

Institutional Effectiveness Report  
Academic Year 2014-2015  
For Visual Arts Program

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*Visual Arts Program Mission*  
(Source: current 2014-15 FMU catalog)

The Visual Arts Program provides a broad exposure to art as a part of an overall B. A. curriculum. This is accomplished through experiences in both foundation courses and upper level studio specialties, as well as through classroom presentation in the history of art. Students learn both technical and creative thinking skills through studio practice, classroom discussions, and frequent critiques. Goals of the program are to provide a sense of personal expression and enrichment, and to provide the tools with which majors can pursue post-graduate programs and/or careers in the Visual Arts field. The art faculty regularly engage in scholarly pursuits and in professional exhibitions of their work.

The visual arts program is accredited by the National Association of Schools of Art and Design (NASAD).

*Visual Arts B.A. Program Curriculum Explained*

The FMU visual arts program focuses on developing the artistic abilities of students within the liberal arts tradition. Students majoring in visual arts select an area of specialization within the studio arts from painting, ceramics, photography or visual communication and in 4-6 studio courses learn the concepts and techniques of their chosen area.

The purpose of the art major is to give students a solid foundation in the studio arts and to develop visual awareness. The actual production of works in the studios, followed by critiques of their works, enhances the students' understanding. They are prepared for graduate school or for independent work in the arts through their coursework in the studio areas, supplemented by art history and related fields of study. Graduates of this program have gone on to graduate studies and jobs in art related careers.

The idea of a well-rounded education that helps students to succeed in the modern world is at the heart of traditional liberal arts education. Therefore, students in this program are required to successfully complete 60 hours of general education requirements. In addition to this foundation, the art major must successfully complete 12 hours of art history, 9 hours of basic studio courses, and 15 hours in foundation drawing, design and technology courses. After selecting an area of specialization, the student will complete an additional 12 hours of more advanced work in studio, 18 hours of work in a minor area, complete a 1 hour senior-level capstone course, and present a senior exhibition as part of the requirements for graduation.

## *Visual Arts Program Student Learning Outcomes*

### Specific Core Learning Goals

1. Students will develop demonstrable skills in foundation courses—digital as well as traditional—mastering the formal elements of art and principles of design through effective use of line, color, composition, and the human figure. This will enable the student to produce art pieces that are creative, well-crafted, and effective in communicating concepts of the artists choosing.
2. Additional skills to be mastered include ones outside their primary area of focus to encourage conceptual, hybrid, even cross media applications of their visual ideas.
3. Students will be able to apply appropriate terminology to art works, art processes, and professional art practices in general, such as critiques or exhibitions.
4. Students will develop a broad understanding of global and multi-cultural Art History, recognize the art styles characteristics of different cultures—from ancient to contemporary, and be able to apply Art Historical context to their own work.
5. Students will develop critical thinking and writing skills, as well as improve oral communication skills for use in course and, later, professional presentations.
6. Students will create a professional quality portfolio of their work, submit work to juried exhibitions, pen their own artist's statements, and participate in the Senior Art Exhibition complete with professional display.
7. Students will accumulate the multiple skills needed to work successfully as art professionals and pursue an advanced degree.

***A Note about the Visual Arts Program Method of Assessment and Evaluation in 2014-15***

Because assessment via the internally-generated FMU Senior Exit interview has been the dominant mode for the past decade, some direct assessment data (esp. SLO's) for certain areas has been lacking, in contrast to the Art Education program which rigorously certifies student-graduates step-by-step through outside Praxis exams, etc.

This is partly the nature of Visual Arts programs everywhere—the learning activities, including creativity, may be fully valid yet not easily reported through numerical computation. Quantifying more program activities, insofar as feasible, will become a major new focus beginning with Fall semester 2015.

To accomplish this task as painlessly and efficiently as possible, the annual IE report will necessarily become a more collaborative effort of the entire program since it is ultimately aimed to improve student results through new measurement tools.

The Fine Arts department can potentially benefit from the increased collection of hard data. Consequently, this current report will be a hybrid of past methodology matched to the new SACS-COC Comprehensive Standard 3.3.1.1. Future reports will incorporate newly collected data.

A specific list of proposed new measurements and procedural changes will be found on p. 18, just ahead of the Appendices.

## *Assessment Activities in Principle*

### **1. Performance Appraisal**

Within the discipline of visual arts, the primary means by which student achievement is measured is through the creation, evaluation and exhibition of artwork. The following assessment measurements serve to indicate the degree to which our students have successfully addressed this goal.

- Graduating students are required to mount a culminating exhibition of their advanced-level artwork (The Senior Show).
- Students are required to enter artwork in local or regional juried art competitions.
- Students are selected to represent Francis Marion University in the annual Peach Belt Conference of Schools Regional Art Exhibition.
- Students interact with external art professionals through our visiting lecture series and field trips to cultural centers and industry portfolio review sessions.
- Students are expected to interact with community artists and art groups, gaining much needed experience and networking capabilities.

### **2. Portfolio Development and Review**

Portfolio Development and Review is approached using two methods.

- An external adjudicator from a school with a similar art program has been solicited periodically since 1996 to review the graduating senior exhibition(s). The artwork is reviewed first hand as are the student generated exhibition brochures and artist statements.
- Students within the Visual Communication discipline participate in an additional external critique and portfolio review. Professionals in the industry conduct these critiques, usually at a site off campus.

### **3. Program Growth and Development**

Periodically, the visual arts program is modified in response to national practices, enrollment increases, technology advances, job training requirements, and suggestions from students, faculty, administration or the community. Program growth and development can occur in the following areas:

- Overall program changes
- Course and prerequisite modification
- Equipment
- Facilities and facility access
- New course development

Student responses during the exit survey and interview processes can help to determine the need for and eventual effectiveness of such modifications. The survey specifically asks students to identify strengths and weakness of program and to suggest improvements.

### **4. Exit Survey and Interview**

An exit survey and interview is administered to graduating seniors at the end of the each student's final semester. The visual art faculty carefully considers all student responses and suggestions for improvements. Exit survey responses are archived in the office of the visual arts program coordinator.

### **5. Alumni Feedback**

Contact with visual arts graduates is maintained informally through phone calls, letters, and by email. Formal interaction with alumni occurs every 3-5 years and takes the form of alumni surveys and exhibitions.

### **6. Annual Faculty Review and Evaluation**

The Visual Arts faculty continues to work in areas that address our benchmarks for measuring effectiveness: teaching, scholarship, and service to both university and community. Faculty review and evaluation occurs both on a semester basis and annual basis. These evaluations are archived in the Department Chair's office.

Methods included:

- Professional preparedness as evident by holding terminal degree in field
- Annual Reports submitted to the Department Chair
- Annual Evaluations conducted by the Department Chair
- Student evaluations collected at the conclusion of each term or semester for every course taught that term
- Perceived performance as documented by student exit survey

*Assessment Results and Evaluation Summary (with Benchmarks)*

**1. Performance Appraisal**

Assessment Measurement & Benchmark	Results and Evaluation	Source
<p>Senior Exhibition <b>Benchmark: 100% participation</b></p>	<p><b>100% of all graduating seniors prepared senior exhibitions during their final semester.</b> In addition to producing a thematically related body of work, each student produced a written artist's statement. Collectively, the seniors prepared an exhibition brochure and organized an exhibition reception for family, friends, faculty and students.</p>	<p>Senior Exhibition Brochures</p>
<p>Juried Exhibitions <b>Benchmark: 100% participation</b></p>	<p><b>88% of all graduating seniors who responded submitted artwork to juried exhibition.</b> See Appendices A &amp; B for the breakdown.</p>	<p>Graduating Senior Exit Survey</p>
<p>Other exposure of student art work</p>	<p>Art Fields, Art Trail Gallery, Waters Gallery, Peach Belt exh. (see Appendix)</p>	<p>Graduating Senior Exit Survey</p>
<p>Professional Exposure  This information will need to be gathered and evaluated more fully.</p>	<p><b>100% of the graduating seniors (16/16) found at least one (or more) of the following extra curricular/professional activities to be of benefit: field trips, portfolio reviews, conferences, membership in campus organizations, community service, juried art competitions.</b> Only 50% participated in field trips, 56% in off-campus portfolio reviews.  Additional Exposure was provided by the gallery series. See Appendix C for list of 2014-15 campus</p>	<p>Graduating Senior Exit Survey</p>
<p><b>2. Portfolio Development and Review</b></p>		
<p>External Portfolio Review 2014-2015</p>	<p>Though off-campus portfolio reviews have been taking place in 2014-15 (Florence Museum April 21, 2015), no written summary evaluation has been received by this IE reporter. This lapse will be corrected in future reports.</p>	<p>Graduating Senior Exit Survey</p>



<p>Service</p>	<p><b>50% (8/16) of graduating seniors listed service related activities on campus.</b> Service to the university included: poster design, fliers for organizations, assisting at the Art’s International festival, staff work (incl. photography and cartooning) for FMU’s campus newspaper The Patriot, BCM (Baptist Campus Ministry) poster designs,</p> <p><b>38% (6/16) of graduating seniors listed activities in service to the community.</b></p>	<p>Graduating Senior Exit Survey (see Appendix A)</p>
<p>External Senior Show Review Spring 2015</p>	<p>Spring 2015 graduating seniors included four Visual Communication majors, one Painting major, and one Photography major. The show overall was judged positively: “... It appears that undergrads at Francis Marion are receiving a solid introduction to visual thinking and material approaches... My sense was that their time at Francis Marion gave them the useful basics in art making and encouraged their individual personalities. All to the good. But there was a general sense, too, that they all could have been pushed a little harder away from their respective comfort zones. Again, easy to say and harder to do.</p> <p>Congrats are due to all of you in the department for a job well done.”</p>	<p>Attached evaluation from Dr. Will South, Ph.D., Chief Curator, Columbia Museum of Art (Appendix B)</p>

**3. Program Growth and Development**

<p>Overall Program</p>	<p><u>Perceived Strengths</u></p> <ul style="list-style-type: none"> <li>• Accessible and knowledgeable Faculty</li> <li>• Opportunity to explore various media</li> <li>• Opportunity to explore personal creativity</li> <li>• Provides good professional foundation</li> <li>• Frequent off-campus museum &amp; gallery trips led by dept. faculty</li> </ul> <p><u>Perceived Weaknesses</u></p> <ul style="list-style-type: none"> <li>• Limited size of Visual Arts faculty</li> <li>• Limited professional opportunities in area</li> <li>• Limited after hours access to Mac Labs</li> </ul> <p><u>Suggested Improvements</u></p> <ul style="list-style-type: none"> <li>• Upgrade internship program</li> <li>• Extend Mac Lab hours if budget allows</li> </ul>	<p>Graduating Senior Exit Survey summary comments</p>
<p>Course and prerequisite modification</p>	<p><u>Perceived Strengths</u></p> <ul style="list-style-type: none"> <li>• Student advising</li> </ul> <p><u>Perceived Weaknesses</u></p> <ul style="list-style-type: none"> <li>• Problems with scheduling due to rotation or limited sections offered</li> </ul> <p><u>Suggested Improvements</u></p> <ul style="list-style-type: none"> <li>• Increase summer school offerings</li> </ul>	<p>Graduating Senior Exit Survey</p>
<p>Equipment</p>	<p><u>Perceived Strengths</u></p> <ul style="list-style-type: none"> <li>• Though rated favorably, lab/studio equipment was NOT singled out for extra comment by any students</li> </ul> <p><u>Perceived Weaknesses</u></p> <ul style="list-style-type: none"> <li>• After hours access to Mac Labs; Adobe CC upgrade was an issue (chair confirmed installation in both Mac Labs during summer)</li> </ul> <p><u>Suggested Improvements</u></p> <ul style="list-style-type: none"> <li>• Budget more funds for Mac Lab access</li> </ul>	<p>Graduating Senior Exit Survey</p>

**3. Program Growth and Development**

Facility And Facility Access	<p><u>Perceived Strengths</u></p> <ul style="list-style-type: none"> <li>• Though 62% were satisfied, or partly so, no student mentioned “facilities” as strengths</li> </ul> <p><u>Perceived Weaknesses</u></p> <ul style="list-style-type: none"> <li>• Space constraints for studio courses</li> <li>• Limited Mac Lab access outside of class</li> </ul> <p><u>Suggested Improvements</u></p> <ul style="list-style-type: none"> <li>• More studio space needed</li> </ul>	Graduating Senior Exit Survey
New Course Development	<p><u>Suggested Additions</u></p> <ul style="list-style-type: none"> <li>• greater variety of courses in all concentration areas was a constant refrain</li> </ul>	Graduating Senior Exit Survey

**4. Exit Survey and Interview Summaries**

Assessment Measurement	Results and Evaluations	Source
Student Preparedness at Graduation <b>Benchmark: 90%</b>  <b>Benchmark: 50%</b>	<p><b>88% of students surveyed felt prepared or very prepared for employment</b></p> <p><b>81% of students felt prepared or very prepared for further study in the field</b></p> <p>Continued Education:  <b>0% have already applied and been accepted to graduate school</b></p> <p><b>38% are considering graduate school or further studies at some point in the future</b></p> <p>Employment:  <b>44% are already employed in an art field</b></p>	Graduating Senior Exit Survey
Career Guidance <b>Benchmark 90%</b>	<p><b>100% found career guidance to be good or very good.</b></p>	Graduating Senior Exit Survey
Quality of Art Courses <b>Benchmark 90%</b>	<p><b>94% found quality of art courses to be very good</b>                      6% found the quality to be good</p>	Graduating Senior Exit Survey

Quality of Advisement <b>Benchmark:</b> <b>90%</b>	<b>88% found quality of advisement to be good or very good</b> 12% found quality to be less than adequate	Graduating Senior Exit Survey
Faculty Accessibility <b>Benchmark:</b> <b>90%</b>	<b>94% found faculty accessibility to be good or very good</b> 6% found faculty accessibility to be less than adequate	Graduating Senior Exit Survey
Quality of Faculty <b>Benchmark:</b> <b>90%</b>	<b>100% found quality of faculty to be good or very good</b>	Graduating Senior Exit Survey
Quality of Studio Facilities <b>Benchmark:</b> <b>90%</b>	<b>62% found quality of studio facilities to be adequate-to- very good</b> 24% found quality of facilities to be less than adequate	Graduating Senior Exit Survey
Quality of Art History Facilities <b>Benchmark:</b> <b>90%</b>	<b>75% found quality of facilities to be adequate-to-very good</b> 25% found quality of facilities to be less than adequate	Graduating Senior Exit Survey
Adequacy of Library <b>Benchmark:</b> <b>90%</b>	<b>88% found quality of facilities to be adequate -to-very good</b> 12% found quality of facilities to be less than adequate 0% No opinion	Graduating Senior Exit Survey
Overall Satisfaction with Specialty Area within Major <b>Benchmark:</b> <b>90%</b>	<b>100% found were satisfied or very satisfied with the quality of their Specialty</b>	Graduating Senior Exit Survey

## 5. Alumni Feedback

No alumni survey was conducted this year.

## 6. Annual Faculty Review and Evaluation

Assessment Measurement	Results and Evaluations	Source
Terminal Degree	<b>100% of the full-time and part-time faculty in Visual Arts hold terminal degrees in their field.</b>	Faculty CVs
Annual Reports	<b>100% of faculty submitted an annual report.</b> These reports are submitted to the Department Chair and note teaching, scholarly and service activity for the academic year. Access to these are confidential and restricted, yet their raw data help determine faculty evaluations, salaries, tenure decisions and promotions.	Annual Reports (not accessible to this IE reporter)
Annual Evaluations	<b>100% of the faculty were evaluated by the Department Chair.</b> The results of these evaluations are confidential, shared only with the Chair and the individual professor. These evaluations, however, do play a part in faculty pay raises.	Annual Evaluations (not accessible to the writer of this report)
Student Evaluations	<b>100% of all faculty completed student evaluations at the conclusion of each semester.</b> Written comments are returned to the faculty. Scanned information is calculated and returned to the faculty as numerical data. At the time of this report, data from these evaluations was not available. However, these documents are part of the required packet of information submitted for promotion and tenure consideration.	Student Evaluations (not accessible to the writer of this report)
Student Perception of Faculty Performance <b>Benchmark: 90%</b>	<b>100% found quality of faculty to be good-to-excellent</b>	Graduating Senior Exit Survey

*Improvements Planned or in Place (SLO Benchmarks Measured)*

**1. Performance Appraisal**

Assessment Measurement	Issues of Concern	Action Taken
Senior Exhibition	Student participation no a problem yet continue to ddress issues of quality and consistency. <b>Benchmark: 100% participation</b>	100% compliance. <b>The Senior Seminar capstone is offered every semester now.</b> The exhibition requirement for Seniors has allowed the students to work an entire semester and mount the exhibition in the following semester. This has improved the quality and congruency of work, as judged by comments of the external reviewer.
Juried Exhibitions	<b>Benchmark of 100% compliance by the Senior year.</b>	88% <b>compliance achieved this year.</b> The capstone course has been addressing this goal by having students enter a competition as part of the course requirements
Peach Belt Conference College Students Art Exhibition	<b>Benchmark:</b> Looking for maximum compliance (usually only allow 8 student entries from each school).	For 2015 exhibition has been transformed into a virtual one, with maximum participation (8) achieved by Visual Art majors, though no prize winners.
Professional Exposure	<b>Benchmark: at least one external portfolio review per academic year</b>	<b>Students participated in one external Portfolio Review in Florence during 2014-15 (Florence Co. Museum, April 21, 2015).</b> Seek out additional opportunities within the community. Actively pursue contacts with other programs and venues in the region.
Service	<b>Benchmark 50%</b>	<b>50% of graduating seniors participated in some form of university service-related activities, 38% for community-service.</b> Seek out additional opportunities for service on and off campus, particularly in association with the new Performing Arts Center. These opportunities provide valuable experience and direct application of theories discussed in the classroom. Students to be reminded/encouraged to participate.

**2. Portfolio Development and Review**

Assessment Measurement	Issues of Concern	Actions Taken
Visit by External Adjudicator from similar program	A valuable tool which must be maintained, although both pool of potential evaluators in SC and funding for out-of-state is limited.	Senior Show was judged externally Spring 2015 [Appendix B]. Senior shows should be judged at least once a year, budget permitting.

Assessment Measurement	Issues of Concern	Actions Taken
New Courses	Inadequate variety as expressed by several students, particularly VC students in Senior Exit interviews.	Faculty, spaces, and curricula have been maxed out for a fully accredited B.A. program with stable-to-declining enrollment and static budget. Two adjunct faculty are already serving to teach courses as tenured faculty take sabbaticals.
Facility access	Students seek more after-hours access to computer labs and studio spaces	Keyless entry, security, and student lab-study monitors disallow for any expansion of hours at this time

**3. Program Growth and Development**

**4. Exit Survey and Interview**

Assessment Measurement	Issues of Concern	Actions Taken
Student Preparedness at Graduation	To make students more competitive in the job market and in graduate school. <b>Benchmark: 50% of graduating seniors experience an off-campus art-focused field trip.</b>	More field trips to nearby professional workplaces and studios should be undertaken. Visual Arts faculty are actively encouraged to seek available Project REAL grants (up to \$5000) to permit more student travel to conferences, portfolio reviews, and big city art museums. <b>In 2014-15 56% of graduating seniors reported field trips.</b>
Career Guidance	Increase student awareness of career options. <b>Benchmark 90% satisfaction rate.</b>	Address these issues through the Senior Seminar Capstone course and also through a long-envisioned AIGA student chapter. Handouts listing career options and salary ranges in Visual Art are annually updated and discussed in the Two-Dimensional Design course. Involve professional from the community in course lectures to provide options and role models. Continue external portfolio review conferences. <b>Actual 2014-15 satisfaction rate 100%</b>
Quality of Art Courses	Build upon the rigorous courses currently offered. <b>Benchmark: 90% satisfaction rate</b>	Challenge students to <b>work harder</b> in the foundation courses; start before the senior year to help students <b>focus</b> on what the topic or theme of their advanced work might be; stress the importance of their <b>art history</b> courses; and help them develop greater <b>language skills</b> and <b>critical thinking</b> abilities. <b>Actual 2014-15 satisfaction rate 94%.</b>



Quality of Advisement	Build accurate and efficient advising opportunities. <b>Benchmark: 90% satisfaction rate.</b>	<b>Degree audits</b> showing precise, up-to-date students' academic history are routinely available online, viewable by students, and are indispensable for faculty advisors. The Chair has created a helpful <b>registration guide</b> handout for students on avoiding problems during the advising and registration process. <u>The faculty routinely assist each other to solve students' problems during advising week.</u> <b>Actual 2014-15 satisfaction rate 88%</b>
Faculty Accessibility	No concerns. <b>Benchmark: 90% satisfaction rate.</b>	Continue posting class schedules and office hours. Remain available to students as much as possible. <b>Actual 2014-15 satisfaction rate 94%</b>
Quality of Faculty	No concerns. <b>Benchmark: 90% satisfaction rate.</b>	Support the faculty we have and seek out the best new faculty we can find. <b>Actual 2014-15 satisfaction rate 100%.</b>
Quality of Facilities	Address space, equipment, and accessibility needs <b>Benchmark: 90% satisfaction</b>	<b>Actual 2014-15 satisfaction rate of 62% for studio spaces and 75% for art history fail to meet benchmark.</b> Space problems, though chronic for studios, is somewhat alleviated by departure of music faculty from FAC for PAC. Art History classroom has outdated and low lumens digital projector without HDMI capability.
Overall Satisfaction in specialty area	Continue to improve overall satisfaction. <b>Benchmark: 90% satisfaction</b>	It is hoped that equipment and software upgrades can be made, despite stagnant budgets. Adobe Creative Cloud will be installed in both Mac Labs in summer 2015.

## 5. Alumni Feedback

There was no alumni survey this year.

## 6. Annual Faculty Review and Evaluation

Assessment Measurement	Issues of Concern	Actions Taken
Terminal Degree	No concerns	None.
Annual Reports	Maintain this quality of performance	The faculty will continue to perform well in all areas of teaching, scholarship and service.
Annual Evaluations	Maintain this quality of performance	This procedure is consistent with university policy. The Department Chair will continue to evaluate faculty on an annual basis and make recommendations as appropriate to individual faculty members.
Student Evaluations	Maintain this quality of performance	This procedure is consistent with university policy. The students will continue to evaluate faculty on a semester basis and these results will continue to impact promotion and tenure of faculty.
Student Perception of Faculty Performance	Maintain this high level of approval among students	The faculty will continue to perform as the highest possible quality in an attempt to maintain the appreciation and recognition of the students in our program.

***Further Improvements to Student Learning Outcomes  
with Benchmarks (Targets) Indicated  
—many to be incorporated into the next annual report***

—Freshman Entrance Questionnaire for Declared Visual Art Majors. Benchmark: 100% completed by all students same semester as major declared. Draft enclosed as Appendix D in this IE report. \*To be administered and assessed starting 2015-16.

—Senior Exit Questionnaire. Benchmarks: 90% or higher marking for questions with “agree” or “somewhat agree” responses. Displayed and analyzed in this IE report.

—Senior Exit Exam. Benchmark: 90% or higher score. Draft document in preparation.\*To be administered and assessed starting 2015-16.

—Art Major Submission of work to juried art exhibitions; Benchmark: 100% participation. Displayed in this IE report.

—Department generated pre- and post tests in select courses. Benchmark: 80% score for art majors in Foundation, Studio, or Art History courses; 70% score for ART 101 students (non-art majors). Draft document in preparation.\*To be assessed starting 2015-16.

—Sophomore Portfolio Review. Benchmark: 80% of Visual Communication students will pass the review (those who fail exit the program). \*To be assessed starting 2015-16.

—Art Major applications/acceptances to graduate school. Benchmark: 20% apply within three years, 10% accepted within three years. \*To be assessed starting 2015-16.

—Art Major job placement within their professional art-design area. Benchmark: 50% within a year of graduation. \*To be assessed starting 2015-16.

—Art Major internships. Benchmark: 20% participation level before graduation (low because primarily applies to only two of four specialty areas). Evaluation form needed. \*To be assessed starting 2015-16.

—Art Major extemporaneous writing sample. Rubric to be developed. \*To be assessed starting 2015-16.

—Art Major oral presentation sample. Format and rubric to-be-determined. \*To be assessed starting 2015-16.

—Art Major graduation rates (from declaration of major). Benchmark: 50% after 4 years, 55% after five years, 60% after six years. \*To be assessed starting 2015-16.

## APPENDICES

### *Appendix A*

#### **Tabulated Graduating Senior Exit Survey Results - FMU Fine Arts Department Fall 2014 (7 responses) and Spring 2015 (9 responses)**

– Visual Communication (11), Painting (1), Photography (4) Ceramics (0)

**Continuing education:**

(0/16 = 0%) Applying for graduate school in art	(6/16 = 38%) Considering graduate school in the future	(0/16 = 0%) Considering further education in art field	(0/16 = 0%) Considering other education in unrelated field	(10/16 = 62%) Not pursuing further education at this time
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**Employment:**

(7/16 = 44%) Currently employed in art related field				
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**Well-Prepared in Art:**

<b>for Employment?</b> (7/16 = 44%) Agree	(7/16 = 44%) Somewhat agree	(1/16 = 6%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16 = 0%) No opinion
<b>for Grad. Study?</b> (4/16 = 25%) Agree	(9/16 = 56%) Somewhat agree	(0/21 = 0%) Somewhat disagree	(0/16 = 0%) Disagree	(3/16 = 18%) No opinion

**Career guidance by faculty was helpful:**

(15/16 = 94%) Agree	(1/16 = 6%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(0/16 = 0%) Disagree	(0/16 = 0%) No opinion
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**Quality of Art courses was as good as, or better than, non-major courses:**

(15/16 = 94%) Agree	(1/16 = 6%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(0/16 = 0%) Disagree	(0/16 = 0%) No opinion
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**Prerequisites for Art courses were appropriate:**

(14/16 = 88%) Agree	(1/16 = 6%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16 = 0%) No opinion
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**I was properly advised by my faculty advisor:**

(14/16 = 88%) Agree	(0/16= 0%) Somewhat agree	(1/16 = 6%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16 = 0%) No opinion
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**The Art Faculty were accessible for advice:**

(11/16= 69%) Agree	(4/16= 25%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16 = 0%) No opinion
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**Quality of Art Faculty (They were prepared, interested, effective):**

(13/16 = 81%) Agree	(3/16= 19%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(0/16 = 0%) Disagree	(0/16 = 0%) No opinion
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**Quality of Facilities is adequate (space, equipment, access, comfort):**

<b>Art Studios</b> (5/16 = 31%) Agree	(5/16= 31%) Somewhat agree	(2/16= 12%) Somewhat disagree	(2/16 = 12%) Disagree	(0/16 = 0%) No opinion
<b>Art History Classroom</b> (8/16= 50%) Agree	(4/16 = 25%) Somewhat agree	(3/16 = 19%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16= 0%) No opinion

**Quality of Library is adequate (I could find information I needed):**

(10/16= 63%) Agree	(4/16 = 25%) Somewhat agree	(1/16 = 6%) Somewhat disagree	(1/16 = 6%) Disagree	(0/16 = 0%) No opinion
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**I am satisfied overall with the specialty area(s) in my Art Major :**

(12/16 = 75%) Agree	(4/16 = 25%) Somewhat agree	(0/16 = 0%) Somewhat disagree	(0/16 = 0%) Disagree	(0/16 = 0%) No opinion
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**Museum, Gallery field trips:**

- **Agree or somewhat agree, valuable experience (8/16 = 50%)**
  - “Very informative and inspiring. Helped me to decide my career path and ultimate goal to open a studio.”
  - “Urged me to think about furthering my education.”
  - “Very interesting”
  - “Very beneficial”
  - “Best trip—learned so much”
  - “Trips need to be offered more and to more students, not just trips in the state.”
  - “Howell was a great tour guide [in DC]—very knowledgeable”
  - Destinations Mentioned: art museums in San Francisco, art museums in Washington, DC, art museums in Boston, Cambridge, Salem MA, Florence County Museum (incl. studio)

critique), Design Studios in Myrtle Beach, Wentworth in West Columbia SC, South Carolina State Museum in Columbia SC,

- **Somewhat agree, valuable experience** (1/16 = 6%)
- **Somewhat disagree** (0/16 = 0%)
- **Disagree** (0/16 = 0%)
- **No response** (7/16= 44%)

#### Professional Portfolio Reviews

- **Agree, valuable experience** (9/16 = **56%**)
  - o “The reviewers were good because they were similar in age to us and they understood design and how to critique. We need more reviewers with more experience and not only from Florence.”(1)
  - o “I appreciate their feedback and will take everything they said into consideration.” (1)
  - o “Wish had more time with reviewer to get more feedback.” (1)
  - o “Would like to have one every year or so.” (1)
  - o “It was very nice to have outside eyes come in and critique work.” (1)
  - o “Was the first time that I have ever had anyone look at any of my work and it was very enlightening.
  - o “To get outside opinions was not that helpful because it didn’t feel professional enough.”(1)
  - o “I liked the idea of having people who were not our professors reviewing our work.”
- **Somewhat agree, valuable experience** (3/16 = **19%**)
  - o “Not much feedback. After discussing this with [prof] it just needed to be deciphered.”(1)
  - o “Besides the professors, none of the other reviewers were career designers. I got better input from the FMU professors.”
- **Somewhat disagree** (0/16 = 5%)
- **Disagree** (1/16 = 6%)
  - o “The most constructive criticism I received was “‘Put a line on this logo’ for no reason and ‘I like it’.” (1)
- **No response** (3/16= 19%)

#### Conferences Attended

- **Agree, valuable experience** (6/16 = **38%**)
  - o “Excellent introduction to the work and talent I’m up against in the industry [AIGA exh. in Columbia SC]” (1)
  - o “First time that FMU has done anything remotely related to photography [Poskito] and I was very impressed with the turn out.” (1)
  - o “Learned about copyright and patent” (1)
  - o “Great experience [at AIGA conf. Minneapolis] meeting professional and student designers” (1)
  - o “Very interesting—learned a lot [PPA]” (1)
- **Somewhat agree, valuable experience** (1/16 = **6%**)
  - o “We were supposed to attend a graphic design conference, but went to hear a photographer and that was not entirely useful to me” (1)
- **Somewhat disagree** (0/16 = 0%)
- **Disagree** (0/16 = 0%)
- **No response** (9/16= 56%)

#### Student art group (renamed The Creative Elite in August 2010; previously The Art Guild):

- **Member** (0/16 = 0%)
- **Didn’t participate** (0/16= 0%)
- **No Response** (16/16= 100%)

#### University Service:

- **Participated in campus organizations/activities** (8/16 = 50%)

- o Arts International (3)
- o FMU Share a Sketch Facebook group (1)
- o PR for Gamma Sigma Sigma and GLBTSA (1)
- o photographer for campus newspaper (1)
- o SIR layout designer (1)
- o designs for student affairs/univ. programming board (1)
- o BCM (Baptist Campus Ministry)(1)
- o layout editor for campus newspaper (1) “It was a great experience for me.”
- **Did not participate in university service activities** (0/16= 29%)
- **No Response** (8/16= 50%)

#### Community Service:

- **Participated in community service activities** (6/16 = 38%)
  - o helped at Pecan Festival (1), Manna House (1), Harvest Hope (1), McLeod (1), Habitat for Humanity (1), Homeless Shelter (1), Art Trail Special Needs Class (1), Florence Museum internship (1), church volunteering (3), East Florence Mission School (1), Senate campaign volunteer (1), Girl Talk Retreat (1)
- **Did not participate in community service activities** (0/16 = 0%)
- **No Response** (10/16 = 63%)

#### Juried exhibitions:

- **Participated in juried exhibitions** (14/16 = 88%)
  - o ADDY’s 2014-2015 (several recent awards for FMU students—1 gold, 2 silver, 2 bronze)
  - o Peach Belt Conference art exh. (1 acceptance 2014 , 1 submission 2015)
  - o Legacy at Waters Gallery 2015
  - o Art Fields 2014, 2015;
  - o InShow(1)
  - o Miniature Art Competition 2014 2nd place plus 2 which did not win awards;
- **Participated in non-juried exhibitions** (3/16 = 19% inc)
  - o Art Trail Gallery, Peach Belt exh.
- **Did not participate in any external exhibitions** (2/16 = 12%)

#### Perceived purpose of the Visual Art Program (all student statements are verbatim):

- “For art students to learn and **grow** with the field of their choosing. Also, **to branch out and learn different media that can contribute to their specialty area.**”
- “A way to teach **more than just basics** to students who want to make a career in the art world. It shows them **new fields and practices they wouldn’t know otherwise.**”
- “A way to prepare us as professional artists. We should be **more professional and more creative** as artists at the end of our four years.”
- “To educate and prepare creative individuals to **further their artistic discipline** and/or continue into a career in the creative field.”
- “To teach students the **basics and fundamentals** of graphic design, and to prepare them for a career afterwards”
- “To teach students every aspect of art and design and further their knowledge and understanding of each class. It also helps with **learning to work in groups** and **encourage critical thinking.**”
- “To educate students in the **best practices** for the visual field and to encourage critical thinking and **problem solving** in a manner that furthers the student both personally and professionally.”
- “The Visual Arts program gets a student ready for entry level employment in the arts.”
- “to give students a **wide variety of studio experience**”
- “**preparation for grad school** and job force”
- “The purpose of the program is to prepare students for a career in the visual arts, but also expose us to many **different techniques** and types of art.”
- “An area to teach you the fundamentals and techniques of art”
- “The best way to visually influence a person”

- “The purpose of the Visual Arts Program is to **prepare us for a career in our particular field.**”
- “to give a greater knowledge to the field of art and prepare a student for entering in the field as a career choice”
- “A **stepping stone** for art students to gain knowledge and better themselves as [an] artist. So they can be ready for the art world.”
- KEY CONCEPTS NOT MENTIONED: “client”, “critique”, “art history”, “independence”, “self-confidence”

**Strengths of Program (all student statements are verbatim and complete):**

- **Faculty** (15/16 = 94%)
  - o “The **faculty is always there for you.** If there is something you don’t understand art-related, they are always willing to explain what you should do. I feel like that’s very helpful.”
  - o “Hands on learning, ability to have **one-on-one time with professor**”
  - o “That the program provides very good qualified professors that are **great teachers.** Sometimes I think they are **spread too thin**, but overall was very pleased with the instruction I received.”
  - o “**diversity, depth of knowledge of professors**”
  - o “great professors who really want you to push yourself”
  - o “FMU is good at hiring professors that are knowledgeable, but not enough of them. The professors are spread to[o] thin.”
  - o “accessibility to professors”
  - o “it’s faculty—they are so **willing to go over and beyond** to teach their students and **take them on trips**”
  - o “the faculty is efficient and helpful”
  - o “The quality of the professors”
  - o “This department has **exceptional professors that go out of their way** [to] help the students succeed.”
  - o “small class sizes, **engaged and passionate professors** that care about their students”
  - o “That there are so many active artists within the **faculty that are there to critique and mentor the students, and to guide them in the right direction**”
  - o “Professors are knowledgeable & well-experienced, **quick to give feedback when needed and always organized and professional**”
- **Learning Experience** (8/16 = 50%)
  - o “(in Design) **diversity of projects**”
  - o “**Broadens our knowledge of every aspect of design and encourages critical thinking.** I can take a bit from each course and use it in my field of study.”
  - o “The ability to get students **to push themselves creatively and do things they may never have realized they could do**”
  - o “**How close everyone is with each other**, students and faculty—majority of the professors are pretty good and easy to talk to”
  - o “I enjoyed the experience!”
- **Facilities** (0/16 = 0%) NOT MENTIONED BY ANY STUDENTS AS A STRENGTH

**Suggestions for improvement (includes “OTHER COMMENTS” section at end):**

- **Facilities**
  - o “Technical issues like the **server** and students can login to one computer only. Plus how cold the building can be at times.”
  - o Better heating/air in the building”
  - o “**better wifi**”
  - o “climate control”
  - o “More studio space would be great”
  - o “Need more space in the darkroom...Lighting studio is [too] small as well.”
  - o “**More space for working (cutting and mounting)**—maybe a whole separate room”
- **Program / Discipline / Faculty / Advising / Portfolio Review**
  - o “**Advising should be more helpful** and make it easier to study”



- o “**More opportunities for collaborations** on both school and personal work”
- o “**Portfolio Review/Sophomore Review should be for ALL specialty areas rather than just Visual Communications**”
- o “An **illustration program**, I feel, would be greatly accepted by students.”
- o “**We need a BFA program**”
- o “I think FMU needs to incorporate more classes into the schedule to expand our knowledge more. I think I could have learned a lot more about graphic design and art in general with more classes.”
- o “**WE NEED A BFA**, I know that at FMU we have a nursing program that is producing some of the best nurses around. We could also be producing some of the best artists too if we were given the same chances ...”
- o “More focus on different programs.”
- o “Be more blunt.”
- o “We need more flexibility in the required courses ...I know this is a big issue that is the main reasons why students have to graduate late.”
- o “Hire more Visual Art professors (again we would need more space.”
- **Courses**
  - o “Chair project in 3-D”[?]
  - o “I feel that there should be way **more photography classes** offered and that **art majors should not be required to take as many general education courses**. We should be able to take more studio courses. There are some classes I wanted to take that I couldn’t.”
  - o “**More printmaking, typography, and web courses, courses geared towards UX and the technological aspects of design, more manually-created design courses (hard lettering, hand-drawn signage, etc)**, classes about job prep and working in the industry”
  - o “More encouragement for exploration into other visual fields, like **3-D, animation, and illustration**.”
  - o “Bigger push for web in class.”
  - o “Adding more art courses to help boost students’ confidence as artists. Courses should be added in all specialty areas.”
  - o “Having the order of classes to be taken differently (i.e., having drawing classes, web class sooner). Having classes offered every semester for those just needing one class to graduate.”
  - o “Just changes in some instruction in the design courses, but not because it is bad—because it is an ever-changing field”
  - o “**More painting classes required for specialty area** and less of other studios”
  - o “If possible, a few days of business”
  - o “Tell Howell to stop making ARTH 220 and 221 so hard, let us be great!”
- **Foreign Language Requirement**
  - o “Four foreign languages is a bit much. If four is non-negotiable, the maybe two from two languages is an option.”
  - o “I think that taking a foreign language is not useful because I have not learned anything. Need to be advised better, so I graduate on time.”
  - o “Remove two language classes and add two more concentration classes.”
- **Access**
  - o “**Unlimited access to the lab** for design students”
  - o “More lab hours”
  - o “Alternate for lab access, like codes that let students in [during] off hours.”
  - o “I would like **more lab hours in the Mac lab or better Macs in the library for when it [the Art Mac lab] is closed**. There were times when I wanted to work on an assignment, went to the FMU library and the Macs were so out of date that I could not even open my file.”
- **Equipment / Software**
  - o “**Having to wait to use equipment**”
  - o “**providing us with more materials for each course**” [not explained further]
  - o “More computers and better section labeling in the library”

- o “We should update the Macs to Adobe CC...Keeping CS6 or buying an upgrade if one comes out will only keep us behind the technological curve...”

**Courses that should be added to the program arranged by discipline:**

- **Visual Communication**
  - o more Typography courses (3/21), 3-D Digital, Packaging
- **Painting / Drawing**
  - o more professors to teach Life Drawing & Basic Drawing (1/21)
- **Ceramics / Sculpture**
  - o no suggestions
- **Photography**
  - o no suggestions
- **Art History**
  - o no suggestions

***Appendix B***  
***Senior Show (1st of 2) evaluation by outside judge***

April 7, 2015

Attn: Lawrence Anderson, Chair  
 Department of Fine Arts  
 Francis Marion University  
 Florence, SC 29502-0547

MEMO  
 FROM: Will South  
 RE: Senior Thesis Exhibition Evaluation

Dear Mr. Anderson:

Thank you for the opportunity to visit Francis Marion University and have the chance to further familiarize myself with your program and students. It was a pleasure to be on campus yesterday. In the Department of Fine Arts' Mission Statement, one reads that "these major programs [including visual arts] serve as ends in themselves" in addition to preparation for a future work-related position. Music to my ears, and it is in that spirit that I evaluated your talented seniors.

Alexandra Craig, Painting

Using visual arts strategies to explore one's emotional response to family life and personal history is, at this juncture, well-travelled territory (as are most avenues of expression) in two-dimensional work. Alexandra goes down a common path of using family photos mixed with objects having familial significance and conjoins them within a painted format. A challenge with any artist assembling these kinds of images and symbols on a canvas (which resembles, inherently, a page in its two-dimensionality) is avoiding (or, overly embracing) a scrapbook feel and mentality. I write "challenge" because the danger is giving in to the obvious. Meaning, obviously these things mean something to you as they represent your family, and that is fine. But that doesn't automatically convey meaning to anyone else. If your project is purely personal, fine. If your goal is some kind of emotional outreach, then it is necessary to move beyond the simple layout of memorabilia.

Alexandra has a big heart, that is clear, but needs to grapple with this fundamental issue. If she wants to speak to others via her art, she needs to consider more thoroughly how the basic design of her project affects the outcome. Every primary subject is bull's eyed, as in "Special Dad." Dad is center stage, and symbols constellate around him, a formula Alexandra uses in each piece. The cutouts are rough and have a deliberately de-skilled look. This is another area to be considered. The overall effect is somewhat flat, an outcome not aided by perfunctory use of

color. Her strong suit is her selection of symbols and photos. Her approach breathes honesty and I enjoyed surveying the overall images. But, it would have been more intellectually compelling and sensually gratifying if she had more fully addressed design and color in terms of how to more successfully integrate them into these complex schemes.

Alexandra needs, in short, to make more of a struggle out of the process. There is a certain complacency linked to the de-skilled cutouts, formulaic compositions, and scrapbook attitude. She would benefit from arguing against her own compositions.

### Brittany Davis, Design

Brittany has a flair for boldness that will serve her well in future design work. Her work in this show was direct and accessible, making for solid ad work. Her ad for “Holly Cows” with a Biblical quote off to the side was something of a pun on “Holy Cows.” Maybe I am reading that into it, but visual puns like that might be another avenue of investigation.

Brittany could benefit from exploiting her own sense of boldness, especially with value structures in and among type and backgrounds. There is room to stretch there. But, she seems to intuitively grasp what ad work is about, and over time will solve a lot of problems based on the fundamentals she now clearly has.

### Ciera Hunt, Design

Ciera’s “Dulce” series is a success. The logo is clean and slick and operates on both small and large scales and is, happily, reversible (could be printed as a drop-out as opposed to positive). Many logos these days are not, which is a mistake for multi-purpose use. Her sense of color and presentation flows, resulting in a comfortable vibe.

On her piece with the logo painted on wood, she needs to be attentive to finish. The edges were not particularly clean on that scale. It matters. The devil is, as we know, in the details. Ad work is all about detail, something she needs to confront. But, again, her imaginary company here works very well. Like Brittany, she has the fundamentals.

### Shana Kubilius, Design

In Shana’s genealogy images, the drawings on glass are weak. If her aim is to present a naïve folk approach, she succeeded in that. By selecting genealogy as the theme, though, there is a sense that the artist wants us to take her more seriously. Drawing is an inescapable fundamental in this kind of non-computer generated work, and it appears as if she has a lot to do here

Alternately, her printed designs have a nascent elegance to her visual thinking. These show potential in ways the drawings do not. She needs to explore the possibilities of variety with typography, but that will come. It is a typical student reticence that causes this.

Shana needs to draw more, and as a designer take more risks. Like Alexandra, a formula centrality to every piece (this in regard to the printed work) needs to be challenged if only for the sake of knocking her out of student-level predictability.

### Mark Keller, Design

“That Bald Guy”! What a stitch. I enjoyed Keller’s sense of humor, and found his designs clear and strong. I can’t imagine his work not being widely saleable. It has instant appeal via its clarity and wit. The elephant and giraffe are admirably designed and executed. He has the fundamentals, and it seems he has the wit and the drive to be a success in a tough and competitive business.

### Allison Triplett, Photography

I love it that Allison loves 19<sup>th</sup>-century sources. Her cyanotypes, however, are simple in a way that asks for more imagination. Her “Where moths and rust destroy” has far more poetry, it is subtle and searching. She has a feel for the picturesque, and needs to figure out what that is in the 21<sup>st</sup> century, even if using 19<sup>th</sup> century techniques.

“He will fill your barns with grain” is lovely, and this aesthetic can be taken further. Meaning, Allison can apply this to figure, portrait, interior scenes, etc., and not get stuck early on in her artistic life.

Capturing beauty is its own end. But, that said, an artist does well to ask themselves, “ok, so what about it?” Interrogate your own successes. Allison is sensitive, and has an initial grasp of her medium. Part of her future success will depend on stopping and starting over as well as continuing on this course. Like all the students above, for the most part, she shows that she has mastered the basics in her under-grad experience.

### Summary

It appears that undergrads at Francis Marion are receiving a solid introduction to visual thinking and material approaches. Most of the work I saw had something to recommend it to future investigations and experiments. The only negative tendency I saw, and this may be a little tough to lay on undergrads and their instructors, was a willingness to lie down in front of formula. Variations on a theme are great, but I didn’t sense that so much as a general expediency. What is easiest, we adults know,

is most often what won't satisfy. Students, even on this level, need to be challenged to rethink and redo. Of course, easy for me to say from my office in the basement of a museum. But there is so much art out there in the world that it is necessary to learn early that embracing struggle and failure are not only positives, they are necessary. I saw in the course outline that students at Francis Marion get a fair amount of philosophy and logic, and it would be useful for them to apply some of that thinking to their own work. We know well how students "silo" their classroom experiences, not taking one intellectual experience into another realm. What a positive thing it is, though, when they do.

Every art student coming into this hyper-competitive job market and technology-laden world will struggle, of course, to find their way. My sense was that their time at Francis Marion gave them the useful basics in art making and encouraged their individual personalities. All to the good. But there was a general sense, too, that they all could have been pushed a little harder away from their respective comfort zones. Again, easy to say and harder to do.

Congrats are due to all of you in the department for a job well done.

Best,

Will South, Ph.D.  
Chief Curator  
Columbia Museum of Art

*Appendix C*

**FMU**  
**Dept. of Fine Arts**  
**Art Gallery Series 2014-2015**

Opening dates for guest artists are usually Tuesdays and final show dates are usually Thursdays.

Depending on curator and artists' agreements, these dates could be altered if necessary. But dates for student shows are firm.

**FAC Galleries: Fall 2014**

Aug. 19 - Sep. 25: 2D: Bits and Pieces-New Works by Adrian Rhodes  
 Aug. 19- Sep. 25: 3D: “ “ “ “ “ “ “ “ “  
 Sep. 30 - Nov. 6: 2D: World Consumerism-Bethany Luhman Photographs  
 Sep. 30 - Nov. 6: 3D: Lowcountry Clay Sampler by cone 10 Studios  
 Nov.11 - Dec. 13: Senior Shows by Graduating FMU Visual Arts Majors  
 Dec. 2 - Dec. 13: 3D: Works by Ceramics & 3-D Design Classes

**FAC Galleries: Spring 2015**

Jan. 13 - Feb. 12: 2D: The African-American Voice-State Art Collection  
 Jan. 13 - Feb. 12: 3D: “ “ “ “ “ “ “ “ “  
 Feb. 17 - Mar. 26: 2D: Howard Frye; Brian Charles Steel  
 Feb. 17 - Mar. 26: 3D: Recent Discoveries-Leah Mulligan Cabinum  
 Mar. 31 - May 9: Senior Shows by Graduating FMU Visual Arts Majors  
 Apr. 28 - May 9: 3D: Works by Ceramics & 3D Design Classes

**FAC Galleries: Summer 2015**

May 12- Aug. 12: 2D: Paintings by Mary Bentz Gilkerson  
 May 12- Aug. 12: 3D:

**Appendix D**

Name: \_\_\_\_\_

**FMU Department of Fine Arts**  
**Questionnaire For Entering Visual Arts Freshmen**

1. Have you had any previous art experience?  Yes  No  
 If yes, check any of these you have tried:
- a] Drawing:  pencil  color pencil  ink  charcoal  
 pastel
- b] Painting:  acrylic  oil  watercolor
- c] Ceramics:  hand built clay  thrown pots on a wheel  glazing  
 firing
- d] Photography:  film camera  darkroom  digital camera  
 smartphone
- e] Computer Programs:  Photoshop  Illustrator  other: \_\_\_\_\_
2. If you answered yes, how would you rate your current skills on any that you checked?
- a]  Drawing: 1 poor; 2 less than average; 3 average; 4 above average; 5 excellent
- b]  Painting: 1 poor; 2 less than average; 3 average; 4 above average; 5 excellent
- c]  Ceramics: 1 poor; 2 less than average; 3 average; 4 above average; 5 excellent
- d]  Photography: 1 poor; 2 less than average; 3 average; 4 above average; 5 excellent
3. If you answered yes in No.1, what type of setting did you have previous experience in art?
- a]  high school art courses    b]  middle school art courses    c]  elementary school art courses
- d]  private lessons    e]  professional workshops    f]  summer programs (what level? \_\_\_\_\_)
- g]  advanced art programs (governor's school, gifted & talented schools, etc.)
- List name and school of any art teacher who helped you the most:  
 \_\_\_\_\_
4. In which area of concentration in art would you like to specialize? FMU offers four specialties:
- a] Painting     b] Ceramics     c] Photography     d] Visual Communication
- e] haven't decided
5. Anticipated career: (What would you like to do with your art degree upon graduation?)
- a]  Practice art part-time for pleasure



- b]\_\_Be a full-time artist, exhibiting and selling my work online, in shows and competitions
- c]\_\_Be a freelance web or print designer
- d]\_\_Work as a designer with a firm, business or corporation
- e]\_\_Work in a museum or gallery setting (e.g., as a curator, gallery assistant or dealer)
- f]\_\_Become an art teacher at the elementary or high school level
- g]\_\_Pursue my education to attain a Master's degree in art

6. Are you currently employed? \_\_Yes    \_\_No    \_\_Full Time    \_\_Part Time

If yes, is it an art-related job? \_\_\_\_\_

Does it relate to the area of concentration you checked in Question 4? \_\_\_\_\_

7. Art courses may be more enjoyable than other courses, but they may require a lot of outside time to complete projects. Do you have the time to commit to your art courses? \_\_Yes    \_\_Not sure    \_\_No

**Appendix E**

**FMU ART ALUMNI  
IN  
PROFESSIONAL EXHIBITIONS and COMPETITIONS  
2014-15**

2014

*Small Works 2014: A Florence Regional Arts Alliance Juried Show. Art Trail Gallery, Florence, SC*

Caress Cauthen –(Photography)  
Colleen Critcher –(Painting) Honorable Mention  
Branson (Adam) Dial-(Painting)  
Hayley Douglas –(Ceramics)  
Jamie Stuckey –(Painting)

*One-Person Show: World Consumerism. Francis Marion University Fine Arts Center Gallery, Florence, SC*

Bethany Luhman -(Photography)

2015

*Pee Dee Regional Competition. Waters Gallery, Florence County Museum, Florence, SC*

Colleen Critcher – (Painting) First Prize  
Samantha Isaiah –(Painting)

*Photofabulous. Art Trail Gallery, Florence, SC*

Tari Federer -(Photography) Honorable Mention

*ArtFields: An Epic Southern Artfest, Lake City, SC [12 Southeastern States]*

Samantha Isaiah –(Painting)

*Legacy Exhibit: The Ansel Adams Experience. Waters Gallery, Florence County Museum, Florence, SC*

Tari Federer – (Photography)

*Floral and Fauna. Art Trail Gallery, Florence, SC*

Tari Federer –(Photography)

*One-Person Show: North Greenville University, Greenville, SC*

Tiffany Thomas -(Painting)

**Appendix F****2014-2015 IE Report for Photography Concentration****As of: 05.19.2015**FMU Visual Art Students participation in Exhibits (Photography Concentration)

2014

*Small Works: Florence Regional Arts Alliance. Art Trail Gallery, Florence, SC*

Catrice Ezekiel- (Photography) - graduate

Kathleen Kennebeck -(Photography)

Allison Triplett – Second Place Award (Photography)

2015

*Artfields: An Epic Southern Artfest, Lake City, SC [12 Southeastern States]*

Catrice Ezekiel – (Photography) - graduate

Elizabeth Kinser- (Photography) -graduate

Allison Triplett -(Photography)

*Selfies: Gallery West, Columbia, SC*

Kathleen Kennebeck -(Photography)

*Legacy Exhibit: The Ansel Adams Experience. Florence County Museum, Waters Gallery, Florence, SC*

Allison Triplett -(Photography)

Kathleen Kennebeck -(Photography)

Elizabeth Kinser -(Photography) - graduate

Tari Federer -(Photography) – graduate \*\*technically Tari was a painting concentration

Trips taken with Students

2014

September 2014 - Eastern Sierras of California

Elizabeth Kinser, Kathleen Kennebeck and Allison Triplett attended. We visited Yosemite National Park, Mono Lake, Bodie Ghost Town and Dechambeau Ranch.

2015

February 2015 – East Carolina University, Greenville, North Carolina

Donny Pearis, Allison Triplett, Alexandra Craig, Sharika Hooks, Cole Fenters and Chase Nettles attended.

We visited the art department of East Carolina for to view the 9<sup>th</sup> Photographic Image Biennial Exhibition in the Wellington B. Gray Gallery and we toured their facilities and spoke with ECU art professors about their graduate school program.Equipment Upgrades:

We recently added a UV lightbox to the darkroom for alternative photographic processes.

We also added Adobe Lightroom to the computers in 118, but I can't remember an exact date for that addition.

Report on Graduates:

The only info I have for graduates in terms of job placement is for Aaron Gotter and Allison Triplett.

Both Aaron and Allison run their own photography businesses and Aaron Gotter works for the Citadel. I don't think any other photo grads have job placement in an art related field.

Other:

Visiting Artist Aspen Hochhalter taught FMU Visual Art students the Van Dyke and Lith printing processes in March of 2015. She also gave a lecture on her personal body of work.