and layout classified pages for Business Trade Publications. Special projects as well as plaque designs and template forms.
• Walt Disney World “Operations”
• Consolidated Communications, Lake Mills; Graphics Assistant

13. Visiting Artists
Continue to pursue visiting artist opportunities. (Quick Link 20)

The following artists conducted workshops, provided critique sessions, and held public lectures at UW-Whitewater during the 2002-2003 academic year:

• Robert Vogele, Graphic Designer, Chicago, IL
  Mr. Vogele conducted a daylong workshop consisting of the following:
  - A lecture in regards to the current needs of graphic designers
  - Portfolio reviews of current students at UW-Whitewater
  - Evaluated the current UW-Whitewater Graphic Design curriculum and provided formal recommendations.
• Bede Clark, Professor of Art, Columbia, MO
  - Conducted a two-day Ceramic Workshop during the Fall of 2002.
  Mr. Clark also presented a public lecture and critiqued student artwork.
• Pam Williams, Professional Artist
  - Conducted a bead making workshop during the Spring of 2003
• Hanna Jabruan, Professor of Art, East Carolina State University, Greensboro, NC
  - Conducted a two day sculpture workshop during the Spring of 2003
• Tim Mather, Professor of Art, University of Indiana, Bloomington, IN
  - Conducted a studio critique for ceramic students, demonstrated his sculpting methods, and presented a slide lecture for the public.
• Jill Kessenich, Architect and Interior Designer
  - presentation to Drawing I demonstrating methods and techniques of creating texture.

14. Technology
Support faculty technology efforts.

The following areas within the department obtained funding in order to introduce the following improvements within their area. These improvements were implemented during 02-03 academic year.

• Ceramics studio $55,000 Lab Modification project towards the acquisition of five new computer controlled electric kilns, two new natural gas powered kilns and one new large volume clay mixer.
• Graphic Design area received the following grants:
  1. $47,000 in ESP funding. This funding was directed towards the acquisition of both software and hardware improvements for the CA2051 lab.
  2. $5,000 in matching grant support acquired from the Discreet Corporation. This support was directed towards the acquisition of 25 site licenses of their product “Discreet Combustion” motion graphics animation software to be used in Kinetic Art/Multimedia Design.

3. Describe how the program contributes to meeting specific state and societal needs.

  • An educated citizen. The program distinguishes itself in providing innovative and necessary curricular offerings that prepare citizens for roles as creators and designers contributing to the Wisconsin arts landscape.

  • Quality of life issues. Students and graduates add to the high quality of life in Wisconsin. As citizens they think creatively, apply personal artistic vision, solve aesthetic and visual communication problems, entertain and inspire.

  • Fiscal contributions. As small business owners, employed persons and independent contractors graduates add to our states fiscal health through purchasing and tax contributions.

Overall the art department and art education faculties continue to have an impact on the local and regional communities. Department faculty members participate in a variety of professional activities that bring recognition to the department and the university. Faculty members regularly receive awards for the quality of their work exhibited in exhibitions. In addition to producing work department faculty participate in workshops and lectures, as well as serving as jurors and critics for area arts groups and shows. The faculty annually provides support and expertise through their service with the Wisconsin Art Education Association in the Visual Arts Classic that is co-hosted by the department.

Students also are active in the community. Student groups regularly hold service functions in the area. Students in advanced classes have provided expertise for student publications, and to campus organizations like UC Graphics, Cable 6, Photographics, and Continuing Education as well as running an entrepreneurial department-based design organization Studio 45.

The faculty, staff and students also provide expertise and support to the operations of the University of Wisconsin-Whitewater Crossman Gallery. Through that exhibit space high quality exhibits of regionally and nationally recognized artists are brought to the university community. Access during the entire academic year provides opportunity for the general public to visit this cultural treasure of south central Wisconsin. During summer months the Whitewater Spinners and Weavers hold an annual exhibit (often featuring the work of international artists) as does the Wisconsin Regional Art Program.

The provision of service by faculty and students to the community does not go unnoticed by regional constituencies. A variety of donors have come to the support of the art department. Through the efforts of the gallery director the permanent collection has grown to significant numbers. The collection now holds one of the largest primitive art collections in the area. The print collection has also grown to the point that storage has restricted availability. Through such donations meaningful teaching and learning can go on first-hand with works of art. The annual student “Juried Show” is supported by donations from around the region in the form of money and materials that are used for awards. By facilitating the exhibition of distinctive works of art,
the Crossman Gallery offers students, faculty and visitors an opportunity to enjoy and study a variety of art expressions in a free, accessible and open environment.

Art Education contributes to meeting societal needs by working to prepare students to become teachers in the state of Wisconsin. Because the program is overseen and accredited by the State of Wisconsin Department of Public Instruction there is a close relationship to meeting standards as set forward by that agency (similarly with the National Council for the Accreditation of Teacher Education). Through the Art Education program the greater social needs of the addressed as the course of study and experiences directly leads to preparation of teachers who will subsequently work with the citizens of the state of Wisconsin.

Individually faculty contributed their time and expertise to state and societal needs as represented by these selected examples:

Arntson & McGuire – served on the selection and awards juror for the Madison Art Fair on the Square, in summer ’03. Arntson presented a gallery talk for the community on “Understanding Jane Hammond” at the Madison Art Center in summer ’02 and evaluated the Madison Art Center’s “Some Assembly Required: Collage Culture in Post-War America” exhibit, at the request of the Dane County Cultural Affairs Commission.

Norgard - served on the Wisconsin Arts Board Percent for the Arts Committee to contribute to the selection of art for our campus, developed the Art Educators Institute that reached out to provide new ways of teaching art to PK - 12 teachers in Southeastern Wisconsin and judged the Hoard Art Museum regional exhibition and spoke to the Milwaukee Artist League.

Olson - Provided Saturday Young Scholars sessions taught in Ceramics and provided Habitat for Humanity soup bowl donations from students and faculty in the Ceramics Area.

Porcaro - developed and implemented a Painting Workshop for the Authentic Voices of America (young adults and teenagers with disabilities) serves as Art Advisor for the Wisconsin chapter of the Crohn’s and Colitis Foundation of America (CCFA) for their fundraiser in October 03’, juried the Tenth Annual Art in the Gardens Exhibit at the Rotary Gardens in Janesville (March 03’), the Wisconsin Regional Art Program exhibit in Elkhorn, WI (March 03’) and the “Student Exhibition”, University of Wisconsin - Parkside, Kenosha, WI 2002

4. Explain any changes in goals and objectives that have occurred since the previous audit and review, indicating how the program has responded to the recommendations listed in the previous audit and review report. Refer to the Appendix C as necessary.

Since the previous Audit & Review the department has realized its objective of developing and passing the faculty Promotion Guidelines.

The program has also expanded its goals to include the following objectives:

- To commit additional staffing time and funds to necessary Search and Screen activities to address significant turnover in staffing due to projected retirements.

- To expand curricular development towards the development of the Multimedia program (both programmatic and non-major courses) and non-western Art History.

- To develop a discipline specific approach to ongoing self-study activities.

- To significantly expand information available on the department website and to include self-study and assessment information for public review and feedback.
• To assess and coordinate GPR and Program Revenue budgets to meet increasing programmatic needs.

• To coordinate individual faculty efforts towards providing appropriate and safe access to studio courses.

• To study the use of a general portfolio review in recruitment and as a program entrance milestone.

• To promote participation in external undergraduate research programs including NCUR, the McNair Program and National Collegiate Honors Council master classes.

• To continue to promote market-related and other professional internship opportunities.

• To pursue funding, both internal and extramural, to support visiting artist opportunities.

• To expand faculty technology efforts.

The program has responded to the recommendations listed in the previous audit and review report by:

Assessment:

Objectives: (Quick Link 13)
• Assessment objectives for each course include subject matter, cognitive development and skill objectives as relevant to the discipline.
• Skill objectives are delineated for each course.
• Assessment techniques are linked to educational objectives and available publicly in the web environment.
• Courses are electronically linked to program objectives. A detailed course objectives matrix has been developed linking skill objectives and outcomes cross referencing all department areas and courses. This information will be available on the department web site for both internal and external review. A matrix of assessment techniques for all courses affecting the BSE degree has also been developed.
• Specific goals for each degree program are delineated. (Quick Link 15)

Programs: (Quick Link 13)
• Specific assessments are indicated for each program and course offering.
• Assessment techniques beyond traditional classroom measures, including the use of portfolios in both Art and Art Education have been articulated.

Assessment Information:
• Limited department GPR funds were committed to secure and bring to campus external assessment reviewers for designated curricular areas/changes in the program.
• Assessment evidence has been summarized and made available for public inspection. (Quick Link 13)
• Assessment information has been sought and collected from both internal and external sources.

Specific Techniques:
• Data collection has been expanded.
• Jurors’ assessments have been summarized.
- Feedback from internship supervisors has been collected.

**Curriculum:**
- Credit hours in the Multimedia minor serve dual requirements and reduce time to degree.

**Enrollment:**
- Program emphasis combination/deletion was considered but not adopted as no significant impact on program delivery or substantial fiscal benefit was identified.

**Extramural funding / resources:**
- Extramural funding has been pursued and acquired in the form of in-kind corporate support/sponsorships/donations were sought to address insufficient funding of program objectives.
- Additional areas of the program including the Graphic Design, Ceramics, Sculpture and Printmaking areas, Art History, as well as the Crossman Gallery have pursued and acquired funds for equipment improvements and acquisitions.
- Graphic Design and Digital Photography/Multimedia Design Lab improvements have been implemented.
C. Trend Data

1. Respond to the following trend data for the program:

   (Reference Appendix D)

a. Number of students enrolled each fall for each of the past five years. (Data provided from the University’s fact book.)

b. Number of degrees granted each year for the past five years. (Data provided from the University’s fact book.)

c. Average number of total credits completed by those earning degrees for each year for each of the past five years if the program is an undergraduate major. (Data provided from the University’s fact book.) Undergraduate majors with a consistent pattern of students graduating with more than 120 credits should provide an explanation of the program elements that require credit accumulation in excess of that number.

d. Student placement information. (Data to be provided by the department/program.)

(Attach trend data from the University’s Fact Book as Appendix D.)

D. Demand for Graduates

1. Identify career opportunities available for graduates of the program. Placement statistics to be considered may include:

   a. Acceptance into graduate programs and employment;

Potential Career Opportunities:
- web designer
- motion graphics designer
- university fine arts or design professor
- interactive media designer
- independent fine arts and/or graphic design business owner/operator
- digital video editor
- multimedia designer
- display artist
- public school teacher
- illustrator
- graphic designer
- jeweler
- freelance photographer
- art director
- exhibit designer
- printmaker
- foundry technician
- production/studio ceramist
- gallery assistant/curator – (Students who get involved with the gallery through independent studies opportunities or Arts management Classes may find employment in
commercial galleries, museums, university art galleries and cooperative community galleries.)

Representative Employers That Have Hired Program Graduates:

- Beloit Corporation - Beloit, Wisconsin
- Warner Bros. - Los Angeles, California
- Kalmbach Publishing - Wisconsin
- InPro Corporation - Muskego, Wisconsin
- Chicago Tribune - Chicago, Illinois
- Western Publishing - Racine, Wisconsin
- The Art Factory - Milwaukee, Wisconsin
- Port to Print - Madison, Wisconsin
- Terry Printing - Janesville, Wisconsin
- University of South Dakota - Vermillion, South Dakota
- University of Missouri - Columbia, Missouri
- Belmont College - Nashville, Tennessee
- Virginia Commonwealth University - Richmond, Virginia
- College of Wooster - Wooster, Ohio
- Brescia University - Owensboro, Kentucky
- Milwaukee School of Art and Design - Milwaukee, Wisconsin
- Edinboro State University - Edinboro, Pennsylvania
- Waterford High School - Waterford, Wisconsin
- Valdosta University, Georgia
- Madison Area Technical College
- University of Wisconsin – Milwaukee
- Waukesha Freeman Newspaper
- AM/PM Digital Graphics – Germantown, Wisconsin
- Marketing Images – Waukesha, Wisconsin
- STIR LLC Advertising/Integrated Marketing – Milwaukee, Wisconsin
- Bri Motorsports – Milwaukee, Wisconsin
- On the Move – Brookfield, Wisconsin
- Kalmbach Publishing - Wisconsin
- Terry Printing - Janesville, Wisconsin
- College of Wooster - Wooster, Ohio
- Edinboro State University - Edinboro, Pennsylvania
- WTMJ-TV – Milwaukee
- GE Marquette Medical Systems – Milwaukee
- Smith Elementary School – Richmond, Texas
- Wimot High School – Wilmot, Wisconsin
- Computer Know How – Broadhead, Wisconsin
- Zia Creative Solution – New Berlin, Wisconsin
- Madison Newspapers Inc. – Madison, Wisconsin
- Custom Publications Inc. – Love Park, Illinois
- Waterford High School – Waterford, Wisconsin
- Quality American Artworks – Waukesha, Wisconsin
- Food Concepts, Inc. – Middleton, Wisconsin
- Premier Screen Graphics – Denver, Colorado
- Microsoft Chicago Sidewalk – Chicago, Illinois
- Northwestern Mutual Financial Acceptance – Milwaukee, Wisconsin
- Sears – Skokie, Illinois
Representative Graduate Schools Attended By Program Graduates:
- University of Wisconsin-Madison
- University of Michigan-Ann Arbor
- University of Nebraska-Lincoln
- University of Southern Illinois-Carbondale
- Memphis College of Art
- University of Iowa-Iowa City
- University of Minnesota-Duluth
- Ohio State University-Columbus
- University of Wisconsin-Milwaukee
- University of Southern Illinois-Edwardsville
- SUNY New Paltz
- Edinboro State University
- University of Washington - Seattle

b. Employment projections by the Bureau of Labor Statistics and/or state agencies; and/or


**Artists and related occupations:**

**Job Outlook**
Employment of artists and related workers is expected to grow as fast as the average for all occupations through the year 2010. Because the arts attract many talented people with creative ability, the number of aspiring artists continues to grow. Consequently, competition for both salaried jobs and freelance work in some areas is expected to be keen.

Art directors work in a variety of industries, such as printing, publishing, motion picture production and distribution, and design. Despite an expanding number of opportunities, they should experience keen competition for the available openings.

Fine artists mostly work on a freelance, or commission, basis and may find it difficult to earn a living solely by selling their artwork. Only the most successful fine artists receive major commissions for their work. Competition among artists for the privilege of being shown in galleries is expected to remain acute. And grants from sponsors such
as private foundations, State and local arts councils, and the National Endowment for the Arts, should remain competitive. Nonetheless, studios, galleries, and individual clients are always on the lookout for artists who display outstanding talent, creativity, and style. Population growth, rising incomes, and growth in the number of people who appreciate the fine arts will contribute to the demand for fine artists. Talented fine artists, who have developed a mastery of artistic techniques and skills, including computer skills, will have the best job prospects.

The need for artists to illustrate and animate materials for magazines, journals, and other printed or electronic media will spur demand for illustrators and animators of all types. Growth in the entertainment industry, including cable and other pay television broadcasting and motion picture production and distribution, will provide new job opportunities for illustrators, cartoonists, and animators. Competition for most jobs, however, will be strong, because job opportunities are relatively few and the number of people interested in these positions usually exceeds the number of available openings. Employers should be able to choose from among the most qualified candidates.

**Earnings**
Median annual earnings of salaried art directors were $56,880 in 2000. The middle 50 percent earned between $41,290 and $80,350. The lowest 10 percent earned less than $30,130, and the highest 10 percent earned more than $109,440. Median annual earnings were $63,510 in advertising, the industry employing the largest numbers of salaried art directors.

Median annual earnings of salaried fine artists, including painters, sculptors, and illustrators were $31,190 in 2000. The middle 50 percent earned between $20,460 and $42,720. The lowest 10 percent earned less than $14,690, and the highest 10 percent earned more than $58,580.

Median annual earnings of salaried multi-media artists and animators were $41,130 in 2000. The middle 50 percent earned between $30,700 and $54,040. The lowest 10 percent earned less than $23,740, and the highest 10 percent earned more than $70,560. Median annual earnings were $44,290 in computer and data processing services, the industry employing the largest numbers of salaried multi-media artists and animators.

Earnings for self-employed artists vary widely. Some charge only a nominal fee while they gain experience and build a reputation for their work. Others, such as well-established freelance fine artists and illustrators, can earn more than salaried artists. Many, however, find it difficult to rely solely on income earned from selling paintings or other works of art. Like other self-employed workers, freelance artists must provide their own benefits.
Designers:
Designers held about 492,000 jobs in 2000. About one-third were self-employed. Employment was distributed as follows:

Graphic designers = 190,000

Job Outlook
Despite projected faster-than-average employment growth, designers in most fields—with the exception of floral design—are expected to face keen competition for available positions. Many talented individuals are attracted to careers as designers. Individuals with little or no formal education in design, as well as those who lack creativity and perseverance, will find it very difficult to establish and maintain a career in design.

Overall, the employment of designers is expected to grow faster than the average for all occupations through the year 2010. In addition to those that result from employment growth, many job openings will arise from the need to replace designers who leave the field. Increased demand for industrial designers will stem from the continued emphasis on product quality and safety; the demand for new products that are easy and comfortable to use; the development of high-technology products in medicine, transportation, and other fields; and growing global competition among businesses. Demand for graphic designers should increase because of the rapidly increasing demand for Web-based graphics and the expansion of the video entertainment market, including television, movies, videotape, and made-for-Internet outlets. Rising demand for professional design of private homes, offices, restaurants and other retail establishments, and institutions that care for the rapidly growing elderly population should spur employment growth of interior designers. Demand for fashion designers should remain strong, because many consumers continue to demand new fashions and apparel styles.

Earnings
Median annual earnings for commercial and industrial designers were $48,780 in 2000. The middle 50 percent earned between $36,460 and $64,120. The lowest 10 percent earned less than $27,290, and the highest 10 percent earned more than $77,790.

Median annual earnings for fashion designers were $48,530 in 2000. The middle 50 percent earned between $34,800 and $73,780. The lowest 10 percent earned less than $24,710, and the highest 10 percent earned more than $103,970. Median annual earnings were $52,860 in apparel, piece goods, and notions—the industry employing the largest numbers of fashion designers.

Median annual earnings for floral designers were $18,360 in 2000. The middle 50 percent earned between $14,900 and $22,110. The lowest 10 percent earned less than $12,570, and the highest 10 percent earned more than $27,860. Median annual earnings were $20,160 in grocery stores and $17,760 in miscellaneous retail stores, including florists.

Median annual earnings for graphic designers were $34,570 in 2000. The middle 50 percent earned between $26,560 and $45,130. The lowest 10 percent earned less than $20,480, and the highest 10 percent earned more than $58,400. Median annual earnings in the industries employing the largest numbers of graphic designers were as follows:

Management and public relations - $37,570
Advertising - 37,080
According to the Industrial Designers Society of America, the median base salary, excluding deferred compensation, bonuses, royalties, and commissions, for an industrial designer with 1 to 2 years of experience was about $36,500 in 2000. Staff designers with 5 years of experience earned $45,000, whereas senior designers with 8 years of experience earned $64,000. Industrial designers in managerial, executive, or ownership positions earned substantially more—up to $600,000 annually; however, the $80,000 to $180,000 range was more representative.

The American Institute of Graphic Arts (AIGA) reported 1999 median earnings for graphic designers with increasing levels of responsibility. Staff-level graphic designers earned $36,000, while senior designers, who may supervise junior staff or have some decision-making authority that reflects their knowledge of graphic design, earned $50,000. Solo designers, who freelance or work independently of a company, reported median earnings of $50,000. Design directors, the creative heads of design firms or in-house corporate design departments, earned $80,000. Graphic designers with business responsibilities for the operation of a firm as owners, partners, or principals earned $90,000.

**Teachers:**

**Job Outlook**

Job opportunities for teachers over the next 10 years should be excellent; attributable mostly to the large number of teachers expected to retire. Although employment of preschool, kindergarten, elementary, middle, and secondary school teachers is expected to increase about as fast as the average for all occupations, a large proportion will be eligible to retire by 2010, creating many vacancies, particularly at the secondary school level. Intense competition for good teachers is already under way among employers in many locations, with schools luring teachers from other States and districts with bonuses and higher pay.

Overall enrollments through 2010, a key factor in the demand for teachers, are projected to rise slowly, resulting in average employment growth for all teachers from preschool to secondary grades. However, projected enrollments vary by region. States in the South and West-particularly California, Texas, Arizona, and Georgia-will experience large enrollment increases, while States in the Northeast and Midwest may experience declines. Projected enrollments also differ by grade, with enrollments rising moderately in grades 9 through 12, while remaining fairly steady for all other grades over the 2000-10 period.

The job market for teachers also continues to vary by school location and by subject specialty. Many inner cities-often characterized by overcrowded, ill-equipped schools and higher than average poverty rates—and rural areas-characterized by their remote location and relatively low salaries-have difficulty attracting enough teachers, so job prospects should be better in these areas than in suburban districts. Currently, many school districts have difficulty hiring qualified teachers in some subject areas—mathematics, science (especially chemistry and physics), bilingual education, foreign languages, and computer science. Specialties that currently have an adequate number of qualified teachers include general elementary education, physical education, and social studies. Teachers who are geographically mobile and who obtain licensure in
more than one subject should have a distinct advantage in finding a job. Increasing enrollments of minorities, coupled with a shortage of minority teachers, should cause efforts to recruit minority teachers to intensify. Also, the number of non-English speaking students has grown dramatically, especially in California and Florida, which have large Spanish-speaking student populations, creating demand for bilingual teachers and those who teach English as a second language.

The number of teachers employed also is dependent on State and local expenditures for education and enactment of legislation to increase the quality of education. A number of initiatives, such as reduced class size (primarily in the early elementary grades), mandatory preschool for 4-year-olds, and all-day kindergarten have been implemented in a few States, but implementation nationwide has been limited. Additional teachers, particularly preschool and early elementary school teachers, will be needed if States or localities implement any of these measures. Because of a shortage of teachers in certain locations and in anticipation of the loss of a number of teachers to retirement, many States are implementing policies that will encourage more students to become teachers. Some are giving large signing bonuses that are distributed over the teacher's first few years of teaching. Some are expanding State scholarships; issuing loans for moving expenses; and implementing loan-forgiveness programs, allowing education majors with at least a B average to receive State-paid tuition so long as they agree to teach in the State for 4 years.

The supply of teachers also is expected to increase in response to reports of improved job prospects, more teacher involvement in school policy, and greater public interest in education. In recent years, the total number of bachelor's and master's degrees granted in education has steadily increased. In addition, more teachers will be drawn from a reserve pool of career changers, substitute teachers, and teachers completing alternative certification programs, relocating to different schools, and re-entering the workforce.

**Earnings**

Median annual earnings of kindergarten, elementary, middle, and secondary school teachers ranged from $37,610 to $42,080 in 2000; the lowest 10 percent earned $23,320 to $28,460; the top 10 percent earned $57,590 to $64,920. Median earnings for preschool teachers were $17,810.

According to the American Federation of Teachers, beginning teachers with a bachelor's degree earned an average of $27,989 in the 1999-2000 school year. The estimated average salary of all public elementary and secondary school teachers in the 1999-2000 school year was $41,820. Private school teachers generally earn less than public school teachers.

In 1999, more than half of all public school teachers belonged to unions—mainly the American Federation of Teachers and the National Education Association—that bargain with school systems over wages, hours, and the terms and conditions of employment.

Teachers can boost their salary in a number of ways. In some schools, teachers receive extra pay for coaching sports and working with students in extracurricular activities. Getting a master's degree or national certification often results in a raise in pay, as does acting as a mentor teacher. Some teachers earn extra income during the summer teaching summer school or performing other jobs in the school system.
<table>
<thead>
<tr>
<th>year</th>
<th>Total graduates</th>
<th>Graduates reporting</th>
<th>% placed</th>
<th># placed in related fields</th>
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<td>2001-2002</td>
<td>60</td>
<td>38</td>
<td>89.06%</td>
<td>80.00%</td>
</tr>
<tr>
<td>2000-2001</td>
<td>70</td>
<td>39</td>
<td>96.66%</td>
<td>85.00%</td>
</tr>
<tr>
<td>1999-2000</td>
<td>62</td>
<td>42</td>
<td>91.16%</td>
<td>83.60%</td>
</tr>
<tr>
<td>1998-1999</td>
<td>47</td>
<td>30</td>
<td>92.38%</td>
<td>93.04%</td>
</tr>
</tbody>
</table>

- Graphic Design, Web Design, Multimedia Design, Advertising Design industries are growing nationally and will continue to seek qualified creative staff. Reference College Multimedia Survey and Data (appendix C-1)

c. Other indicators of employment trends.

- Reference Internships (appendix C-1).

- Other examples of recent student professional accomplishments:

  Students/alumni professional accomplishments:
  - Jody West interned at a Sheboygan gallery in 2003 and worked as a studio printmaking assistant summer 2003 with a nationally known artist-educator.
  - Rachel Kruse, freelance illustrator. Rachel’s image was reproduced in a book (A Hundred Creative Drawing Ideas by Anna Held Audette). Her image, “An Eye for an Eye”, illustrated the drawing project entitled “Front Page Response”.
  - Tammy Zwicke Award-winning mixed media print artist, continues her visual studies internationally.
  - Susan Dupor. Employed as an artist-educator at the Delavan School for the Deaf. She has exhibited and sold her print series in Chicago galleries and continues to use the techniques and processes used in printmaking classes in both her professional work and teaching.
  - Kristen Schmidt. Artist-educator, Palmyra High school. Kristen extensively uses print media in her teaching curriculum.
  - Jacquelyn Roembke. Freelance Artist-illustrator and award-winning print artist. Uses Milwaukee-based urban imagery from a series she developed in printmaking, drawing and design courses in her professional work.
  - Elizabeth Symczak won a Chancellor’s purchase prize award, and exhibits and sells her work in Chicago art spaces, and has undertaken several commissions.
  - Nathan Chow is employed as a graphic designer with Milwaukee publishing house.
  - Mitra Goguen Paik. Freelance artist, exhibits and sells work to local collectors.
Kevin Kelly – presently Art Director for Moose Racing at the LeMans Corporation in Janesville, Wisconsin.

Dan Kurowski – former animator for Eye Candy Inc. Houston, Texas and recipient of top honors at the Houston film festival.

Lisa Rechlicz - presently Associate Art Director, Stir Advertising and Integrated Marketing, Milwaukee, Wisconsin.

Dean Serio – additional studies at Marquette University in Web Design, presently Web Developer for Marketing Images Inc., Waukesha, Wisconsin.

Michael Schmidt – received graduate degree in Ceramics from Edinboro University of Pennsylvania, presently Assistant Professor of Art at Valdosta State University, Georgia.

Rebecca Ziegler – presently entrepreneur/gallery owner – RAZ Gallery, Reedsburg, Wisconsin. The gallery represents approximately 100 local and regional artists, hosts traveling exhibitions and other activities including plays, poetry readings and piano recitals.

Eight Ceramic students have entered or completed graduate studies in the past five years.

E. Accreditation

1. Identify the role of program accreditation for employment of graduates or program continuation.

At present it is undetermined if private accreditation by the National Association of Schools of Art and Design (NASAD) statistically impacts recruitment for, or employment upon graduation from, the program. Anecdotal evidence suggests that such accreditation favorably affects the perception prospective students may have of a program and its effect on selection between comparable programs within a region. It is anticipated that accreditation may provide a competitive advantage between comparable programs. An internally conducted survey conducted by the department in Spring 2000 with a response of 247 current program students (58% of program majors and minors at that time) indicated that (29%) had considered art school accreditation when selecting a program although prioritized it below other factors determining decisive program decisions that ranked geographic location (78%), cost (61%), and personal recommendation of a friend and/or alumni (36%). Other anecdotal reports from comparably sized accredited programs indicate positive support from campus administrations for additional fiscal resources, space and/or decisions for hiring in order to address external accreditation standards, while others report foregoing private accreditation citing curricular concerns, continuing costs and inconclusive outcomes. Feedback from comparable UW-System programs that have pursued accreditation stress the positive benefits to programs whose degree tracks require reform or contain inactive program tracks that necessitate reconsideration.

The impact of accreditation for employment of graduating art students also remained unclear. Of the post-secondary art programs, both public and private, that exist within the state of Wisconsin a minority are accredited by NASAD. The program in Art Education is currently accredited through the NCATE approval held by the College of Education. Since employers are looking for graduates who are licensed by the state of Wisconsin it is difficult to assess if the accreditation of the National Council for the Accreditation of Teacher Education is a determining factor. NCATE accreditation does suggest to professionals in the field that UWW has a quality program in education.

2. If accreditation is not required for graduates’ employment or program continuation, but provides a competitive edge for the program, provide a brief explanation of the advantages of holding this accreditation.
Potential for a competitive edge in recruitment or effect on post-graduation employment is recognized as well as that accreditation may be a factor when competing in the recruitment of the stronger of prospective students, although in recent follow-up conversations conducted with prospective students recruited from the top 10% of their graduating class who have chosen other programs, they have uniformly prioritized their decisions based upon scholarship support, geographic or cultural environments and generally other non-programmatic concerns.

(Attach the most recent accreditation report as Appendix E if relevant.)

F. Location Advantage

1. Explain any advantage the program has due to the location of the University of Wisconsin-Whitewater and its access to opportunities and resources in the region.

The University of Wisconsin-Whitewater holds a strategic location among system institutions in Wisconsin due in part that UWW is in an area of high population density for our state. The program is located within the prime artist population triangle within the state at the center of the metro areas of Milwaukee, Madison, and Chicago. Within less than 50 miles are the major population and commercial centers of Milwaukee, Waukesha and Madison. Also within a 100-mile radius is Chicago and particularly its northern suburbs. Similarly, this relative proximity to the Illinois-Wisconsin border also holds some attraction for student recruitment. While both UW-Madison and UW-Milwaukee are near, UWW provides a more intimate environment for students.

Our program has an advantage due to its centralized location. We are close to Madison, a cosmopolitan educational center that features the Elvehjem Museum, the Kohler Art Library and Artist Book Collection, the Madison Arts Center, Tandem Press, and AGB Graphics. We are also close to Milwaukee, a vital urban center that features the revitalized Milwaukee Art Museum, and many galleries. Whitewater is also close to Chicago, a major cultural force in the Midwest. For example, this proximity provides a great opportunity for our students to see the world-famous collection of the Art Institute of Chicago and the Museum of Contemporary Art. This proximity provides the opportunity to offer field trips to these and other international art exhibitions including the annual Chicago (Navy Pier) Art Exposition and S.O.F.A. (the annual International Exposition of Sculpture Objects & Functional Art) on a regular basis. (Quick Link 22)

An additional benefit to the location are the UW-System two year Colleges in Waukesha and Janesville that provide readily transferable courses for Associate Degree candidates and non-traditional students. Non-traditional and pre-College students also take advantage of extra-curricular Evening Figure Drawing sessions as the program is able to coordinate and secure figure models due to the proximity of our program’s location to a circuit of models that work and travel between closely situated sites.

Due to the location of the university and the quality of instruction that occurs here elements of industry and the business world come to the college and department seeking pre-professional support. The department offers course work identified as an internship. Through these opportunities students have the opportunity to augment their classroom and studio experiences with those of the “real world”. Each semester art students take advantage of the internship opportunities to work at selected off campus sites.

There is also a concentration of pottery businesses in the southeast section of Wisconsin. Field trips to these studios show students how a pottery business is run and what kind of equipment is needed to operate the studio, as do field trips to the numerous Graphic Design and commercial print concerns in the area.
An equivalent experience to the internship experience in business is the practicum and student teaching experiences in education. The faculty members responsible for these experiences have been able to develop strong relationships with the schools in the area so that our students are able to take advantage of excellent area teachers after whom to model their teaching practice. The central location of the program has also served as a regional site for the Wisconsin High School Visual Arts Classic annual competition.

The Crossman Gallery is among the largest public exhibition spaces between Milwaukee and Madison. We are able to take advantage of resources in Milwaukee, Madison, Beloit, and Chicago and frequently do. Connections in Chicago often lead to resources from national venues such as galleries in New York City.

G. Comparative Advantage

1. Identify any unique features that set the program apart from other competing programs and/or elements that contribute to the program having a competitive edge. Factors to discuss may include:

   a. The program’s content or special emphases;

   Overall the program philosophy promotes a unique emphasis towards the combination of traditional techniques and approaches with progressive technological ideas. Few programs in the UW System offer the kind of comprehensive mix of Fine Arts training with emphasis in Graphic Design/Multimedia Design. We feature access to two dedicated departmental computer labs with 38 individual workstations in place. Our competitive edge is in our program’s flexibility in meeting student needs as a major in both the fine and applied studio arts while also offering a studio minor in multimedia which fosters concentrated art and design production.

   • While this is structured into various degree tracks it may be most evident in the Graphic Design sub-emphasis that allows students to pursue a comprehensive BA degree program and minor while simultaneously allowing for a concentration in Graphic Design. State-of-the-art facilities and consistent developments in these high technology areas sets the program ahead of comparative public programs.

   • Minors in the program may also elect a condensed version specialization track in a specific studio area. A new minor in Multimedia Design has also been developed within the period of review.

   • The craft areas of the program have long represented UWW to a broad spectrum of professionals and the public. Both the Ceramics and Metal and Jewelry areas are highly established in terms of production and reputation. Few programs in the state match the scope of these areas and other area programs have reduced or eliminated similar programs. UW-Madison, UW-Milwaukee, and UW-Whitewater support the more prominent Ceramics programs in the state. UW-Milwaukee has recently eliminated Metals leaving only UWW and UW-Madison with significant investments in that discipline in this part of the state.

   • The Sculpture area supports one of the largest foundry operations in the UW-System and has often supplemented sponsored pours from UW-Milwaukee. Its iron-pouring
furnace is unique and our Sculpture area regularly hosts iron pour workshops for other state university system sculpture programs. (Quick Link 18)

- Crossman Gallery exhibits include thematic shows that explore subject matter not available in other institutional settings. The expertise of the director and Art Department faculty is often used in a collaborative manner to produce exhibits with regional and national significance. (Quick Link 7)

b. Its focus on a specific population;

c. The expertise of the faculty and staff in specific areas;

- Terminally degreed faculty for major's course work and for ancillary course work.
- Third largest are department faculty in the state.

<table>
<thead>
<tr>
<th>FACULTY</th>
<th>AREAS OF EXPERTISE</th>
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</thead>
<tbody>
<tr>
<td>ARNTSON</td>
<td>Graphic Design, Illustration, Electronic Illustration</td>
</tr>
<tr>
<td>DALE</td>
<td>Graphic Design, Kinetic Art, Motion Graphics and Interactive Interface Design</td>
</tr>
<tr>
<td>HENIGE</td>
<td>Medieval and Architectural Art History</td>
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<tr>
<td>KIM</td>
<td>Graphics Design, Web Site Design, Print Graphics</td>
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<td>MCGUIRE</td>
<td>Foundry, Cast, and Welded Sculpture</td>
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<td>MERTENS</td>
<td>Painting, Photography, Art Theory, Foundations</td>
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<td>MESSER</td>
<td>Drawing, Foundations</td>
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<td>NORRARD</td>
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<td>ZHANG</td>
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d. The availability of practicum or internship experiences: *(Quick Link 22)*

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<th>NAME</th>
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The lack of duplication of the program at other institutions in the University of Wisconsin System.

Lack of duplication within the program is manifest in both facilities and program offerings. These include:

- Multimedia Design – This new and developing area offers a unique direction in the visual arts. Few other offerings in the state match the curriculum design and new course offerings, blue screen special effects compositing and sound design studio lab facilities and faculty expertise in this new and hybrid area. (Quick Link 16)

- Technical Ceramics – Although other programs offer traditional Ceramics courses, the Technical Ceramics course provides a unique and in-depth study and primary research approach to glaze and clay body research. (Quick Link 17)

- Bronze Foundry/Iron Furnace – These facilities provide some of the most extensive and professional sculpture casting operations available. The facility is the site of statewide Sculpture workshops and has hosted the statewide C.A.S.T. organization workshops. (Quick Link 18)

- Art History emphasis – An option in the BA sub-major the Art History emphasis allows a student to either major in Art History or elect a diverse minor track, which is often only available in programs attached to much larger campuses or in research institutions with distinct Art History departments. (Quick Link 19)

- Modern equipped studios recently renovated for ventilation and other health standards. (Quick Link 14)

- Location is accessible to major metropolitan areas for field placements and other curricular extensions (field trips).

- Tuition is lower than other state and private institutions in the area.

- Program has three field experiences for in-depth practicum events. This affords diverse student learning by being placed in varied settings available in the immediate area around UWW.

### H. Community Impact

1. Discuss the impact that the program has on the community and/or region. Factors to discuss may include:
a. The involvement of students and/or faculty in the region;

A profile of involvements of both students and faculty include:

- Exhibitions in the Crossman Gallery (Quick Link 7)
- The Annual University Ceramic Sale
- Internships with area businesses
- Studio 45 – student entrepreneurial designs
- Evening Figure Drawing (extra-curricular community and student drawing sessions)
- Community juried exhibition (hosted by Double Dip Deli)
- C.A.S.T. (Coalition of Active Sculptors Teaching – in Wisconsin) (Quick Link 18)
- Visual Arts Classic – High School juried art competition (Quick Link 21)
- W.R.A.P. (Wisconsin Regional Artist Program) jury/lectures/host
- Spinners and Weavers Association
- Hoard Museum jurors
- Fairhaven Lecture Series
- Beloit and Vicinity Exhibition Juror (Beloit College)
- Arts Immersion Day presentations (Quick Link 21)

Representative examples include:

- **Arntson** - arranged for three faculty members (inclusive) to give a presentation of their work to the Milwaukee Art Museum’s Print Forum Club.
- **Olson** – Presented a Ceramics workshop at Palmyra Middle School Presentation at Career Day, Whitewater Middle School Coordinated the Ceramics Visiting Artist Program
- **Porcaro** - developed and implemented a Painting Workshop for the Authentic Voices of America (young adults and teenagers with disabilities) and served as an Art Advisor for the Wisconsin chapter of the Crohn’s and Colitis Foundation of America (CCFA) for their fundraiser in October 03’ and served as juror for the *Tenth Annual Art in the Gardens Exhibit* at the Rotary Gardens in Janesville and the “Student Exhibition”, University of Wisconsin Parkside, Kenosha, WI
- **Student Rebecca Brozek** is involved with St.Coletta’s in an art capacity
- **White** - presented a lecture to the Print Forum of the Milwaukee Art Museum and exhibited with the Peltz Museum in Milwaukee, and recently won a purchase prize award by the UW- System. This award was chosen to be in the permanent collection of the University of Wisconsin System through an adjudicated exhibition at the Brittingham House, sponsored by System President Katherine Lyall and is a founding member of the Madison-based Three Alarm Press, LLC studio space.
- **Norgard** – judged the Art Exhibition at the Hoard Art Museum, spoke to the Milwaukee Artist League and lectured for the Spinners and Weavers Group.

Graduates teach in most of the surrounding communities including: Milton, Whitewater, Janesville, Fort Atkinson, Palmyra, Waukesha, Milwaukee, Watertown, etc. Our students complete practicum experiences in area schools thus helping to dispense current theory about art education to area teachers and schools.
b. The utilization of the program by consumers (i.e., performances and/or services); and/or

The Crossman Gallery serves the campus and regional community by providing high quality professional exhibitions and serves the program by hosting graduating BA shows, BFA exhibitions, Student Juried Exhibition and the BFA portfolio reviews as well as hosting the annual campus Scholarship and Creative Activities exhibition. Toward these ends the gallery has served the following population: (Quick Link 7)

**Crossman Gallery Attendance:**

**Fall 1998**

- **September 4 - October 3**
  - Art as a Collaboration: The Interaction Between Visual, Literary and Performing Artists
  - Attendance: 1236
  - Tours:
    - Arntson Class - 20
    - Arntson Class - 20
    - Arntson Class - 30
    - Borgeson Class - 20
    - Borgeson Class - 20
    - Great Lakes Improvisation Performance - 100
    - Lecture: Norman Girardot - Did Elvis Die for Our Sins? - 15
    - Viterbo College Tour - 20
    - Ivan Soll and Marta Gomez Workshop and Lecture - 75

- **October 15 - November 14**
  - Maxim Kantor: Paintings and Etchings
  - Attendance: 1277
  - Tours:
    - Mertens Class - 25

- **November 17-19**
  - Chancellor's Reception: November 18 from 3-4:30
  - Campus Faculty Scholarly Activities and Research Show
  - Attendance: 113

- **November 23 -25**
  - BFA Entry and Junior Review
  - Attendance: 128

- **November 30 - December 5 and December 7 - 12**
  - Senior and BFA Shows
  - Attendance: 1088

**Spring 1999**

- **Studio Art Faculty Show**
  - January 21 - February 13
  - Attendance: 1124

- **29th Annual Ceramics Exhibition**
  - Put a Lid on It
  - February 18 - March 18
  - Attendance: 1373
  - Tours:
    - Stoughton High School - 75
    - Whitewater Middle School - 25
    - Carroll College - 20
Carroll College

- State-Wide Juried Student Graphic Design Exhibit
  March 29 - April 8
  Attendance: 402
- Annual Juried Student Show
  April 12 - 17
  Attendance: 579
- BFA Entry and Junior Review
  April 21 - 23
  Attendance: 223
- Senior Shows
  April 26 - May 1; May 3 - May 8; and May 10 - May 15
  Opening reception: April 26 - Attendance: 200

**TOTAL: (98-99) - 7743**

**Summer 1999**
- Whitewater Weavers and Spinners exhibit
  July –August
  300

**Fall 1999**
- Artistic Observers in Latin America
  September 7 - October 9
  1032
- The Figure Studied
  October 19 - November 20
  1127
- Scholarly Activities and Research
  November 23-24
  126
- BFA Entry and JR Review
  November 30 – Dec. 2
  394
- Senior Show
  December 6 - 11
  680
- BFA Show
  December 13-18
  491

**Spring 2000**
- 30th Annual Ceramics Exhibit
  January 18 - February 19
  1152
- Carrol College tour - 16
- Milton High School tour - 25
- Alumni Invitational Exhibit
  February 28 - March 24
  1209
- Juried Student Show
  April 10 -15
  779
- BFA Entry and JR Review
  April 17-21
  275
- Senior Show
  April 24 - 29
  760
- Senior Show
  May 1 - 6
  332
- BFA Show
  May 8 - 13
  226
TOTAL (99-00)  8883

- **Fall 2000**
  - Wilhem Hopfner
  - Graphic Work from the Weimar Era
  - September 7 - October 7
  - 1581

- **CAST: Coalition of Active Sculptors Teaching in the Wisconsin State System**
  - October 19 - November 15
  - Panel discussion: 75
  - Lecture/John Henry: 100
  - 1470

- **Theatre Festival**
  - November 16 - 18
  - 357

- **Campus Faculty Scholarly Activities and Research Show**
  - November 21 - 22
  - 153

- **BFA Entry and Junior Review**
  - November 27 - December 2
  - 291

- **Senior Show**
  - December 4 -10
  - BFA Show
  - December 11 -17
  - 1015

  **Total Fall 2000**  3572

**Spring 2001**

- **Biennial Faculty Exhibit**
  - January 25 - February 17
  - 1266

- **31st Annual Ceramics Exhibition**
  - February 27 - March 23
  - 1195

- **Annual Juried Student Show**
  - April 9 - 15
  - 563

- **BFA Entry and Junior Review**
  - April 16 - 20
  - 252

- **Senior Shows**
  - April 23 - 28; April 30 - May 5
  - BFA Show
  - May 7 -12
  - 1352

  **Total Spring 2001**  4628

**Fall 2001**

- *Abstract Art in the New Century*
September 10 - October 20
Total # of visitors: 2,346
- Selections from the Permanent Collection
  November 1 - 21
- New Faces/New Work
  November 1 - 21
  Total # of visitors: 1,075
- BFA Entry and Junior Review
  November 26 - 30
  Total # of visitors: 180
- Senior Show
  December 3 - 8
  Total # of visitors: 479
- BFA Show
  December 10 - 15
  Total # of visitors: 380

Spring 2002
- 32nd Annual Ceramics Exhibition
  January 28 - February 23
  Total # of visitors: 1,729
  Presentation by Dan Shea of the Logan Museum: 60
- A Social Event Archive
  Recent Photography by Larry D’Attilio, Ron Zabler and Denis Dale
  February 28 - March 22
  Total # of visitors: 1,154
  Lecture by Paul Druecke: 60
- Annual Juried Student Show
  April 8 - 13
  Total # of visitors: 623
- BFA Entry and Junior Review
  April 15 - 20
  Total # of visitors: 177
- Scholarship and Creative Achievement Exhibit
  April 23rd from 3-4:30 PM
  Total # of visitors: 148
- NCUR Exhibit
  April 25-27
  Total # of visitors: 344
- Senior Shows
  April 22 - 27
  Total # of visitors: 647
  April 29 - May 4
  Total # of visitors: 473
- BFA Show
  May 6 - 11
  Total # of visitors: 197

Total 01-02 - 9,952

Fall 2002
- Statewide Student Design Exhibit
  August 26 - September 14
Attendance: 241

- **Works on Paper from the Collection of Janet and Marvin Fishman**
  September 19 - October 19
  Attendance: 1673

- **The Elements: Earth Air Fire Water**
  October 23 - November 16
  Attendance: 1620

- **BFA Entry and Junior Review**
  November 18-20
  Attendance: 191

- **Theatre Festival**
  November 21-23
  Attendance: 259

- **Scholarship and Creative Achievement Exhibition**
  November 25-27
  Attendance: 128

- **Senior Show**
  December 2-7
  Attendance: 586

- **BFA Show**
  December 9-14
  Attendance: 679

- **BFA Show**
  December 16-21
  Attendance: 291

**Total Fall 2002:** 5668

**Spring 2003**

- **33rd Annual Ceramics Exhibition**
  Karl Borgeson and Friends
  January 27 - February 22
  Attendance: 1340

- **Faculty Exhibition**
  March 3 - 21
  Attendance: 1128

- **Annual Juried Student Show**
  April 7 - 12
  Attendance: 599

- **BFA Entry and Junior Review**
  April 14 - 18
  Attendance: 171

- **Senior Shows**
  April 21 - 26
  Attendance: 870

- **Senior Shows**
  April 28 - May 3
  Attendance: 742

- **BFA Show**
  May 5 -10
  Attendance: 482
• **BFA Show**  
  May 12 - 17  
  Attendance: 302  

  **Total Spring 2003:** 5634  
  **Total 02-03:** 11,302

• **Studio 45** - a student entrepreneurial design corporation works with select regional clients to provide professional graphic design for specialized business related projects.

• **Annual Ceramic Pottery Sale.**

In considering the overall utilization of the program by consumers and how programs fulfill this role, it should be acknowledged that while numerous applied aspects of the program are compatible with characteristic consumer applications, an integral component of both the arts and art education program’s goals (including the delivery of the graphic design emphasis notwithstanding its end user applications), may be antithetical to such assessment measures.

Researchers John Ralston Saul, Robert and Jon Solomon and Bill Readings independently conclude, that a consumerist model applied to higher education activities encourages expectations of transaction over transformation, and places an unprecedented emphasis upon accountability understood as consumer satisfaction. This signals a restructuring of the traditional goals of a university toward those of the corporatist, which rewards productivity, not creativity. Insofar as this paradigm deconstructs traditions, it represents an antithetical model. The Solomon's associate such expectations with that of a service corporation, with customer satisfaction and the smoothness of the path being the measures of success.

If the university has a role in commodity production, it has been the creation of "cultural capital". As articulated by Readings, "Under the rubric of culture, the modern university has been assigned the dual task of research and teaching...the production and inculcation of national self knowledge..." As the Solomons conclude, "culture is cultivated passion, and it is (this) eros..that motivates students to learn."

c. **Support by regional constituencies.**

  • Each year approximately $1,000. is raised from local businesses to support the annual Student Juried Exhibition. *(Quick Link 7)*

  • **Regional Scholarship Support:**

<pre><code>| DATE | SCHOLARSHIP      | AMOUNT  |
|------|------------------|---------|
| 2003 | Alumni           | $1,500.00 |
| 2003 | Art Department   | $500.00  |
| 2003 | Greenhill        | $1,000.00 |
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TOTAL: 98-03 $30,075.00

I. **Strategic Planning**

1. Discuss potential revisions to the curriculum (e.g., the development of new academic emphases, new courses, etc.) that you foresee over the next review period in view of projected trends in employment and the development of new technologies, etc.

Several curricular initiatives are anticipated by the department during the next period of review and include:
• The planning for the development for a Multimedia major. Initial plans for a BA and BFA degree version were completed during the most recent period of review but delayed awaiting System approval.

• A new course proposal ARTMULTI 392 – Interactive Multimedia Design serving the new Multimedia minor is projected to be completed and offered during the next period of review.

• New course additions for Multimedia Design that will expand offerings into 3D multimedia applications.

• A new course proposal representing the regularization of Graphic Design History, required in the Multimedia minor and currently offered under a special studies number.

• A reconfiguration of the former Collage and Assemblage course offering (previously deleted due to currency of offering) as contemporary Mixed Media in order to address trends in advertising and illustration for the artist/designer to have the ability to handle and integrate a variety of media into a cohesive whole.

• The reconfiguration and broadening of Art History requirements in the minor in order to allow for greater flexibility in meeting degree requirements.

• The development and regularization of a new course in non-Western Art History initially offered during the current period of review as a Special Studies offering.

• A new international Travel Study course offering synthesizing components of a studio practicum with an Art History perspective.
III. Resource Availability and Development

A. Faculty and Staff Characteristics

1. Discuss the characteristics of the faculty and staff responsible for the program. Factors to be discussed include levels of professional preparation; appropriateness of expertise to the needs of the program; unit cohesiveness in enhancing program quality; and success in meeting affirmative action goals.

All faculty members in the department possess a terminal degree in either studio art or Art History. Additionally, faculty members maintain significant professional involvement through the practice of regular exhibition of their work, publication in discipline appropriate venues, and service to the academy and profession.

The faculty remains a relatively coherent group of professionals despite the turnover of nearly half of programming faculty due to retirements during the period of review. This is due in part to the highly professional nature of the faculty and the degree of experiences both continuing and new faculty bring to the program. Although the program has encountered significant personnel change, many new faculty members are not new to the profession or academia and bring a depth of training and years of previous experience to the program.

Due in part to the development of new areas of study stimulated by state policy directives and investment, the program has experienced an increased emphasis on the distinctions between applied and traditional areas of study during the period of review. An indication of this is the initiation of a completely new curricular designation (ARTMULTI) in response to growing expectations in that field. This may influence additional internal curricular distinctions in Graphic Design in response to industry directions between multimedia, print and web design applications.

The demographic gender profile of the faculty remains relatively balanced despite significant position reconfigurations and replacements due to retirements. Prior to recent retirements the department profile exhibited a slightly higher female-to-male ratio. The current overall gender ratio has stabilized at 50%. Minority faculty appointments increased during the period of review to a Tenured and Probationary faculty ratio of 17% with an overall program profile of 9%.

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<th>Female</th>
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<td>22</td>
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2. Indicate the courses in the curriculum for which each faculty and staff member is responsible.

Art Department Course Responsibilities:
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<td>ARTSTDIO-352 Ceramics II</td>
<td>Janovec, Olson</td>
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<tr>
<td>ARTSTDIO-373 Metals and Jewelry III</td>
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<tr>
<td>ARTSTDIO-381 Graphic Design I</td>
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<td>ARTSTDIO-387 Computer Graphics for the Artist</td>
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</tr>
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<td>ARTSTDIO-388 Kinetic Art/Multimedia</td>
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<td>ARTSTDIO-496 Special Studies</td>
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</tr>
<tr>
<td>ARTSTDIO-498 Independent Study</td>
<td>All</td>
</tr>
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</table>
3. Identify anticipated staffing changes or areas of need, and the projected impact of these changes and needs on the program.

The program finds itself nearing the end of plus-five year position attrition due to anticipated retirements. Although fewer new retirements are projected during the next period of review, and the program is making progress in its efforts to rebuild the faculty, at this juncture five of the eight retirement positions remain in flux, accounting for one-third of the faculty positions contributing to the program at the beginning of this review period. It is anticipated that due to ongoing retirements staffing changes will continue to take place in Graphic Design. As this area remains highly competitive, salary limitations for new and recently hired faculty may promote changes due to external factors. Staffing changes in other areas currently served by Academic Staff faculty (i.e. Ceramics and Metals) may also experience turnover should longer-term opportunities in those areas not become available. In order to serve the growth in majors, new Multimedia minors and anticipated Multimedia majors, it will be necessary to expand offerings in not only new technologies but also Foundations and Art History in order to maintain time-to-degree, advising and programmatic operations and expectations. Towards that end the department staffing plan has proposed the creation of new positions in both Art History and Foundations, as well as new technical support positions to oversee and maintain studio/lab technology and safety. (Reference Staffing Plan proposal table – Appendix F).

(Attach a table of faculty and staff as Appendix F.)

B. Teaching and Learning Enhancement
1. Summarize faculty and staff activities in the areas of teaching and learning enhancement since the previous audit and review. Factors to discuss may include:

   a. Participation in on-campus and off-campus teaching enhancement activities;

   Program faculty, both new and continuing, remain highly engaged in both their professional discipline and pedagogical methodology. Representative and selected activities include:

   - ITS Workshops – Porcaro.
   - Title III Grant workshops – Porcaro.
   - Diversity Infusion and Training Grant – Porcaro.
   - 1 week workshop on the interactive program “Director” at Kent State University – Arntson
   - 3-day workshop on Advanced Photoshop at Dynamic Graphics at Peoria, Ill. – Anton.
   - 1-week conference on Illustration sponsored by the Society of Illustrators at Santa Fe, New Mexico – Artisan.
   - Researched curriculum re-development in non-toxic photographic printmaking methodology at the Printmaking Center, College of Santa Fe, Santa Fe, New Mexico – White.
   - Participated in off-campus teaching enhancement through research at KALA Institute/Trillium Press in Berkeley, California - White
   - Web Course in a Box, Blackboard and Desire2Learn course delivery systems. – Flanagan, Norgard.
   - Presenter at Blackboard assessment sessions. – Flanagan.
   - Attended 4 workshops in bead related techniques – Norgard.
   - Initiation and development of the Art History image database – Henige. (see http://facstaff.uww.edu/henigec/imagesearch)

   b. Involvement in academic advising and efforts to maintain or improve advising performance;

   - The department provides active oversight of student degree progress and tracking through several labor intensive, although effective, processes. At 2 points during the academic year, all major and minor students are invited to a group advising session at which time program information is reviewed and new initiatives shared. Faculty advisors subsequently hold individual meetings with advisees prior to pre-registration and WINS priority registration activities. At the conclusion of individual advising, the department organizes and conducts a daylong pre-registration session at which time students reserve limited studio class seats according to class standing prior to accessing WINS priority registration. The department then databases absolute entry for each course request. The department subsequently collects written appeals from students who have not received necessary class sections and initiates a time-to-degree priority review process for additional absolute entry designation. Additional walk-in advising is provided on-site during the department’s pre-registration event. All students are required to participate in 1 of the 3 available forms of advising each semester.
• The department is also represented by University and College Master Advisors who are engaged in campus related advising and retention activities throughout the calendar year:

  o University Master Advisor – Mertens
  o College Master Advisor – Dale.

c. Work with undergraduate students on research projects;

The essential nature of studio production inherently encourages self-directed undergraduate research and models on faculty members as resources, mentors and exemplars for those projects. This is the inherent component in independent study projects that program faculty regularly offer students above and beyond regular course assignments. As the following examples illustrate, faculty are regularly engaged in sponsoring undergraduate research. During the period of review Charlie Olson in Ceramics oversaw 69 independent study projects and mentored 8 NCUR projects. Over the two years in Painting, Greg Porcaro conducted 5 independent study projects and coordinated 2 NCUR projects. Max White in Printmaking sponsored NCUR student Chris Coyier, whose mixed media drawing project was accepted by the National sponsoring board and worked with Angela Miller, a UW-Whitewater King/ Chavez Scholar and is currently working with several independent studies students to advance their work in printmaking including Mandy Salov, Jennilee Redding, Jeff Campana, Matt Schuette, and Jody West. Several of these current students have received recognition for their work in the print medium.

The department has also sponsored students and acquired scholarships to the Penland School of Crafts in North Carolina, national NCUR conferences and the National Collegiate Honors Council Master Class in Chicago.

• **Independent Study Project enrollments 1998-2003**

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<th>Term</th>
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<td>2037</td>
<td>31</td>
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<td>98-03</td>
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</table>

d. Initiatives in student-learning based outcomes;

Representative examples include:
- John Michael Kohler Arts Center field trip, Kohler Porcelain Factory 1998-2002
- Visiting Artist Program - has sponsored more than 20 visiting artist presentations/workshops.
- C.A.S.T. - Collation of Active Sculptors Teaching in Wisconsin conference and workshops
- Sculpture foundry pours
- New York gallery and museum field trip

(Also reference Outcomes – Visual Evidence (Quick Link 13), Visiting Artists (Quick Link 20), and Workshops (Quick Link 18))

e. New course development; and/or

- ARTSTUDIO 390 – Digital Photography and Electronic Imaging
- ARTSTUDIO 490 – Art Educator’s Institute
- ARTSTUDIO 490 – Photographic Printmaking (in developmental stages)
- ARTHIST 496 – Special Studies: Graphic Design History
- ARTHIST 496 - Special Studies: Africa, Asia, Americas
- ARTHIST 496 – Arts of China
- ARTMULTI 389 – Multimedia Design I: Web Site Design
- ARTMULTI 391 – Multimedia Design II: Time Base HD Design
- ARTMULTI-392 - Interactive Multimedia Design
- ACIND 151 – Multimedia Aesthetics

f. Involvement with interdisciplinary course development and/or delivery.

- World of the Arts – Henige, Flanagan.
  Team-taught an Honors section of World of the Arts with faculty members from Music, and Theatre Dance Departments. – Flanagan.
- Visiting artist Prof. Laurel Robinson presented videos and slides which relevant to students in the Art Dept. and the Theater / Dance Dept. Students from each department attended.
- The Pink Popcorn Performance collaborative performance between Art and Dance.
- Interdisciplinary supported to host visiting artist, Sue Coe, bringing together a number of departments on campus, primarily Art and English.

(Include in the table of faculty and staff in Appendix F.)
C. Research and Other Scholarly/Creative Activities

1. Summarize the research and other scholarly/creative activities of the faculty and staff since the previous audit and review. Delineate participation in professional meetings, exhibits, performances, presentations and publications as means of presenting original basic and applied research initiatives.

(Include in the table of faculty and staff in Appendix F.)

D. External Funding

1. Summarize the efforts and successes of the program to generate funding through grants, contracts and/or gifts. Indicate sources, requested dollar amounts, and current status of such requests.

As funding for the arts becomes ever competitive for diminishing sources of support throughout the state and the country, the Art Department has continued to focus its efforts in seeking extramural support by capitalizing on enterprises with potential opportunities for support and proven history of success. The most significant search for external support continues to center around electronic media although numerous areas of the program achieved significant results towards the enhancement of supplemental funding as represented by the following examples:

- Ceramics studio $55,000 Lab Modification project towards the acquisition of new kilns and related equipment. (Quick Link 14)
- Graphic Design area received the following grants:
  $47,000. in ESP funding. This funding was directed towards the acquisition of both software and hardware improvements for the CA2051 lab. (Quick Link 14)
  $5,000. in matching grant support acquired from the Discreet Corporation. This support was directed towards the acquisition of 25 site licenses of their product “Discreet Combustion” motion graphics animation software to be used in Kinetic Art/Multimedia Design.

General Support:
At the start of FY2000/2001 The Art Department Graphic Design area received the following funding resources that were primarily focused on the furthering of the Room 2051 Digital Photography/Digital Video/Multimedia Design laboratory initiative and connected program implementation.

$17,316.79 Central Investment Fund - Account # 201010 and additional $128,000.00 from the same fund - Denis Dale served as principal investigator for this funding request through UW System Administration. A combination of software, hardware, photography, video and lighting systems were the primary expenditures from this account.

$40,292.00 Laboratory Modernization Fund - Account #231027 and additional $138,626.00 from the same fund - Denis Dale served as project designer and principle investigator for the proposal to develop Rm. 2051 as outlined above. A combination of software, hardware, photography, video and lighting systems were the primary expenditures from this account. (Quick Link 14)
$57,000.00 Technology Fee Fund - Account # 201123 - Denis Dale authored this request for continued support of the Rm. 2051 initiative. Digital photography, DVideo, lighting equipment were the primary expenditures from this account.

The funding above totaled $114,608.79. Denis Dale was the Art Department coordinator of this project from original research to facility design, equipment specification, support follow-up and requests for purchasing and final installation.

Extramural Support:

Extramural Grant Writing for Matching Corporate Funding for Program Development.

Denis Dale was principle investigator for each of the following grants and/or support requests.

$5,196.00 in-kind donation of advanced professional software from Adobe Systems Inc.

$14,000.00 in-kind donation of advanced professional digital photography equipment from Megavision, Inc. in combined partnership with Calumet Photo Inc. Also in conjunction with the above donation Denis Dale negotiated additional discounts totaling approximately $18,000.00 on remaining Megavision digital photo equipment.

An in-kind donation of $2,142 from Apple Computer Inc.

ADOBE SYSTEMS - Motion Graphics Software Donation - $4,400 
Awarded in-kind support.

APPLE COMPUTER - $11,000 grant request, Final Cut software donation request 
Awarded in-kind support.

ULTIMATTE CORPORATION - $11,000 grant request, bluescreen software donation request - Awarded in-kind support.

APPLE COMPUTER/HOLCOMB - $45,000 Hardware/Software Donation- Multimedia/Graphic Design - Declined by UW-W - Agreed to by Corporate

INTERGRAPH CORPORATION - $46,000.00 - Hardware/Software Support - Multimedia/Graphic Design - Declined by UW-W - Agreed to by Corporate

VIEWSONIC CORPORATION - $2,000 in Hardware Donations - Graphic Design 
Awarded in-kind support

Additional significant external departmental support was also realized by Gallery Director Michael Flanagan through the Crossman Galley. Director Flanagan continued to endeavor to develop the size and value of the Gallery’s permanent collection during the past year. During the 2000-2001 year Flanagan acquired the following works of art for the collection. (Refer to I. A. #6, Initiate Development Of “Friends Of...”). Total gallery acquisitions amounted to $48,200.00.

Aside from developing the permanent collection Director Flanagan sought and received cash donations and certificates for the Juried Student Show ($2415.00).
The following is a supplemental list of recent gifts-in-kind to the department as identified by faculty as in September 2000.

- Sculpture - fuel coke, Citation Foundry, Browntown, Wi. ($200.).
- Sculpture - cast iron, enameling equipment, Kohler Company, Kohler, Wi, ($1,000.).
- Sculpture - 19K lb. gray cast iron, Tri-County ($300.).
- Drawing - still life materials ($50.).
- Drawing - demonstration supplies ($100.).

Aside from these measurable indicators, there remains an undetermined amount of in-kind support provided by faculty through out-of-pocket contributions to research activities of which the university and its students are co-beneficiaries.

Associate Professor Denis Dale continued to work laboriously to seek support equipment and software to be used in the Graphics lab. In 1999 Professor Dale’s efforts resulted in an award from the Ultimate Corporation ($11,000.00) and Apple Computer/Holcomb ($2,400.00). In a related manner, significant funding was contributed through the efforts of Dean Heyer and Denis Dale from the Central Investment Fund ($145,326.79) toward the development of the digital curriculum. Additional significant external departmental support was also realized by Gallery Director Michael Flanagan through The Crossman Galley. Director Flanagan continued to endeavor to develop the size and value of Gallery’s permanent collection during the past year. During the 1999 - 2000 year Flanagan acquired sixty-six (66) works of art for the collection. This included contributions from: the Arient Family (16 works - $24,200.00), John and Diane Balsley (7 works - $18,000.00), John and Francis Culbertson (29 works - $20,275.00), and Robert and Ruth Vogele (14 works - $41,050.00), for a total acquisition value of ($103,525.00). In addition the Gallery sought and received grants from: the Ragir Family Foundation ($1,000), the Excellence Fund ($3,000), and the Chancellor’s Gift ($4500.00), as well as seeking and receiving cash donations and certificates for the Juried Student Show ($1685.00) for a total of ($10,185.00). In addition to these areas, sculptor Dan McGuire received a grant from the Kohler Foundation that resulted in the design and fabrication of a fully functional iron pour cupola to be installed in the sculpture area (value undetermined). Aside from these measurable indicators, there remains an undetermined amount of in-kind support provided by faculty through out-of-pocket contributions to research activities of which the university and its students are co-beneficiaries.

- Total donations of works of art: $184,905
Grants and Gifts
- SUFAC Budget: $5755
- Wisconsin Arts Board: $950
- Ragir Family Foundation: $1000
- Chancellor's Contingency Fund: $3500
- Chancellor's Acquisition Budget: $1000
- Gifts and Awards for Juried Student Show: $1515
  - Total: $13,720

(Also reference Crossman Gallery acquisitions table – Appendix F).
- Faculty Development Grant, UW-Whitewater 2003 “New Directions in Printmaking: Digital Imaging, Photo Etching, and the Monotype”. $8400. Researched developments in the latest technologies and non-toxic approaches in printmaking, as applicable to professional work and curriculum development. – White.

- Chancellor’s Excellence Award in Printmaking 2003 - $2200. Equipment grant secured to implement research findings in curriculum. Purchased NuArc exposure unit and HP laser jet printer for printmaking studio. The use of this equipment supports contemporary developments and moves the direction of student work into more non-toxic applications. – White.

- Title III Technology Grants 2002-3. $1200. Supported professional development in latest technologies as applied to digital imaging in printmaking and the teaching of foundations. – White.

- The Department also developed and was awarded 2 Chancellor’s Excellence Grants:
  - 2000-01 Chancellor’s Excellence Grant ($1750) – Visiting Artist Program.
  - 2001-02 Chancellor’s Excellence Grant ($7,000) – NCUR Sculpture on-site workshop and Crossman Gallery NCUR exhibition.

(Include in the table of faculty and staff in Appendix F.)

E. Professional and Public Service

1. Summarize the professional and public service activities of the faculty and staff since the previous audit and review. Discuss such activities as:

   Representative selections include the following: (Reference Appendix F for complete listing.)

   a. Service involvement in professional organizations at state, regional, national, or international levels;
      - Wisconsin Newspaper Association - Facilitated a workshop on digital photography in Journalism – Dale.
      - Women's Caucus for the Arts – National College Art Association – Messer.
      - Presented Work at the AIGA Milwaukee Portfolio Review Conference – Kim.
      - California Society of Printmakers – White.
      - Walkers Point Center for the Arts Board – Flanagan.
      - Member - Alumni Governing Board, University of Cincinnati, OH – Norgard.
b. Editing or reviewing for professional publications within the discipline;

- Editorial board of Metalsmith Magazine – Threadgill.

c. Non-compensated consulting or intervention activities related to the discipline; and

- Art and Design Consultant for the Ministry of Education of the United Arab Emirates – Arntson.
- Painting Workshop – organized and initiated for *The Authentic Voices of America* camp participants. The AVA provides young people who have severe speech impairments the opportunity to enhance their community participation by developing communication skills using augmentative devices. Many participants also suffer from severe physical disabilities. – Porcaro.
- Art restoration (repair paintings for members of the community) – Porcaro.
- Chaired the Outside Review Committee for Georgia Southwestern State University – Norgard.

d. Roles and memberships in university, college and departmental committees.

(Reference Appendix F)

(Include in the table of faculty and staff in Appendix F.)

F. **Resources for Students in the Program**

1. Discuss the number of students in the program in relation to the resources available to the program.

Overall studio faculty to student ratios remain at or above the maximum for effective discipline based teaching. Studio courses require a distinctive combination of group lecture presentations and critiques along with daily one-to-one individual tutorials. In most studio situations an average of 15-18 students is considered an effective teaching and safe studio operations range. What is not reflected in the overall statistical course ratio are additional numerous independent study students pursuing special undergraduate research projects that faculty routinely support and meet on an individual basis.

Lecture based courses such as Art History are generally subscribed at room capacities. Recent technology upgrades and renovations to Art History rooms CA02 and CA0030 will make delivery to these groups more efficient and effective.
Advising ratios have seen a steady increase during the period of review that may be directly compared to faculty/advisor retirements and replacements with instructional only Academic Staff faculty. Despite consistent improvements to overall department advising coordination and tracking, this effect on the knowledge base of the program has affected the perception of overall advising quality during the period of review.

Factors which may be analyzed include:

a. The number of students per faculty member; and

- **Faculty/Student ratio per studio/lab format course* = 1/15.22**

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<th>Course</th>
<th>Ratio</th>
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<tr>
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<td>Ceramics III,IV,V</td>
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</table>

- **Faculty/Student ration per Art History/lecture format course* = 1/44.58**
The amount budgeted to student help, capital, supplies/services, etc. During the period of review overall GPR support remained relatively static and has not escaped the most recent state budget rescissions falling 6% from the beginning of this review period and negating an 11% growth from the previous period of review. Accounting for the 8% CPI increase over the period of review, the program concluded this period with effectively 3% less purchasing power than it began the period. This is indicative of a longer trend of general support that has not kept pace with operating cost increases and has had the overall effect of redirecting faculty time and effort toward economic support issues as well as increased user fees for students.
### Art Department Operating Budget

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<th>YEAR</th>
<th>Service &amp; Supply</th>
<th>Regular Payroll</th>
<th>Office &amp; Lab Work Study</th>
<th>Crossman Gallery Work Study</th>
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<tr>
<td></td>
<td>Including but not limited to: classroom supplies, office supplies, maintenance, gas, postage, duplicating</td>
<td>Including: figure models, media center assistants</td>
<td>Work study payroll including: lab monitors and assistants, office assistants, media center assistants</td>
<td>Work Study payroll Gallery monitors</td>
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<td>$1,530.00</td>
<td>$2,000.00</td>
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### G. Facilities, Equipment, and Library Holdings

1. Discuss the adequacy of the facilities, equipment and library holdings available for the purposes of supporting a high quality program. Identify any deficiencies and describe plans to remedy them.

Facilities including studio spaces, design technology labs, lecture facilities and the Crossman Gallery rank as some of the best in the state and receive consistent external commendations from professionals and non-professionals alike who remark upon this quality, although the program itself has more than doubled and developed in new dimensions beyond the 1969 space projections of the building design. The results encountered include:

- limited class scheduling options.
- limited to non-existent dedicated space for 3D Foundations, advanced students pursuing individual undergraduate research, faculty research, faculty office space, and department office expansion requirements.

As the program’s proposal for supplementary space allocation did not receive priority in the current-to-2006 campus space allocation planning, internal reassessment of space usage is anticipated during the next period of review.

General library holdings and new acquisitions at present are meeting current needs although the department annually exhausts or exceeds its allocation. Acquisition of new media holdings will be challenged in order to comply with recent changes to library acquisition policies that require DVD format acquisitions, which at this time limit title availability and increase procurement costs. This may resolve as Arts distributors also make the transition to
new media formats, although because this is a relatively small market subject area for
distributors some of the less mainstream titles may be limited. In the interim new media titles
unavailable on DVD will need to be acquired on alternative formats through already limited
classroom GRP funds. Due to current higher cost titles DVD acquisitions from general
library funds may also experience a constraint in the number of new acquisitions during this
transition.
Appendices

The following appendices must be included as attachments to the self-study:

Appendix A: Program APR(s)
Appendix B: List Linking Courses to Assessment Objectives
   Reference: http://academics.uww.edu/cac/art/audit
Appendix B1: List of Dual-Listed Courses and Graduate Requirements (if any)
Appendix C: Audit and Review Evaluation Report from Last Review
   • (Appendix C1: Period of review assessment reports.)
Appendix D: Trend Data included from the University’s Fact Book
Appendix E: Accreditation Report (if relevant)
Appendix F: Table of Faculty and Staff

Copies needed
- 1 complete package to the department
- 1 complete package to the Dean’s Office
- 9 complete packages for Undergraduate Programs, 13 for Graduate Programs, and 20 if combined to:

  Associate Vice Chancellor’s Office
  Hyer Hall - Room 420
  No later than October 15, 2003
APPENDIX A

Program APR(s)
# APPENDIX B1

## ART DEPARTMENT DUAL LISTED COURSES

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<th>Course</th>
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<td>Watercolor</td>
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<tr>
<td>Advanced Drawing</td>
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<td>Advanced Painting</td>
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<td>Sculpture V</td>
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<td>Ceramics V</td>
<td>455/655</td>
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<td>Technical Ceramics</td>
<td>456/656</td>
</tr>
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<td>474/674</td>
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<tr>
<td>Metal and Jewelry V</td>
<td>475/675</td>
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<td>Graphic Design IV: Computer Processes</td>
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<tr>
<td>Graphic Design V: Advanced Computing Solutions</td>
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<td>Special Studies</td>
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<td>History of Women in Art</td>
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<td>History of Greek and Roman Art</td>
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<td>History of Italian Renaissance Art</td>
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<td>History of Baroque Art</td>
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<td>History of Modern Architecture</td>
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<td>History of 20th Century Art to 1945</td>
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<td>Concepts in Art Since 1945</td>
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<tr>
<td>Special Studies in Art History</td>
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APPENDIX C

Audit and Review Evaluation Report from Last Review
APPENDIX C1

Period of review assessments.

- Art Department Exit Interview five year average (table)
- Crossman Gallery segregated fees audit summary
- UW-System Office of Internal Audit Crossman Gallery Program Review
- Art Department/BSE DPI Content Guidelines (table - http://academics.uww.edu/coe/aboutcoe/dpi.htm)
- Art Department GPR procurement audit
- Jurors statements
- Art Department Internships
- Multimedia Survey Responses

Art Department Internship Partners:

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<td>Fort Atkinson, Wisconsin</td>
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<td>Palmyra, Wisconsin</td>
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<td>Janesville Printing Co.</td>
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</tr>
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<td>Pepsi cola of Madison</td>
<td>Madison, Wisconsin</td>
</tr>
<tr>
<td>Akuba Studios</td>
<td>Madison, Wisconsin</td>
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<tr>
<td>Children’s Hospital</td>
<td>Milwaukee, Wisconsin</td>
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<tr>
<td>Victorian House</td>
<td>Janesville, Wisconsin</td>
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<tr>
<td>Johnson Hill Press</td>
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<tr>
<td>Kohl’s Department Store</td>
<td>Menomonee Falls, Wis.</td>
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<tr>
<td>Math Skudlaich</td>
<td>Cambridge, Wisconsin</td>
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<tr>
<td>Kruger Graphics</td>
<td>Janesville, Wisconsin</td>
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<td>Quality Quick Print</td>
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<td>Cygnus</td>
<td>Fort Atkinson, Wisconsin</td>
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<tr>
<td>Nasco</td>
<td>Fort Atkinson, WI</td>
</tr>
<tr>
<td>Standard Process</td>
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</tr>
<tr>
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<td>Hoards Dairyman</td>
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<tr>
<td>Walworth County Week</td>
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<td>McFarland, WI</td>
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<td>Mortgage Guaranty Ins. Co.</td>
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<tr>
<td>Good Morning Advertiser</td>
<td>Whitewater, WI</td>
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<tr>
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<td>Fort Atkinson, WI</td>
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<tr>
<td>Glasgow Photo</td>
<td>Beaver Dam, WI</td>
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<tr>
<td>MRA-Management Assoc.</td>
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<tr>
<td>Company</td>
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<tr>
<td>Panda Communications</td>
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<td>Adventures in Advertising</td>
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<tr>
<td>Spacesaver Corporation</td>
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<td>Bri Motorsports</td>
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<td>On the Move</td>
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APPENDIX D

Trend Data
### APPENDIX D

**Art Department placement profile:**

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<thead>
<tr>
<th>Employer</th>
<th>Location</th>
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<td>Delavan, WI</td>
<td>Ryan Venema</td>
<td>BA</td>
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<td>Susan M. Haasch</td>
<td>BA</td>
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<td>Milwaukee, WI</td>
<td>Cathrine Sorensen</td>
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<td>Milwaukee, WI</td>
<td>Al Florence Web Design</td>
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<td>Michael Schneck</td>
<td>BFA</td>
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<td>The Management Assoc.</td>
<td>Brookfield, WI</td>
<td>Stacy Janke</td>
<td>BA</td>
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<tr>
<td>Stark Images Internet Serv.</td>
<td>Milwaukee, WI</td>
<td>Cindi Ciezki</td>
<td>BA</td>
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<td>Executive Director Inc.</td>
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<td>Jacqueline Whalen</td>
<td>BA</td>
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<td>Food Concepts, INC.</td>
<td>Middleton, WI</td>
<td>Korbín Berg</td>
<td>BA</td>
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<td>Raz Gallery of Fine Art</td>
<td>Reedsburg, WI</td>
<td>Rebecca Ziegler</td>
<td>BA</td>
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<td>Palmyra, WI</td>
<td>Amy Friemoth</td>
<td>BA</td>
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<td>InPro Corporation</td>
<td>Muskego, WI</td>
<td>Jason France</td>
<td>BA</td>
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<td>Cianciolo Jewelry Designs</td>
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<td>Ann Marie</td>
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<td>Deanna L. Cochenet</td>
<td>BFA</td>
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<td>Regal-Beloit Corporation</td>
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<td>Deborah L. Mansell</td>
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<td>Matthew J. Osenga</td>
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<td>Dean C. Serio</td>
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<td>Foote Cone Belding</td>
<td>New York City</td>
<td>Abby Stellpflug</td>
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Note: The above table represents a summary of placements for art department alumni.
APPENDIX E

- Not applicable.
# APPENDIX F
Active Faculty 1998 – 2003
(*retired)

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<tr>
<th>Name</th>
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<th>Appoint.</th>
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<td>Ph.D.</td>
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<tr>
<td>(*BLUMBERG, Elizabeth)</td>
<td>Drawing/Printmaking</td>
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<td>(*BORGESON, Karl)</td>
<td>Ceramics/3D Design</td>
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<tr>
<td>(*COURTENAY, Lynn)</td>
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<td>(*HARRISON, Lawrence)</td>
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<tr>
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<td>100%</td>
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<td>MERTENS, Robert</td>
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<td>/Printmaking</td>
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### Appendix F

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<td>Porcaro</td>
<td>successful</td>
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<td>Shechter</td>
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<td>2001</td>
<td>academic staff / Art History</td>
<td>Ince</td>
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<td>2001</td>
<td>academic staff / photography</td>
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<td>2001</td>
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Research and Other Scholarly/Creative Activities

Profile of selected achievements and activities of Art Department faculty for 1998–1999:

Janet Anderson
• Had a book Pedro de Mena, Spanish Sculptor published by the Mellon Press.

Beth Blumberg
• Continues to serve the University on the SPBC. She also participated in the Faculty Exhibit.

Lawrence Harrison
• Served on a number of University and College committees including: the Roseman Committee, University Grievance Committee, and the Student Recognition Committee. He also serves as the BFA coordinator for the department. Lawrence also participated in the Faculty Exhibit. Harrison continues to pursue ways to market image transfer equipment with area sales agencies.

Linda Threadgill
• Featured in the article “Exhibition in Print” in the February issue of Metalsmith Sculpture. Threadgill’s work was exhibited in nine national and international venues, including: The Guild.Com and electronic invitational exhibit, the Faculty Exhibit at the Crossman Gallery, “Old Friends Revisited” held in Dallas, Texas, Artifacts and Archetypes in Chicago, IL, Studio Art Jewelry held in Atlanta, GA, Contemporary Art Jewelry at the De Novo Gallery in Palo Alto, CA, at the Seraphim Gallery in Englewood, NJ, American Revelations that toured throughout the United Kingdom and the United States and Contemporary Crafts in the US at the Mississippi Museum of Art, Memphis, TN. Linda also serves on the editorial board of Metalsmith Magazine, the membership committee of the Society of North American Goldsmiths, and the board of trustees of the American Crafts Council. Threadgill served as a juror for the Smithsonian Craft Show of the Smithsonian Institute of Washington, D.C. She has most recently had work selected for the permanent collections of the Karen Johnson Boyd Collection and the Renwick Gallery of the Smithsonian Institute.

John Wickenberg
• Received awards of honor, best of show and purchase awards at the 42nd Annual Beloit and Vicinity Exhibition and Watercolor Wisconsin ‘98. John’s work has been purchased for the permanent collection of the Charles A. Wustum Museum of Fine Arts in Racine, WI. Current exhibitions include: “Work from the Nineties” at the Wisconsin Academy of Sciences, Arts and Letters in Madison, WI, the 42nd Annual Beloit and Vicinity Exhibition, Beloit, WI, the 55th Annual Juried Exhibition held at the Sioux City Art Center, Watercolor Wisconsin held at the Wustum Museum of Racine, WI and “Dress Up! Artists Ad Dress Clothing and Self Adornment also at the Wustum. Wickenberg also received a sabbatical leave for the Spring semester of 1999. Additionally, John has a research grant to facilitate some of his sabbatical research.

Amy Arntson
• Holds a position on the Board of Directors of the Center for Photography. Regularly Amy does slide presentations for area educational and interest groups. Arntson presented at the UNESCO conference on At the Threshold of the Millennium held in Peru and at the Center for Photography at Madison. During the year she exhibited in ten shows including: the Faculty Exhibit at UWW, “A Sense of Place, One Woman Show” at the UC Gallery, Small Celebrations at the Tory Folliard Gallery of Milwaukee, WI, Recent Work, A One Women Show at the Wisconsin Union Gallery Madison, WI, Women Who Tell Stories at the Art
Independent Gallery of Lake Geneva, WI, Gallery Artists for the Broden Gallery of Madison, WI, the 9th Remarkable Women

- Group Show at the Peltz Gallery of Milwaukee, WI, the Art Garden Exhibition at the Paine Art Center of Oshkosh, WI, and the Beloit and Vicinity Exhibition. Arntson’s book Graphic Design Basics has gone into its third edition.

**Susan Messer**

- Recent drawings exhibited in the one-person show “Immersion” held at the University Art Museum at Southeast Missouri State University, Cape Girardeau, MO. Other exhibits that she participated in include: Artist, Writer, Publisher, Printer: The Art of the Book in Wisconsin held at Lawrence University, State of the Book a traveling exhibit that traveled to four Wisconsin galleries, Women at Work at the Center Gallery of UWW, Great Big Drawings an invitational exhibit held at Indiana State University, and Gallery Artists a group show at the Ralston Fine Arts Gallery of Johnson City, TN. Other lectures and professional activities include: an upcoming lecture, “Storytelling in the Visual Arts” at the Second China-U.S. Conference on Women’s Issues held in Beijing, China, being a visiting artist at Auburn University, serving as juror for the First National Drawing Exhibition of the Southeast Missouri Arts Council. Sue has also curated and co-curated exhibits at the Crossman Gallery and Center Gallery of UWW.

**Lynn Courtenay**

- Elected to the Board of Association Villard de Honnecourt for the Interdisciplinary Study of Technology and Art. Lynn has presented at the international Vernacular Architecture Conference held in London, England.

**Robert Mertens**

- Serves on the UCC Scholarship Exhibition Committee and initiated the portfolio review process for the DeWind Scholarship. Bob presented at the Mid-America College Art Association held at the University of Lexington. Mertens exhibits include: The Beloit and Vicinity Exhibition and at the John Michael Kohler Arts Center. Bob was published in Proteus: A Journal of Ideas with the article “Folk Art and Popular Culture: An Inquiry and a Celebration”.

**Michael Flanagan**

- The 1999 recipient of the Non-Instructional Staff Excellence Award. Michael serves on the board of the Walker’s Point Center for the Arts where is regularly curates exhibits.

**William Chandler**

- Had an article published in Art Education a periodical of the National Art Education Association. He has presented on a variety of topics at eight regional and national conferences. He has been named to a state Task Force on Design Education. Continued to serve as Past-President for the Wisconsin Art Education Association.
Profile of selected achievements and activities of Art Department faculty for 1999–2000:

**Professor Janet Anderson**
- Received the College of Arts and Communication Research Award for publication of the book, *Pedro de Mena, Spanish Sculptor* published by Edwin Mellon Press and served as juror the Visual Arts Classic art history competition.

**Professor Amy Arntson**
- Exhibited work in the two person exhibition, *Water and Dreams*, at the Peltz Gallery in Milwaukee, conducted a watercolor workshop at the UW-La Cross and exhibited in seven (7) national and three (3) regional exhibitions including the *Watercolor Wisconsin* exhibition at the Wustum Museum of Art, Racine, where she received the Wustum Museum Purchase Award, had work selected as a limited edition print for the Voyageur’s National Park 25th Anniversary, and attended the *National Illustration Conference* in Santa Fe, where she contributed work to a slide exhibition.

**Professor Karl Borgeson**
- Presented a ceramics workshop and lecture at Edinboro State University of Pennsylvania and participated in a two-person exhibition at the John Michael Kohler Artspace Gallery, Kohler, Wi., exhibited in the Ceramics Exhibition at the UW-La Cross University Art Gallery, *The End is Near: Artists Look at the Twentieth Century* at the Charles A. Wustum Museum of Art in Racine, the *20th Anniversary Teapot Exhibition* at the Ferrin Gallery, Northampton, Ma., and *The Art of Pouring* at the Clay Studio, Philadelphia, Pa.

**Jean Christianson**
- Selected to design and sculpt the Chancellor’s Inaugural Keepsake medallion, contributed pen and ink illustrations to Sandra Heyer’s English language tutorial publication, exhibited in the *Alumni Invitational Exhibition*, and served as a Visual Arts Classic juror and Arts Immersion workshop coordinator.

**Associate Professor Denis Dale**
- Received the College of Arts and Communication Award for Service, served as co-chair of the university Strategic Budget and Planning Committee, the University Extramural Review Committee, the University Grants Committee, the College Multimedia Program Task Force, the Wisconsin Design Standards Group for K12 Education and co-developed the department Art Educators Institute proposal.

**Gallery Director Michael Flanagan**
- Curated the Crossman Gallery exhibitions: *Artistic Observers in Latin America: The Cultural Vantage Point, The Figure Studied: An Examination of Historical and Contemporary Perspectives of the Human Form*, the *30th Annual Ceramics Exhibition, the Alumni Invitational Exhibition*, and coordinated the *Annual Juried Student Show, Senior Shows and BFA Exhibitions*. Flanagan also served as co-juror on the Percent for Arts selection committee, participated in the Winterim Technology Workshop and serves the Walker’s Point Center for the Arts, Milwaukee.

**Professor Lawrence Harrison**
- Continues to serve on a number of University and College level committees including: the University Grievance Committee, the Student Recognition Committee and on three current department search committees. He also serves as the department BFA program coordinator.
**Assistant Professor Daniel McGuire**

- Organized four joint iron pours at UWW involving students and faculty from across the UW-System, was selected as a visiting artist in the John Michael Kohler Arts Center Artist in Industry Program - designing a fully functional Cupola, served as juror for the Wisconsin Regional Art Association exhibition, Elkhorn; served as co-juror for the UW LaCross Art Department Student Show, is an active member of C.A.S.T. (Coalition of Active Sculptors Teaching..), served as faculty advisor to the Student Art Association, and co-coordinated a Framing Demonstration and Workshop, sponsored by Student Art Association.

**Professor Robert Mertens (Chair)**

- Selected by adjudication and mounted a solo exhibition of work at the Wisconsin Academy of Sciences, Arts and Letters, Madison, participated in the UW-System Chair’s Leadership Workshop, the UW-System Art Chairs Conference and the College Art Association national conference in New York.

**Professor Susan Messer**

- Presented *Storytelling in the Visual Arts*, Slide presentation and lecture on student work created in Drawing Two. Second US - China International Conference on Women's Issues, Beijing, China; exhibited in *Artist's Books*, Invitational exhibition, Cardinal Stritch College Art Gallery, Milwaukee, WI.; served as Coordinator for public Evening Figure Drawing Sessions, Co-coordinated *Artists and Designers of the Future*, student work exhibition from introductory studio classes in all disciplines, University Center Gallery; provided a Framing Demonstration and Workshop, sponsored by Student Art Association for all art students; participated on the panel *What is Art?*, sponsored by UWW Philosophy Club and Dr. Ann Luther; presented "Introduction to Bookbinding", slide presentation and lecture for students enrolled in "Desktop Publishing" class; and attended the National Undergraduate Research Conference in Missoula, Mt.

**Assistant Professor Sam Norgard**

- Co-coordinated *Artists and Designers of the Future*, student work exhibition from introductory studio classes in all disciplines, coordinated visiting artist Yvon Koopman and Sue Coe events, presented a lecture to the C.A.S.T. organization, exhibited work in *Remarkable Women of the Millennium* at the Peltz Gallery, Milwaukee; served as a juror for the Visual Arts Classic and the 40th Annual Hoard Museum Exhibit, Fort Atkinson, and as co-juror on the Percent for Arts selection committee, coordinated the UC Art Scholarship Exhibition, and co-developed the department Art Educators Institute proposal.

**Professor Charlie Olson**

- Presented a visiting artist workshop and lecture at the University of Wisconsin, Milwaukee and a workshop and lecture at the University of Missouri, Columbia, participated in a two-person exhibition at the John Michael Kohler ArtSpace Gallery, Kohler, Wi., exhibited in the Ceramics Exhibition at the UW-La Cross University Art Gallery, and coordinated the Harris Deller visiting artist / ceramics workshop.
**Professor John Wickenberg**

- Exhibited work in adjudicated exhibitions which included: the *43rd Annual Beloit and Vicinity Exhibition*, Beloit College, *Watercolor Wisconsin ’99*, Wustum Museum of Fine Arts, Racine, Wi., *the 55th Juried Exhibition*, Sioux City Art Center, Sioux City Iowa, the *42nd Annual Beloit and Vicinity Exhibition*, Beloit College; in invitational exhibitions including: *The Figure Studied: An Examination of Historical and Contemporary Perspective of the Human Form*, UWW Crossman Gallery, *Contemporary American Realists Drawings, The Jalane and Richard Davidson Collection at the Art Institute of Chicago*, *The End is Near: Artists Look at the Twentieth Century* at the Charles A. Wustum Museum of Art, Racine; and in solo exhibitions including: *Paintings and Drawings*, Perimeter Gallery, Chicago, and *Work from the Nineties: Paintings and Drawings* at the Wisconsin Academy of Sciences, Arts and Letters, Madison; received the *Watercolor Wisconsin Merit Award* and *42nd Annual Beloit and Vicinity Exhibition Best Two Dimensional Work* award; and had work published in *Contemporary American Realist Drawings, The Jalane and Richard Davidson Collection at The Art Institute of Chicago*, and *Horn of Plenty (Homage to 20th Century Art), The End is Near: Artists Look at the Twentieth Century* at the Charles A. Wustum Museum of Art, Racine.

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**Profile of selected achievements and activities of Art Department faculty for 2000–2001:**

**International Presentations, Exhibits, Performances:**

**Professor Amy Arntson**
- Art Education consultant to United Arab Emirates

**Professor Robert Mertens (Chair)**
- “Popular Art Histories” adjudicated paper presentation to the College Art Association - 2001.

**Assistant Professor Sam Norgard**
- “One Persons Journey” slide lecture, open to the public, Universite de Sainte Anne, Nova Scotia, Canada
- “Recent Work” Two person exhibition, Pere Legere Gallery, Universite de Sainte Anne, Nova Scotia, Canada.

**Professor Linda Threadgill**
- American Metalsmiths curated by Professor Komelia Okim, The Tainan National College of Arts, Tainan, Taiwan, 2000

**Professor John Wickenberg**
- “Who knows Where or When: Artists Interpret Time and Place” Charles A. Wustum Museum of Fine Arts, Racine, WI June 11-August 27, 2000 curated exhibition

**National Presentations, Exhibits, Performances:**
Professor Karl Borgeson
- 9th Annual Strictly Functional Pottery National, Market House Craft Center, East Petersburg, PA April 6-June 3, 2001, Juried Workshop and slide lecture, University of Missouri-Columbia, Spring 2000

Professor Lawrence Harrison
- 2nd Place Award in Heyer Building % for Art competition.

Assistant Professor Dan McGuire
- Participated in the National Iron Pour April 20, 2001 at UW-Whitewater, one of 47 locations across the country.

Professor Susan Messer
- Participation in the Annual College Arts Association meetings as representative on Women in the Arts Committee.

Professor Linda Threadgill
- “Telling Tales: 9th Annual Teapot exhibition”, Craft Alliance, St. Louis, MO 2001
- “Modernism in Craft”, curated by Stacy Farfinkel, San Francisco Art Institute, San Francisco, CA 2001
- “The Ring”, Mobilia Gallery, Cambridge, MA 2001
- “Structure, Symbol and Substance; The Power of Jewelry” Mobilia Gallery, Cambridge, MA 2000
- “Spectrum Art Auction”, Hunter Museum of Art, Chattanooga, TN 2000
- “Works and Process”, organized by Diane Falkenhagen, University of Alaska, Fairbanks, AK, 2000
- “Connell Gallery Invitational Exhibition” Connell Gallery, Atlanta, GA, 2000
- “One Person Exhibition: Recent Works” Mobilia Gallery, Cambridge, 2000

Assistant Professor Max White
- “The Lab”, San Francisco, CA Prints

Regional and State Presentations, Exhibits, Performances:

Professor Amy Arntson:
- “The Lab”, San Francisco, CA Prints
- Water; 4 person exhibition at Walkers Point, Milwaukee
- Water and Dreams; 2 person exhibition at Peltz Gallery
- Gallery Artists; Mary Bell Gallery, Chicago, IL
- Gallery Artists; Chosy Gallery, Madison
- Watercolor; Faculty and their students Finlandia University and Odin Gallery at La Crosse in Hancock, MI.

Professor Karl Borgeson
- Artspace Gallery, Kohler WI 2 person show, May 2000
- Paoli Clay show, Verona High School, October 2000

Assistant Professor Daniel Kim:
• Designed the logo for the Sushi Box Restaurant in Madison, WI and also art directed designing the interiors.

**Assistant Professor Dan McGuire:**

**Professor Susan Messer**
• The Water Show, Walker’s Point Center for the Arts
• Panelist for presentation on life Drawing at UW-Milwaukee
• Life Drawing, UW Milwaukee, Union Gallery
• Badwater Book Invitational, Special Collections gallery Golda Mier Library, UW-Milwaukee.

**Assistant Professor Sam Norgard**
• “A Couple of Things” two person show, University Gallery, University of Wisconsin-Whitewater
• “Remarkable Women Show”, Group Exhibition, Peltz Gallery, Milwaukee, WI
• “Coalition of Active Sculptors Teaching in the Wisconsin State System”, Group Exhibition, Crossman Gallery, University of Wisconsin-Whitewater
• “Faculty Exhibition”, Crossman Gallery, University of Wisconsin-Whitewater

**Professor Charles Olson**
• Lecture/Workshop, University of Wisconsin Green Bay ’01
• Lecture/Workshop, University of Missouri, Columbia ’00
• Paoli Ceramics Invitational, Verona High School; travels to three regional Art Centers/Museums
• CAST sculpture exhibition, Crossman Gallery, UWW
• Two person exhibition, Art space Gallery, Kohler, WI, 2000
• Iron Pour-Kohler Arts Center.

**Professor Linda Threadgill**
• “The Domestic Object?”, University Art Center, Center for the Arts, University of Wisconsin-La Crosse, WI 2001
• “Faculty Exhibition”, Crossman Gallery, University of Wisconsin-Whitewater, WI 2001
• “Ring in the New”, Linda Richman Gallery, Milwaukee, WI 2000
• Upper Midwest Blacksmiths Association “Tinsmithing” Workshop with Dave Brown, Beloit, WI 2001
• Upper Midwest Blacksmiths Association (UMBA)Winter Conference and workshop with Doug Hendrickson, Beloit, WI 2001
• Yuma Symposium, 22nd Annual, Yuma, AZ, 2001
• Yuma Symposium, 21st Annual, Yuma, AZ, 2000

**Assistant Professor Max White**
• UW-Whitewater, Crossman Gallery, Faculty Exhibition, mixed media photography
• UW-Whitewater, Interdisciplinary (Art/Philosophy)Slide Lecture presentation to Professor Crista Lebens' Feminist Philosophy class
• UW-Whitewater, Interdisciplinary (Printmaking-Mixed Media/Graphics) Portfolio Presentation to Advanced Graphics (Web Design) class.
**Professor John Wickenberg**
- Watercolor Wisconsin Charles A. Wustum Museum of Fine Arts, Racine, WI November 19, 2000-January 7, 2001 (Juried)
- 44th Annual Beloit and Vicinity Exhibition Wright Museum of Art, Beloit College, Beloit, WI January 21, 2001-March 16, 2001 (Juried)

Publications:

Books:

**Professor Amy Arntson**
- Third edition of Graphic Design Basics becomes best selling design textbook. Author

Book chapters:

**Professor Amy Arntson**
- “The Island Within” published by Isle Royale National History Association.

National Journal Articles:

**Professor Robert Mertens**

**Professor Linda Threadgill**
- American Craft Magazine, Linda Threadgill by Rebecca Nemser, Aug/Sept 2000 feature article and cover
- Exhibition in Print, curated issue of Metalsmith Magazine, “If I had a Hammer” 2001

Non-Refereed Publications:

**Assistant Professor Sam Norgard:**
- Catalogue inclusion: Coalition of Active Sculptors Teaching in the Wisconsin State System
  On line article reviewing faculty exhibition; work featured

Awards:

National:

**Professor Karl Borgeson**
- 9th Annual Strictly Functional Pottery National, Market House Craft Center, East Petersburg, PA Juror’s Choice Award.

**Professor Susan Messer**
- Nominated to College Art Association Committee on Women in the Arts.
Regional:

**Assistant Professor Max White**
- “100 Women” San Francisco Bay Area. Body of Work Merit Award.

**Professor John Wickenberg**
- Second Place; 44th Annual Beloit and Vicinity Exhibition, Wright Museum of Art, Beloit College, Beloit, WI January 21, 2001-March 16, 2001

State:

**Professor John Wickenberg**

Campus:

**Professor Charles Olson:**
- Outstanding Research Award.

**Professor Linda Threadgill:**
- Faculty Research Grant, University of Wisconsin-Whitewater, “Safe Practices in Etching”

Profile of selected achievements and activities of Art Department faculty for 2001–2002:

1. International Presentations, Exhibits, Performances

**Professor Amy Arntson:**
- Completed writing Graphic Design Basics 4th edition for Wadsworth Publishing. Published in the US, with distribution throughout the US, as well as international distribution in Canada, England and Australia.
- Gave an international presentation in Santander, Spain on teaching Web and MultiMedia design at the World Communications Conference.

**Associate Professor Denis Dale:**
- Johnson Atelier International Conference, panoramic photos exhibited from the Kohler Iron Pour event.

**Andre Ferrella:**
- LivingPictures-Essenheimer Kunstverein, Germany
- Shamans-Galerie der Gegenwart, Wiesbaden, Germany
- The Digital Garden, Galerie der Gegenwart, Wiesbaden, Germany

**Assistant Professor Chris Henige:**
- “Putting the Bayeux Tapestry in its Place”, at the conference Harold Godwinessson II and the Bayeux Tapestry, Center for Anglo-Saxon Studies, Manchester, England. Paper publication forthcoming.

**Assistant Professor Sam Norgard:**
- **Presentations:**
  - Acrylic Workshop, St. Anne University, Church Point, Nova Scotia
  - Oil Pastels, Oil Bars Workshop, St. Anne University, Church Point, Nova Scotia
- **Exhibits:**
  - “Vivre la Baie”, St. Anne University, Church Point, Nova Scotia, Group Exhibition
  - “Femme”, St. Anne University, Church Point, Nova Scotia, Group Exhibition
  - Selections from “Femme” have gone to exhibit in Dartmouth, Nova Scotia
Gregory Porcaro:
• Solo Exhibition  International Museum of Surgical Science, Chicago, IL

2. National Presentations, Exhibits, Performances

Andre Ferrella:
• The Digital Garden, Jim Funk Fine Arts, Maumee, Ohio

Assistant Professor Sam Norgard:
Presentations:
• Slide lecture and Workshop, Georgia Southwestern University, Americus, GA
Exhibits:
• Summit Gallery, Fairhope, Alabama, Invitational Group Exhibition
• “Dwelling”, Opelika Art Association, Opelika, Alabama, Invitational Group Exhibition

Gregory Porcaro:
• Fifteenth Parkside National Small Print Show, Kenosha, WI

Assistant Professor Max White:
• “The Mark”, Hera Gallery, Wakefield, Rhode Island. Juror: Anne Rocheleau, Rhode Island Foundation Gallery, Providence, RI.
• “Maine / Maritime International Flatworks 2002”, Reed Gallery, University of Maine at Presque Isle, ME. Juror: Suzette L. McAvoy, Farnsworth Art Museum, Rockland, ME.
• “14th National Drawing and Print Competitive Exhibition”, Gormley Gallery, College of Notre Dame, Baltimore, MD. Juror: Christopher Brownawell, Academy Art Museum, Easton, MD.
• “California Society of Printmakers”, Triton Museum, Santa Clara, CA.
• “Naked in August”, City Arts Gallery, San Francisco, CA.
• “Recognition”, Somarts Gallery, San Francisco, CA.
• Recent Adjudication: “Global Matrix”, Purdue University Galleries, West Lafayette, Indiana, and Wright State University Galleries, Dayton, Ohio.

3. Regional and State Presentations, Exhibits, Performances

Professor Amy Arntson:
• Invited to exhibit in the “Triennial“ sponsored by the Madison Art Center
• Remarkable Women Invitational, Peltz Gallery, Milwaukee, WI
• Arntson, Miotke, Wimmer, 3 person invitational at Grace Chosy Gallery, Madison, WI
• Featured artist, Chosy Gallery’s Verex Building site.
• Women’s Studies Invitational, UW-Waukesha Fine Arts Gallery
• Islands Within Us Invitational, William Bonifas Fine Arts Center, Escanaba, MI
• Watercolor Invitational, Nicolet College

Associate Professor Denis Dale:
• UW-Whitewater Crossman Gallery, Photography Show, International Panoramic Images
• Madison Photo Expo, Casbah Exhibition with Andre Ferrella, International Panoramic Photography

Andre Ferrella:
• Night of Thoughts - Oskar Friedl Gallery ˆ Chicago, Illinois
• Art Chicago 2002 ˆ Oskar Friedl Gallery, Chicago, Illinois
• Discovery of the Living Picture‰, Loyola University, Chicago, Illinois
• Kingsfoot Gallery, Madison, Wisconsin
• PhotoFest 2002, Madison, Wisconsin
Michael Flanagan:
- Membership Exhibition, Walker’s Point Center for the Arts, June-July, 2001
- Dew Dick Exhibition, Gallery H2O, Milwaukee, July 2001
- Scholarship and Creative Achievement Show, Crossman Gallery, April, 2002
  Curated exhibits -
  - Co-Curator with NML Gallery (Cardinal Stritch College) Director Michal Ann Carley,
    *REGROUP: Marna Goldstein Brauner and Former Graduate Students from the University of
    Wisconsin Milwaukee Fiber Program*, Walker’s Point Center for the Arts, September 2001
  - Guest Curator with UWM Professor Chris Davis-Benavides for *Making Sense, Ceramic Sculpture
    Exhibit*, Gallery Paradiso, Milwaukee, September, 2001
  - Curator, *City Streets: Photography by Ron Zabler*, Walker’s Point Center for the Arts,
  Lectures/Presentations
  - *New Exhibition Season and New works in the Permanent Collection at the Crossman Gallery*,
    Fairhaven Lecture Series, Whitewater, September, 2001
  - *Looking at the Photographs of Fred Berman*, Villa Terrace Art Museum, Milwaukee, October
    2001
  - *Wisconsin Regionalism: Dead or Alive?*, Panel Discussion with *Milwaukee Journal-Sentinel* Art
    critic Jim Auer and West Bend Art Museum Director Tom Lidtke, Opening reception for the
    *Wisconsin Painters and Sculptors Exhibition* at the Rahr-West Art Museum, Manitowoc,
    November, 2001
  - Exhibition Juror: Pius XI High School, Milwaukee, April, 2002
  - Selected for East Side (Milwaukee) Development Project to jury and arrange for public art
    commission for the North Avenue bridge access to the East Side – Spring 2002

Assistant Professor Daniel Kim:
- Dual Exhibition (New Faces), Crossman Gallery, University of Wisconsin-Whitewater
- Presented Work at the AIGA Wisconsin Student Portfolio Review Day, February 16, 2002

Professor Robert Mertens:
- *"45th Annual Beloit & Vicinity Exhibition"*, Wright Museum of Art, Beloit College, Beloit,
  Wisconsin.

Assistant Professor Sam Norgard:
- Concordia University, Mequon, WI, Two Person Exhibition
- Peltz Gallery, Milwaukee, WI, Group Exhibition
- “Remarkable Women”, Peltz Gallery, Milwaukee, WI, Group Exhibition
- “2 degrees N.”, University Center Gallery, University of WI-Whitewater
- “Research and Scholarship Exhibition”, Crossman Gallery, University of WI-Whitewater

Gregory Porcaro:
- Solo Exhibition University of Wisconsin Parkside
- Work included in the Wisconsin Painters & Sculptors sponsored “Wisconsin Biennial”
- Juror of the UW Parkside Juried Student Exhibition

Assistant Professor Max White:
- “Remarkable Women”, Peltz Gallery, Milwaukee, WI.
- “Gallery Night Presented by the Madison Art Center”, Winnebago Studios Exhibition and Open
  House, Madison, WI.
- “CLICK Midwest Print Invitational: Digital Focus”, Lawton Gallery, University of Wisconsin-
  Green Bay, WI. Jurors: Christine Style and Stephen Perkins, Lawton Gallery, Greenbay, WI.
- “New Faces / New Work”, Crossman Gallery, University of Wisconsin, Whitewater, WI.
- “Fifteenth Parkside National Small Print Exhibition”, Communication Arts Gallery, University of
  Wisconsin-Parkside, Kenosha, WI. Jurors: Warrington Colescott and Fran Myers, University of
  Wisconsin-Madison.
• Recent Adjudication: Brittingham Art Invitational, Madison, WI. (UW System Faculty Exhibition).
• “CLICK Digital Print Issues and Ideas Conference”, University of Wisconsin, Green Bay, WI.

4. Publications:

a. Books
b. Book chapters

Assistant Professor Chris Henige:

c. National Journal Articles
d. Regional Journal Articles

Professor Amy Arntson:
• Artwork included in Lake Superior Magazine, May 2002

e. State Journal Articles
f. Non Refereed Publications

Michael Flanagan:
• *City Streets, Photographs by Ron Zabler*, Walker’s Point Center for the Arts exhibition brochure, 2001.

Assistant Professor Chris Henige:
• *ImageSearch*, a web database of art historical images for student reference, now containing over 8000 entries and continuing to grow.

Assistant Professor Daniel Kim:
• Logo Design for CHRISTIAN FAMILY MINISTRY RESOURCE, New York, December, 2001
• Logo Design for Royal Communications Co., Philadelphia, PA May 2002
• Brochure Design for Whitewater Spinners & Weavers Guild, May 2002

5. Awards

a. Faculty (group by National, Regional, State and Campus).

National:
Professor Amy Arntson:
• The book “The Island Within” that contains work along with other artists from the Isle Royale residency which was given a national award by the National Park Service in 2002.

Gregory Porcaro:
• $5,000 Grant from Shire U.S. Pharmaceuticals/ $2,000 Grant from Procter & Gamble

Regional:
State:
Campus:

Michael Flanagan:
• Achievement Award, Latino Heritage Month Committee, Spring 2002

Assistant Professor Max White:
• Excellence in Printmaking Award, Jacquelyn Roembke, Crossman Gallery, UW-Whitewater.
Profile of selected achievements and activities of Art Department faculty for 2002–2003:

1. International Presentations, Exhibits, Performances

**Professor Amy Arntson.**
- Exploring Narrative and Artistic Discourses, World Communication, Association (WCA), Stockholm Sweden, 2003

**Associate Professor Denis Dale**
- Gallery 218, ON WAR, International Exhibition, Milwaukee WI - Computer Mediated Serigraphic Prints
- 4th International Conference Of Contemporary Cast Iron Art-Johnson Atelier, NY (Panoramic and Digital Still Photos of the Kohler Iron Pour Exhibited)

**Academic Staff Faculty Andre Ferrella**
- ArtVienna 2002, Austria, exhibiting with Galerie Wolfgang Lieser - Booth A25
- Scholarship and Creative Achievement Recognition, University of Wisconsin-Whitewater
- "Digitale Photographie-Living Pictures", Essenheimer Kunstverein, Germany
- "CyberArts 2002, PrixArs Electronica 2002", Austria,
- Wolfgang Lieser Gallery, Berlin, Germany, “Bread, Water & Love”
- ArtInnsbruck 2003, Austria, exhibiting with Galerie Wolfgang Lieser
- Tokyo Metropolitan Museum of Modern Art, multimedia installation
- Wolfgang Lieser Gallery, Berlin, Germany, “Bread, Water & Love”

**Professor Robert Mertens**
- 2003 Hawaii International Conference on Arts and Humanities, Honolulu. Presentation: Camera Drawing.

**Professor Susan Messer**
- Visiting Artist and Instructor, Introduction to Bookarts, Universite Sainte-Anne Summer Program, Nova Scotia, Canada Summer 2002
- LA FEMME, Fine Arts Gallery, Universite Sainte-Anne, Nova Scotia

**Academic Staff Faculty Liz Roth**
- Kamiyama Artist-in-Residency Program, Kamiyama, Shikoku, Japan, 2003
- Play with Paper, Toy Museum of Catalonia, Figueres, Spain

**Academic Staff Faculty Elise Rugolo-Crowe**

**Professor Linda Threadgill**
- Seminar and gallery presentation, Sookmyung Women’s National University, Seoul, Korea.

2. National Presentations, Exhibits, Performances

**Academic Staff Faculty Michael Flanagan**
- Team Teaching an Honors World of the Arts Course at the University of Wisconsin-Whitewater - National Honors Conference, Salt Lake City, October 2002

**Professor Susan Messer**
- Visiting Artist, Nicholls State University, Thibodaux, LA
- Visiting Artist/Lecturer and Juror for Annual Student Art Exhibition, University of Northern Iowa, Cedar Falls, IA
- 2003 JUBILEE: A FESTIVAL OF THE ARTS AND HUMANITIES, Group invitational, Art Gallery, Nicholls State University

**Professor Charles Olson**
- 2003 NCECA National Juried Ceramics Exhibition, San Diego CA
Assistant Professor Greg Porcaro
- Visiting Artist, University of Massachusetts Amherst, Amherst, MA 2003
- “ZOUNDS”, The Hyde Park Art Center, Chicago, IL 2003 (Invitational)
- “Los Angeles Printmaking Society 17th National Exhibition”, The Armory Center for the Arts, Pasadena, CA 2003 (Juried Catalog)
- “Delta National Small Prints Exhibition”, Bradbury Gallery, Arkansas State University, Jonesboro, AR 2002 (Juried – Catalog)

Academic Staff Faculty Liz Roth
- Vermont Studio Center, Artists Residency in Painting, Summer 2003

Assistant Professor Max White
- “50 Years of the Graphic Art Workshop”, Triangle Gallery, San Francisco, CA
- “Off the Wall”, Theatre Rhinoceros, San Francisco, CA
- “Dogpatch Studios”, American Industrial Center, San Francisco, CA

Academic Staff Faculty Xiao Zhang
- Milwaukee Art Museum Print Forum Event presentation

3. Regional and State Presentations, Exhibits, Performances
Professor Amy Arntson.
- About The Lure of the Lake, Rahr West Art Museum, 2003 presentation
- A Career in Art, UW-Eau Claire, 2003 presentation
- Understanding Jane Hammond Madison Art Center 2002 presentation
- Tranquility, Kohler Art Center’s ArtSpace Gallery (Invitational) 2003
- Water and Metaphore, Finlandia University (Invitational) 2003
- The Lure of the Lake, Rahr West Museum, Manitowoc, WI (Invitational) 2003
- Wisconsin Landscape, Foster Gallery, UW-Eau Claire (Invitational) 2003
- Arntson, Miotke, Marks Watercolor Paintings, Grace Chosy Gallery 2003, Madison, WI
- Brittingham Invitational Exhibition 2, Brittingham House, Madison, WI
- Remarkable Women Show, Peltz Gallery, Milwaukee, WI (annual) 2003-1997
- Biennial Faculty Exhibition. Crossman Gallery, University of WI-Whitewater, 2003-1983
- Waters of Wisconsin, Wisconsin Academy Gallery (Invitational) 2002

Associate Professor Denis Dale
- UW-Whitewater Faculty Exhibition - International Panoramic Digital Photography
- New Photography- Invitational - UW-Whitewater - International Panoramic Digital Photography
- Scholarly And Arts Research And Achievement Exhibition - UW-Whitewater
- Madison Photo Exposition, 21 International Art Digital
- Photography Images - CASBA, Madison, WI

Academic Staff Faculty Andre Ferrella
- "Bread & Water", Oskar Friedl Gallery, Chicago
- Chicago Photography, Oskar Friedl Gallery, Chicago
- "Night Pyramid", Kites on Ice, multimedia installation on Lake Monona, Madison, Wisconsin
- Surrealism: Space and Psyche in Play, Spaightwood Galleries
- University of Wisconsin Whitewater, Faculty exhibition
- Charles Allis Museum - "The Living Pictures" in conjunction with the Villa Terrace Museum - "The Digital Garden" Milwaukee Fall 2003, curator Dawn Michelle Wiegand-Sarah Haberstroh
• Art Chicago 2002, Oskar Friedl Gallery, May 10th-15th
• "Treasures from the Vault", Oskar Friedl Gallery, Chicago
• "Night of Thoughts", Oskar Friedl Gallery, 300 West Superior, Chicago, Opening Feb. 15th - March 16th
• "PhotoFest 2002", Madison, Wisconsin
- Summer Group Show, Kingsfoot Gallery, Madison, Wisconsin

**Academic Staff Faculty Michael Flanagan**
- Juror - Oconomowoc Art Fair (nationally known artists)
- Juror - Pius XI High School Organic Creations Art Competition, Milwaukee
- Curator - Earth Air Fire & Water, Walker's Point Center for the Arts, Milwaukee
- Curator - Near and Far: An Examination of Place, Photographs by Waswo X. Waswo and Phil Fisher, Walker's Point Center for the Arts, Milwaukee
- Curator and Exhibitor - Annual Membership Show, Walker's Point Center for the Arts, Milwaukee
- Exhibitor - War and Peace, Gallery 218, Milwaukee
- Lecture - The Art of Installation, Rahr-West Art Museum, Manitowoc
- Curator - City Streets: Photographs by Ron Zabler, Walker's Point Center for the Arts, Milwaukee
- Curator - Gary John Gresl, First Attempt to Move Jupiter; Dan McGuire: Lock Up Your Kids, the Circus is in Town, Walker's Point Center for the Arts, Milwaukee

**Academic Staff Faculty Jared Janovec**
- "Clayfest 2003", Christel DeHaan Fine Arts Center, University of Indianapolis, Indianapolis, IN

**Assistant Professor Dan McGuire**
- “In the Round: Regional Sculpture Group Invitational” Peninsula Art School, Fish Creek, WI
- Scholarship and Creative Achievements Exhibition, Crossman Gallery, UWW
- “UW-Whitewater Faculty Show” Crossman Gallery
- 2 Person Show, Walkers Point, Milwaukee, WI

**Professor Robert Mertens**
- Brittingham Invitational Exhibition 2, Brittingham House, Madison, WI

**Professor Susan Messer**
- 2002 ELEMENTS, Walker's Point Center for the Arts, Milwaukee, and Crossman Gallery, UW-Whitewater
- Brittingham Invitational Exhibition 2, Brittingham House, Madison, WI
- Wisconsin Artists Biennial, Anderson Art Center, Kenosha, WI

**Assistant Professor Greg Porcaro**
- Juror – Wisconsin Regional Art Program Exhibit and Acrylic Painting Workshop Elkhorn, WI 2003
- Juror – “Tenth Annual Art in the Gardens Exhibit” Annual Art Show, Rotary Gardens, Janesville, WI 2002
- Faculty Exhibition, Crossman Gallery, University of Wisconsin – Whitewater, Whitewater, WI 2003
- “The 8th Biennial Arts Competition and Exhibition”, University Museum, Southern Illinois University, Carbondale, IL 2002 (National – Juried)
- “Members Show”, Walker’s Point Center for the Arts, Milwaukee, WI 2002
- “15th Parkside National Small Print Exhibition”, Communication Arts Gallery, University of Wisconsin – Parkside, Kenosha, WI 2002 (Juried – Catalog)

**Academic Staff Faculty Liz Roth**
- Visiting Artist in Printmaking, La Folette High School, Madison, WI
- Three Alarm Press Gallery Night, Madison, WI
- UW-Whitewater Faculty Show, Crossman Gallery, Whitewater, WI
- MATC Faculty Show, Truax Gallery, Madison, WI
- Traveling Collection, Chicago, IL
- Wisconsin Women In Print, University Center Gallery, Whitewater, WI
- Fire, Air, Earth, Water, Walker’s Point Center for the Arts, Milwaukee, WI
- Annual Member’s Show, Walker’s Point Center for the Arts, Milwaukee, WI
- Summer Show, The Balcony Gallery, Monticello, WI
- Wallpatch, Commonwealth Gallery, Madison, WI
- Paper Menagerie, La Follette High School Gallery, Madison, WI
- 15th Annual Scholarship and Creative Achievement Exhibit, Whitewater, WI

**Academic Staff Faculty Elise Rugolo-Crowe**
- Participation in Jefferson County Antiques and Gallery Crawl, May 3-4, 2003
- Exhibition of Collages and Mixed-Media Work, Whitewater Public Library, February-March 2003
- Participation in Black Hawk Artists Exhibition, Mary Hoard Museum, Fort Atkinson, WI Nov. 2002

**Assistant Professor Max White**
- “Remarkable Women”, Peltz Gallery, Milwaukee, WI.
- “Gallery Night Presented by the Madison Art Center”, Winnebago Studios Exhibition and Open House, Madison, WI.
- “Brittingham Art Invitational”, Brittingham House, Madison, WI
- “Faculty Collects”, University Center Gallery, Whitewater, WI
- “Scholarship and Creative Achievement Exhibition”, Crossman Gallery, Whitewater, WI
- “Wisconsin Women In Print”, University Center Gallery, Whitewater, WI
- “Biennial Faculty Exhibition”, Crossman Gallery, Whitewater, WI
- “Small Treasures”, Peltz Gallery, Milwaukee, WI
- “Members Show”, Walker’s Point Center for the Arts, Milwaukee, WI
- “Zhang, Arntson & White”, Slide Lecture/Presentation to The Print Forum of the Milwaukee Art Museum
- “Max White Artworks”, Slide Lecture /Presentation, Women’s History Month Fair, UW-Whitewater, Whitewater, WI

**Academic Staff Faculty Xiao Zhang**
- Solo exhibition "Calligraphy and Watercolor" Borders Bookstore. Madison, Wisconsin
- Scholarship and Creative Achievements Exhibition, Crossman Gallery, UWW.
- Bi-annual Faculty Exhibition Crossman Gallery, UWW.

4. Publications:

   a. **Books:**

      **Professor Amy Arntson.**

      **Academic Staff Faculty Andre Ferrella**
      - Charles Allis/Villa Terrace Museums exhibits” Andre Ferrella: LivingPictures, The Digital Garden”
b. Book chapters

**Assistant Professor Chris Henige**

**Assistant Professor Max White**
- “Front Page Monochromatic Response”, Project published in the book *100 Creative Drawing Ideas*, by Anna Held Audette

c. National Journal Articles

**Academic Staff Faculty Jared Janovec**

**Professor Linda Threadgill**

d. Regional Journal Articles

e. State Journal Articles

f. Non Refereed Publications

**Academic Staff Faculty Andre Ferrella**
- "...a triumph of technique..." Chicago Tribune Review, March 8

**Assistant Professor Dan McGuire**
- Researched and prepared material for patent application entitled “Brush-on Ceramic Shell”

**Academic Staff Faculty Michael Flanagan**
- *City Streets: Photographs by Ron Zabler*, Walker's Point Center for the Arts, Milwaukee, exhibition catalogue
- *Near and Far: An Examination of Place, Photographs by Waswo X. Waswo and Phil Fisher*, Walker's Point Center for the Arts, Milwaukee, exhibition catalogue
- Gary John Gresl, *First Attempt to Move Jupiter; Dan McGuire: Lock Up Your Kids, the Circus is in Town*, Walker's Point Center for the Arts, Milwaukee, exhibition catalogue

**Professor Charles Olson**
- 2003 NCECA National, (catalog)

5. Awards

a. Faculty (group by National, Regional, State and Campus).

**National:**

**Regional:**

**Assistant Professor Max White**
- Purchase Price Award: The Brittingham Art Invitational, Brittingham House, Madison, WI

**State:**
Campus:

**Assistant Professor Dan McGuire**
- College Service Award 2003

**Academic Staff Faculty Liz Roth**
- Dean’s Discretionary Grant for Professional Development, Spring 2003
- UW-Whitewater, Learning Objects Micro-grant Computer in the curriculum award
- UW-Whitewater, Faculty Curriculum Development Grant (Blackboard)

**Professor Robert Mertens Robert Mertens**
- Faculty Development Award 2002-2003 – Camera Drawing.

**Professor Charles Olson**
- Lab Mod for Ceramics Area, $130,000.
- College Research Grant, $1350.

**Assistant Professor Greg Porcaro & Academic Staff Faculty John Buetzberger**
- Awarded Chancellors’ Award for Disability Concerns

**Assistant Professor Max White**
- UW-Whitewater Faculty Development Grant: “New Directions in Printmaking: Digital Imaging, Photo Etching, and the Monotype”
- Chancellor’s Excellence Grant in Printmaking
- Art Department Nomination for Outstanding Research Award
- Title III Technology Grants