Date: December 19, 2016
To: Sarah Mangelsdorf, Provost and Vice Chancellor for Academic Affairs
From: Diana Hess, Dean, School of Education

Re: Final Summary of Review for:

- BS-Art
- BFA-Art
- BS-Art Education
- MA-Art
- MA-Art Education
- MFA-Art

The programs in Art were reviewed by a committee chaired by Carolyn Henne, Florida State University, with members John Dilg, University of Iowa; Clarence Morgan, University of Minnesota; Rachel Bruya, Alumni and Professional Artist; and Tracy Schroepfer, UW-Madison School of Social Work and GFEC member. The review committee was charged with assessing the strengths and weaknesses of the program and making recommendations for future directions. The School of Education Academic Planning Council (APC) discussed and approved the review committee’s report on December 7, 2016. Based on my review of their report and the APC response, I am providing the following executive summary of the program review:

Area Strengths:
- The program attracts high quality faculty and graduate candidates who help to build and maintain their national reputation for quality.
- Graduate students value the interdisciplinary nature of the program that allows them to explore areas of interest beyond the area chosen upon entry to the program.
- The program operates on a traditional beaux-arts model, which provides early-career undergraduates with a solid foundational for more advanced studies.

Area Concerns:
- The program should work to accommodate additional majors and additional interdisciplinary approaches.
• Recruitment efforts, while successful at the graduate level, need to be more consistently applied across faculty members; undergraduate recruitment needs to be more active; and the admissions process needs to be reconsidered.
• Art would benefit from an outreach campaign that addresses student/parent concerns regarding employment outcomes. Course restructuring that reduces prerequisites for undergraduates who have previously taken art classes to continue to take art classes while pursuing other degrees is encouraged. Creating further interest in courses by emphasizing content rather than form or technique is also recommended.
• The department should continue to seek resolutions for facility and equipment maintenance issues. Student, faculty, and staff safety should be a top priority in both the Humanities and Art Lofts locations.

Program Response:
• The department identifies health and safety as a critical concern. The department and school continue to work to address health and safety issues identified in the 2014 Facilities Planning and Management report and the ten-year review as they continue to improve studios and work spaces.
• The department is working to reframe its offerings to be more inclusive of other fields including further embracing graphic design, which is highly desired by students.
• The graduate program works to incorporate student voices and holds a graduate student forum at least once a semester where common topics include campus climate and safety.
• The department is creating a recruitment committee to create more consistent messaging in the recruitment process.

On behalf of the School of Education, I want to thank the External Review Team and the Art Department undergraduate and graduate programs for all their hard work in preparing this report.

Attachments
Review Committee Report
Program Response

Copies
Doug Rosenberg, Chair, Art Department
Beth Janetski, Policy and Planning Analyst, School of Education
Jocelyn Milner, APIR
Sarah Kuba, APIR
Bill Karpus, Graduate School
Marty Gustafson, Graduate School
Carolyn Kelley, Senior Associate Dean, School of Education
Date: 10-21-16

To: Diana Hess, Dean, School of Education
    Carolyn Kelley, Senior Associate Dean-School of Education

From: Carolyn Henne, Florida State University (Committee Chair)
      John Dilg, University of Iowa
      Clarence Morgan, University of Minnesota
      Rachel Bruya, Artist and Alum
      Tracy Schroepfer, School of Social Work (GFEC Representative)

Re: Review of the Department of Art

CC:
    Doug Rosenberg, Chair, Art Department
    Beth Janetski, Policy and Planning Analyst, School of Education
    Tina Sweep, Assistant to the Chair, Art Department

Note regarding organization of this report. Via the charge memo, the committee was asked to focus on the following topics:

- A summary of the activities of the review committee and materials reviewed
- An evaluation of the strengths and weaknesses of the program
- Recommendations for future directions
- An assessment regarding the sustainability of the current curriculum and degree structure with comments toward fitting the needs of contemporary students
- Recommendations for a re-envisioned Art Education program
- Assessment of the facilities, classrooms, and exhibition spaces in supporting the curriculum and student learning outcomes.
- Opportunities for increasing numbers of majors in undergraduate degree programs
- Identifiable health and safety concerns the may impact programmatic goals

We have incorporated evaluations of strengths and weaknesses of the program and our recommendations for the future into our reporting on the other 6 bullet points. We have concluded with a summary of our findings.

Members of the Program Review Committee for the following academic programs:
BS-Art – Art, BFA – Art, BS-Art Education – Art, MA-Art – Art, MA-Art Education – Art Education, and the MFA – Art

- Carolyn Henne, Chair-Florida State University, Chair of Program Review Committee
- John Dilg, Professor-University of Iowa
- Clarence Morgan, Professor-University of Minnesota
- Rachel Bruya, Artist
- Tracy Schroepfer, Assoc Prof School of Social Work, UW-Madison (GFEC member)
A summary of the activities of the review committee and materials reviewed

The Program Review Committee spent two days meeting with faculty, students, academic staff, and administrators, and touring facilities. The meetings gave an overview of the program, including the graduate programs, undergraduate programs, fiscal structure, and classroom operations. There were several discussions about enrollment, curriculum, and fiscal issues.

It is important to acknowledge that those individuals involved with the Ten Year Review Process approached this undertaking with academic integrity, attentiveness and diligence. Department of Art Chair Douglas Rosenberg is to be commended for his stewardship and organization of the entire process.

The committee was provided with the 2016 Ten Year Review Materials book prior to our arrival. While a useful compendium of information for most areas of assessment, some information was limited in nature or had to be found elsewhere. Clearly, there are many moving pieces to such an assessment, as a result we found some of the data and information perplexing, difficult to interpret or conflicting. This was particularly noticeable around the question of enrollment numbers, actual classes offered and instructor appointments. In most cases when clarification was sought, the committee did receive some form of an explanation.

Although it was very useful to meet with several of the Associate Deans, department staff, graduate and undergraduate students, it would have been valuable to meet formally with more of the faculty. Members of the faculty were invited to the graduate and undergraduate sessions but only one faculty member attended the graduate session. In our interviews and meetings (formal and informal), we were warmly received; however, the interaction with faculty did not provide the kind of nuanced data and personalized information we were expecting. That said, our review committee understands people are busy teaching and addressing other academic responsibilities.

An assessment regarding the sustainability of the current curriculum and degree structure with comments toward fitting the needs of contemporary students

Overall, the Department of Art curriculum is commensurate with other top peer institutions in the country and, for the most part, is a match for the needs of contemporary art students. The US News and World Report ranking at #15 for the Department’s graduate program in Fine Arts is testimony to the effectiveness of the programs and their reputation nationally. Additionally, there is no question, judging from the qualifications and professional achievements of the faculty, that the quality of instruction is competitive with other high-ranking and nationally recognized programs. In spite of the political climate, the Department is still attracting high quality faculty and graduate candidates. The drop in undergraduate and graduate art majors, however, is perplexing and indicates that the status quo is not sustainable. Maintaining excellence will require reimagining the way artists are educated in the 21st century.

Double majors/minors for undergrads: The review committee believes that a more expedient way for undergraduates to create double majors would assist growth in the art major. It has been suggested that there is a political impediment to developing the concept of a double major. If one department is disadvantaged in terms of credit count, however, one alternative would be to acknowledge this deficiency and have the departments share the credit hours. In this way, the University could still maintain financing directed toward one or the other. There will be students for whom dollars are not so much the issue as more fluidity in their studies accompanied by the advantages of two areas of study (majors) when entering a job market. A review of the BS in Art curriculum reveals ample room for a second major.

One of the most significant advantages of studying art at a university is the opportunity to create a
“hybridized” educational experience. Many students should be encouraged to consider a double major or minor in a related area. Below is a partial list of some most common hybrids and career paths associated with the combination of art and other disciplines.

- **Art + Journalism and Mass Communication**, Photojournalism, Arts Writing, Media Design, Advertising, Public Relations
- **Art + Psychology**, Art Therapy, Product Development, Usability and Human Factors, Design Systems
- **Art + English**, Comic Art, Graphic Novel, Screenwriting, Arts Writing, Public Relations, Animation, Storyboarding, Grantwriter
- **Art + Cultural Studies and Comparative Literature and Studies in Cinema and Media Culture**, Arts Writing, Curating, Media Design and Production
- **Art + Business**, Marketing, Arts Entrepreneur, Buyer, Consulting, Account Management
- **Art + Design**, Graphic Design, Retail Merchandising, Product Design
- **Art + Education**, Museum Education, Art Education, Special Education

One way to attract more majors and impact enrollment numbers is to present art in a different light. Creating or providing an opportunity for students to minor/double major in art is one strategy that could have appeal. This approach requires the core requirements and curriculum to be more accommodating for those students who show an interest in some aspect of art, while still pursuing other career paths.

The acquisition of knowledge through innovative creative practices that cross discipline boundaries in imaginative new ways can benefit the Department of Art and maintain its academic relevance. This is not to suggest such thinking is not already present or underway, but simply to suggest resources might be directed towards new innovative initiatives and projects that engage artistic practices, critical thinking and experimentation. In the decades ahead, thinking and making or ‘making is thinking’ is the new paradigm for considering the full scope of art.

**Graduate Program:** Interviews with faculty and graduate students provided insight into both the strengths and concerns regarding the Graduate Program. Since the hiring of a full-time Associate Student Services Coordinator, positive changes have been made to increase the Program’s professionalism.

In the past, teaching assistants had been chosen based on their art skills and not necessarily on their knowledge of the course material; however, this process has been changed. Students are now interviewed for open teaching assistant positions. Once teaching assistants have been chosen, meetings are held with them every other week to provide support. Faculty also observes their teaching and then meets with them to discuss their feedback. Concern was voiced by the graduate students we interviewed that they have been required to reapply every year for funding. They felt that although they are usually granted funding, the reapplication process leads to feeling a lack of security.

The Committee checked out the students’ concerns and found that the Department has instituted a new application process with regard to TA’s. These positions will now be reserved for current students: 2nd and 3rd year students are given a high priority. New applicants for a TA position are evaluated on their teaching ability prior to the annual TA interview process. If the student is hired and is a strong TA, they need not re-interview: only those who perform poorly need do so. The Department’s goal in making the changes was to make the process less stressful.

A Graduate Forum is held every fall and spring so that students can give faculty feedback on the Program. Four graduate students were interviewed by the review committee, two of whom were
graduate representatives. During the first year seminar, two graduate students are elected each year to serve as graduate representatives. These representatives take the feedback they receive from students and communicate it back to the faculty via the Graduate Forum. Students reported feeling that faculty listen and address feedback when they can. The graduate representatives also stated that they sit in on faculty meetings and have the opportunity to learn from the faculty with regard to how to conduct a meeting.

When recruited for the Graduate Program, the students spoke about the personal touch the Department provided. Faculty and students contacted them offering to answer any questions they may have had about the University, Program, climate, community, Madison or academics. They reported faculty and students as very invested in attending their program and very warm and welcoming upon their arrival. It was noted, however, that faculty are “left to their own devices” when recruiting graduate students for their areas. This approach can lead to inconsistency in the recruiting, communications, etc. Recruitment is an area that can be addressed by a new staff person in the Arts Institute, which is currently tasked with promotion and recruitment.

Students also reported being satisfied with faculty, their access to program information and the interdisciplinary nature of the Program. They stated that the caliber of the professors is excellent, and that they find them approachable and accessible. Students also reported having access to program information via the online Graduate Handbook and the Associate Student Services Coordinator. Finally, they expressed appreciation for the Program’s interdisciplinary approach. They felt that although they may have planned to work in a particular area upon entry into the Program, they found they had the option and support to branch out to other areas of interest.

**Recommendations for a re-envisioned Art Education program**

The Review Committee was not given enrollment data for the undergraduate Art Education Program. It does seem, however, that the locus of concern relative to future directions is with the MA in Art Education, which has been on hiatus for about four years. While there is a strong desire to make a plan to re-invent the MA, there are scant resources currently available for this pursuit.

Art Education faculty and staff are limited to Mary Hoeffler, Academic Staff and Associate Faculty, and the newly hired Arts Institute Director John Baldacchino, who has a background in Art Education. Baldacchino reports to the provost, and coordinates and directs activities of the Arts Institute. He has primary responsibility for overseeing budgets, programming, operations, personnel, facilities, marketing, development, community relations and strategic planning. Given the scope of his position as the Director of the Arts Institute, his role in Art Education may be very limited in the near term or for quite some time, leaving Hoeffler in the lone administrative and instructional position for Art Education. This fall, she is teaching a new seminar, Teaching Foundations of Art, for Art graduates, and all Art Education courses offered (two for the undergraduate program, two off campus practicums). This semester, she teaches every day except for Tuesdays, leaving very little time to manage the administrative needs of the program. While there is much opportunity to be explored, Hoeffler will need support, faculty and staffing in order to formulate a plan and implement it.

We commend the School of Education for re-organizing the Dean's Office with an eye toward working with departments and helping to work on these types of issues. We recommend that the newly appointed Associate Dean John Hitchcock take on this project of working with Hoeffler and others to determine who a re-imagined master's program would serve and what program it would be.

**Opportunities for increasing numbers of majors in undergraduate degree**
programs

At this time the program has approximately 200 undergraduate majors and 225 certificate students. In response to the decline in majors, the Department of Art has added a successful certificate program to attract more students and an Introduction to Art course, which has grown to a robust 10 sections and attracts many non-art majors. The Department offered its first on-line course this summer, which was very successful. The decline in undergraduate art majors is difficult to overlook; it needs to be addressed and clearly is a concern for the Program. Increasing enrollments by serving non-Art majors has met with success and is to be commended and mined for future opportunities. It is critical, however, to keep the mission of the Department for art majors at the forefront and creatively problem-solve to meet enrollment needs through increased major numbers as well.

Admissions: Everyone that the Review Committee met agreed that current admission requirements for the University limit the pool of students interested in majoring in art. The Department of Art and School of Education are working with the admissions area to identify ways to enroll more students interested in an art major. As part of the admissions process, a visual arts portfolio has apparently played a role for potential art majors: perhaps in terms of placing the student at the appropriate level and program. The Committee encourages the Department of Art to lobby for raising the status of the portfolio’s role to the extent that the non-verbal as a first language can achieve an importance more equal to the weight of the GPA and test scores. Any complete focus on test scores in admission is an obstacle to many art student applicants, who are attracted to the strong Department of Art at this University. One can say that for these individuals seeing is exploring and saying is a commitment to facts.

Though this admissions strategy is promising, it is clear that a full-time staff hire is needed to promote and advocate for Department of Art programs and to actively recruit students at the undergraduate and graduate levels. It is our understanding that the Arts Institute is to oversee these efforts and has been given the funding to do so. This new role now assigned to the Arts Institute is very important and needed. In addition, it was communicated to the Review Committee that the Arts Institute may be considering developing their own arts curriculum. In a time of declining enrollments, we caution that it may be counter-productive for another arts entity within the University to begin to develop and promote course work that competes directly with the efforts of a well-established, highly ranked program that is the Department of Art.

Additionally, much of the obstacle to attracting majors is the misapprehension regarding what artists actually do. With input from the Department of Art and the Arts Institute, the School of Education and the University at large should consider an outreach campaign to the public that would seek to re-identify the visual arts and to promote the quality and success of the art program, faculty and students. Perception becomes Reality: We recommend that the department work on improving the awareness of what the program offers and underscore the value of studying art and its cultural/social implications (art has a social, global and cultural dimension). Prospective students and those curious about the programs should have the opportunity to hear from successful graduates. It is critical that the Department of Art showcase the very best dimensions of its program and its far-reaching impact beyond Wisconsin.

Pre-requisites for non-majors: A student from outside the Department desiring a studio course should not be held to a pre-requisite for a one-time registration in a course. Students in another university major often have a desire to “try” an art course and a core group of courses could be identified for this purpose with the pre-requisite waived. This grouping should include some theme-based and special topics courses as they are developed (see below.) If allowed to pursue this, the Department of Art entertains the positive possibility that this student may find a direction of greater learning value in the art major and seek to enroll in the usual progression of pre-requisites as an art major.
Courses with Themes and Topics: Like many strong contemporary art programs, the UW-Madison Department of Art's mission is to be conversant with contemporary art while “honoring historical concerns.” In the modernist, fine art tradition, form usually takes precedence over content and visual formality has been seen as naturally entwined with the exploration of materials. Form leads content.

Contemporary culture increasingly gives the appearance of expressing itself through content, and many traditional studio programs have been evolving to better include idea and concept. Originating courses that seize on this tendency through the characterization of more titles in topics or themes can act to change an assumption that, as one example, “drawing” is “simply” the formally visual; including social responsibility or historical narratives can bring contemporary momentum and relevance to the formal. Course titles can remain unchanged but would include as subtext a line like “Topic:__________” Several approaches to a theme-based course model already exist as a function of the embracing of the interdisciplinary model and this is where a faculty could look further by allowing the narrative structures of topic to increase interest breadth and the interdisciplinary. Inventive titles to studio courses can also lead to a studio-based stage upon which the evaluation and interpretation of critical and theoretical writing can be explored. Approaches that are already in place should be encouraged and expanded upon. The ultimate phrasing of such a goal would question how an interest in—for example—societal responsibility (social practice) or the historical can reach an accessible ground with the formal nature of painting, sculpture, printmaking, etc.

The addition of more courses or the revision of existing courses that explore a direct relationship between materials in a manner similar to how contemporary ceramics and sculpture as well as wood, glass, and the digital have grown towards each other, should be explored. A studio curriculum that reflects the professional stance in fields like video, photography, and painting which seem increasingly content-driven, could expand so that the conceptual acts to bridge the limiting differences of materials. Further, a general studio course that introduces a student, beyond the foundation level, to several media at once could also be advantageous as a bridge between traditional, material-based disciplines and excite more immediate interest in a student who must otherwise wait around, sampling different media one at a time.

Graphic Design: The Department should consider being more inclusive of Graphic Design by supporting the building of enrollments in this field. The hesitation for the Department to include fully the Graphic Design courses may reflect the sense that the discipline, with its history as an applied art, is at odds with the fine arts mission. A broadened Graphic Design curriculum could be seen in league with the content-driven themes noted above. Interdisciplinary courses that included a Graphic Design role would permit students to build a portfolio made only stronger by being in conversation with the fine arts environment existent in the Department. This approach will include appreciating the “practicality” and preference for the literal that can be seen in those students who embrace the broader cultural direction towards content. The needs of a graphic design student should be welcomed in a curriculum that sees an advantage to offering a fine arts parallel to the contributions of graphic design, especially when such a dialogue can promote relationships between the theoretical and the purposeful. The implications for increased numbers of majors are documented in many other university programs; more support for this direction will add seats and, undoubtedly, art majors to the Department.

We do not recommend a separate graphic design degree. This approach would most likely lead to a divide in the Department and degrade what is stated in the departmental mission: “Both students and faculty cross these disciplinary boundaries easily and without hesitation, and students are encouraged to find their creative voice either within or outside of these boundaries. Artistic practice is defined by attitude, modes of inquiry, and processes of conceptualization—material and media are seen as a means to this end.”
We are encouraging the faculty to work strategically to integrate graphic design (in its broadest definition) into the Department’s curriculum and mission wherein it is stated, "It encourages innovation and cross-disciplinary activity." Faculty openness to graphic design as a part of the curriculum could lead to new opportunities to envision how to further their stated mission and meet the #1 stated vision for the 10 year review “to evolve into a sustainable program that reflects the changing nature of contemporary art while honoring the historical concerns of the department.”

Diversity and Inclusiveness: The Department of Art is more diverse than most programs across campus. The Department of Art, however, should continue to assess not only how to promote and sustain excellence and inclusiveness in all educational programs in the Department but also how to be national leaders in these efforts.

We suggest and encourage a comprehensive effort be devoted to issues of diversity and put resources to this effort. Discussion and planning should present a clear picture of how the Department of Art sees itself in terms of the students, faculty and staff in the years to come. It is important to keep issues related to diversity in graduate and professional education, including increased investments in staffing and programs, on the front burner. If it’s not already in place, the Department of Art and the School of Education should strive to support educational experiences that underscore Diversity of Views and Global Perspectives.

Assessment of the facilities, classrooms, and exhibition spaces in supporting the curriculum and student learning outcomes.

Noted Strengths of the facilities:
• The Humanities Building
  o The building has character and a strange nostalgic charm.
  o The limits of the building have caused faculty and students to be resourceful and imaginative; however, studios and access points are not the most practical, safe or efficient. In particular, providing proper ventilation is necessary but is a big challenge.
  o The building’s current close proximity to the center of campus activities and other resources is critical and a possible strength. This positioning seems to invite the development of a closer relationship with the Madison Museum of Contemporary Art and the building of strong partnerships.
• Art Lofts complex
  o The space is impressive and clearly has much potential if the Department could successfully argue for expanding its occupancy.
  o The Art Lofts complex of faculty studios, labs, and spacious gallery is a structure that embodies artistic and creative possibilities and innovation.

We strongly recommend shifting the focal point of the Department’s studio program from the George L. Mosse Humanities Building to the Art Lofts Building. With this in mind, the Art Lofts would become a new vibrant gateway for the Department. Retaining the Department's studio-classroom functions in the Humanities Building, however, will most likely still be necessary as moving all the art areas may not be feasible. Obviously, advantages exist for the Department to maintain a presence on the main campus. The current cramped classrooms and labs in the Humanities Building can be reduced if some of the disciplines are moved to the Art Lofts Building. Moving major components of the department to the Art Lofts complex would require considerable thought and planning, but would give the Department more agility, and establish art as a research laboratory for the practice, exhibition and dissemination of ideas and innovative teaching. It would also boost the recruitment of new
faculty and students by presenting a highly visible, exciting facility dedicated to teaching and creative research.

We applaud the Department regarding its resourcefulness in adapting to the physical limitations in the Humanities Building. At the same time, as the Department looks to a future without the promise of a new facility, expanding the existing Art Lofts building becomes the more feasible alternative. According to the information found online and from the Review Committee’s tour, the Art Lofts complex already houses faculty studios, a woodshop, paper-making, a glass lab, foundry, digital photography space and gallery space. Moving the central administration offices would be a welcome benefit based on the confined and congested office spaces we observed.

We are encouraging thoughtful and careful consideration about which disciplines and studio areas would benefit from moving to the Art Lofts complex. For example, perhaps all of the 3D shops, classrooms and graduate and faculty studios could be moved to the Art Lofts. This relocation would free up much room on the 7th floor of the Humanities Building, which could be used to address what we saw as fairly cramped classrooms and shops on the 6th floor. It could also serve to enhance faculty studio spaces for those still working in the Humanities Building. We are registering here our concern regarding the current printmaking studio/classroom located in the Humanities Building. The workstations/tables and presses were tightly packed and with the number of students moving around in the class, safety is an issue, not to mention quality of the experience.

Noted Weaknesses of the facilities: Sharing the facilities with other non-visual arts disciplines in the Humanities Building presents unique issues and/or opportunities.

- For the type of lab and studio spaces required to maximize the experiential opportunities of the art making processes (creative research, experimentation, collaborations, works-in-progress exhibition spaces for students), the current facility is not adequate. For example, students working in the metals area reported the space to be too small and difficult to work in, especially for those who work large.
- Studio programs and the activities that are involved require similar spaces of a factory, manufacturing plant or industrial facility. Maximum height should be limited to two stories/floors allowing for easy access of raw materials, oversized equipment and art works. Because artists use a variety of materials the delivery points for trucks, trailers, forklifts should be well within easy reach.
- For a studio program of this size and complexity, the Department of Art should have a dedicated university van or pick-up truck for official hauling of school related business.
- Due to space constraints, the current Humanities facility limits the vision of what might be possible from a curriculum standpoint. Spaces do not appear to be flexible if the direction of the program shifts’ expands and changes. In many ways and to some extent, the facility is dictating the curriculum.
- Art of the 21st century, as we know, is not static but flexible, fluid and constantly evolving. Therefore, the infrastructures must be compatible with the changing nature of art.
- Based on our limited classroom observations, a few situations were noted where rooms seemed overcrowded (the 2D class for example). In studios that generate noise there should be more attention paid to acoustics. We now know the physical characteristics of the work environment/studio can have an impact not only on the creative process itself but also on physical well-being over time.
Identifiable health and safety concerns the may impact programmatic goals
The first health and safety concern the Committee had was in regard to students. Although the George L. Mosse Humanities Building is, to some degree, a publically open and freely accessible facility, every measure should be taken to protect the property of the students and the students themselves who use the facilities. Although not all, many crimes on and around campuses are often crimes of opportunity. The situation at UW-Madison in no different from other universities wherein students often have a false sense of safety and security and must be reminded to protect themselves and their precious (and costly) belongings.

In response to this concern, the Committee recommends that a plan be developed for monitoring who has access to the building. This monitoring should not be done in such a way that does not threaten the privacy of anyone; rather, the strategy should be to make it such that everyone knows the facility and property are being monitored.

The second health and safety concern has to do with the Department’s technical devices and mechanical equipment. With a facility comprised of so many different devices and equipment, it is imperative that maintenance and supervision are available. Having appropriate technical staff to oversee the physical plant and equipment is not a luxury but must be viewed as an essential part of a professional program. A case must be made for sustained funding for increasing the number of technical staff. If seasoned and appropriately trained, technical staff can actually save the Department and the University money in terms of maintaining equipment, monitoring energy consumption and forming good working relationships with those employed in the university-wide facility maintenance system. For example, there is five technical staff in the Department of Art at the University of Minnesota, and most are at least 100% or 75% time.

Summary
The art program at the University of Wisconsin-Madison is well-respected and their graduates go on to distinguished teaching and artistic careers. Specific disciplines within the Program have particularly strong reputations and rankings, including printmaking and metals, which are in the top 10 in the nation. The program is based on a beaux-arts model, which includes a robust foundational experience for first-year students to develop skills in the studio arts including drawing, design, 3-dimensional form, digital, and two lecture courses on current trends. The Program is housed within two buildings on campus – the Humanities Building and the Art Lofts Building. Both buildings include several classrooms, labs, student and faculty studios, and gallery spaces.

The Department is in a good position to move the programs forward and is especially well situated with the strong leadership provided by the department chair this past year. In spite of concerns about the budget and pending cuts, the chair is supported by all with whom we spoke. There is a strong sense of community within the Department, and a high level of respect and support demonstrated between students, faculty and lecturers. Staff is obviously included in this circle of respect; they are clearly held in high regard and report having a sense of purpose and feeling valued.

Declining enrollment and majors is a serious issue for the Department, particularly with the current budget model. Multiple factors are contributing to the decline and, therefore, multiple approaches should be closely examined and acted upon to reverse this trend. If this trend continues at the same pace, the Department of Art will be down to 100-150 majors by 2020. From an outside perspective, these factors indicate that the current curriculum is not sustainable without more detailed information about each area. The addition of the certificate, the ART 100 course and the on-line course has recovered some lost student credit hours; however, the focus of the curriculum should be on that
which serves art majors best. The Department of Art is going to have to come together and determine what they aspire to be, considering this scenario of dropping enrollments and imminent cuts in funding. In doing so, they will need to determine the strengths on which they can build.

Immediately, solutions such as expanding graphic design or changing degrees to sound like career paths seem to be the obvious answer. The solutions, however, need to be more specific to the makeup of the Department of Art, and an honest, drilled down assessment might yield more nuanced solutions that do not veer so far away from the stated departmental mission. What are the absolute needs of the Department to meet the mission? What are some opportunities for change? In a move to be truly interdisciplinary, what areas can be combined to reflect newly identified goals and initiatives?

With the decline in art majors and a shift in enrollments, it is not clear why unfilled faculty lines were not frozen. Instead, the Dean's Office did not hold back any lines and the program was allowed to hire new faculty although the justification was not always apparent if one looks carefully at the student numbers. With the new budget model, the departments will be given the discretion to reallocate funds from their base budget (not a full salary but a portion most likely) when faculty lines come open. This change could be an opportunity to utilize funds to implement new directions or hire new staff to support identified administrative or technical initiatives.

The Department of Art is at a crucial point in terms of rethinking the curriculum and planning for the future. This work will be challenging for faculty who must find common ground on important issues like program size and how to overcome the current recruitment problem. These are deep conversations, which have the possibility of establishing sustainable growth in art majors for the Department of Art's programs, as well as attracting highly motivated and talented students. That said, bigger is not always better and this might be the opportune time to reimagine the program with that principle in mind.
November 29th, 2016

Subject: Art Department response to 10 Year Review submitted October 21st, 2016 by Committee Chair Carolyn Henne.

In general, we find the review to be thoughtful and on point. The review committee did an excellent job parsing the materials they were given and incorporating faculty and student interviews with classroom and site visits. We feel they were understanding of the challenges we are working with as well as the measures we have taken to address many of those issues over time and in the present. We would like to comment on a few items from the review in this response.

Response:
At large, the arts have been deeply affected by a cultural shift that has devalued the experience of a fine art education at the university level. The overwhelming interest in STEM education and the financial downturn of the last few years coupled with local state and national politics have made the study of art less desirable as a long term career goal. The Art Department has undertaken a number of measures to alter the outcomes of this situation including developing online courses, better outreach, and recruiting and re-working our pre-requisites and course content.

On page 3 the review notes:

Graduate Program: Interviews with faculty and graduate students provided insight into both the strengths and concerns regarding the Graduate Program. Since the hiring of a full-time Associate Student Services Coordinator, positive changes have been made to increase the
Program’s professionalism.

In the graduate program, changes to our TA application process and general incoming application process have been applied to streamline the process and make it less cumbersome for students. We have consolidated the incoming application process so that prospective students complete one application that includes all potential funding opportunities (TA, TA-SS, PA, fellowships, & scholarships). Not only is this less stressful for students, it is more efficient overall for the department and staff. We have also adjusted our graduate student hiring procedures toward a more equitable process.

We are also implementing new procedures and initiatives focused on recruitment. To that end, we have formed a recruitment committee to address our needs related to both undergraduates and graduate students. They are charged with designing recruitment strategies on behalf of the department to employ consistency and uniformity in recruiting and to find creative ways to reach out to a broader range of potential students.

Also on page 3:

Many students should be encouraged to consider a double major or minor in a related area.

While we do not have minors as such, we do allow double majors and we promote the BFA program to students with an interest in art as it offers the most breadth and highest credit production to the Art Department.

Over the past few years we have developed a robust certificate program in the Art Department that has significantly affected our credit production. Additionally, we have created a number of on-line courses for the summer term, the first of which went live last summer and three more will go live this summer. Finally, in regard to credit production, we have built our first version of a CommB course, using a pre-existing special topics/seminar number which was announced for the Spring term. It immediately filled to capacity (20 students) most of whom are from outside the Art Department. We are in the process of seeking a permanent course number and are confident this course will scale up with multiple sections possible in the future.
On page 6, the review states:

*Graphic Design: The Department should consider being more inclusive of Graphic Design by supporting the building of enrollments in this field.*

We agree that this is as a growth area, and to that end we have hired a new lecturer at the start of the 2016 academic year who has helped to build credit hours. We are expanding the offerings in Graphic Design at present as well and looking at ways to offer even more courses.

On page 7 the review states:

*We strongly recommend shifting the focal point of the Department’s studio program from the George L. Mosse Humanities Building to the Art Lofts Building. With this in mind, the Art Lofts would become a new vibrant gateway for the Department.*

We agree with that statement and have been moving forward with a two-part plan that will consider moving the Art Department offices to the Art Lofts for the first phase, followed by moving printmaking and sculpture to the space vacated by Tandem Press at the rear of the building in the second phase. This would give tremendous state and national attention to our department and give us the opportunity to compete with peer institutions at a much higher level.

On page 9, the review addresses safety concerns:

*Identifiable health and safety concerns the may impact programmatic goals.*

Building security during off hours has been a recent problem for students and faculty in the Humanities building. We plan to continue working with the Campus Police Department to identify and implement creative solutions to this ongoing issue.

The ongoing need to address long-term health and safety issues for both the Humanities building and the Art Lofts remains one of our most pressing needs. Several areas, such as sculpture, Metals and Printmaking have ongoing issues related to inadequate ventilation for a safe working environment for both faculty and students. In order to insure safe working environments,
ventilation requirements need to be prioritized. The possibility of retrofitting adequate ventilation in the Humanities building is being pursued with Facilities, though the costs are seemingly prohibitive.

On page 9 the review states:

*The second health and safety concern has to do with the Department’s technical devices and mechanical equipment. With a facility comprised of so many different devices and equipment, it is imperative that maintenance and supervision are available. Having appropriate technical staff to oversee the physical plant and equipment is not a luxury but must be viewed as an essential part of a professional program.*

In conversations with the review committee and in the review document, it is evident that we are made less competitive with peer institutions as a result of a lack of technical support staff to assist in keeping our facilities well-maintained and safe for students.

In strategizing how to move forward in acquiring technical support, our end-goal would be to have five technicians, split into the following areas:

1. Printmaking and Photo, including Digital Print Center
2. Digital technician, to serve 4D and Graphic Design
3. Glass and Ceramics
4. Sculpture, Wood and Metals
5. Painting and Drawing, Gallery

This allocation of responsibilities assumes the current distribution of areas across Humanities and the Art Lofts, and attempts to minimize any one technician straddling both facilities. Any progress towards this goal should prioritize dedicated technicians with true expertise in understanding the equipment and how it interfaces with our programmatic needs. This would positively impact both students and faculty and have a profound impact on our overall excellence as a program. Such measures directly affect our ability recruit and retain students and also affect
the long-term health and safety of faculty and students alike. Additionally, we are looking at ways to elevate the value of portfolio review in the admissions process and initiating discussions outside of the department in order to assess possible models for doing so. We have been adjusting our pre-requisites where possible in order to remove obstacles for potential students who wish to study art and have been collectively looking at ways in which we might add new courses and/or update existing courses to build on the strengths of the faculty and attract new students to the Art Department.

Finally, we are taking measures to increase our sensitivity to climate. We have initiated an open forum for both graduate and undergraduate students as a way to better listen to the needs of our students and to be more responsive as well. In that same dialog, we are discussing ways to make our department more diverse both at the student level and also at the faculty level. We are thinking about strategies in both hiring and in recruitment and hope to move forward on some new initiatives soon.

In closing, the review offers us a number of positive observations about the overall strength of the Art Department and underscores important concerns about safety and recruitment. We feel very positive about the review committee’s perception of the current and future promise for growth and excellence in the Art Department.

Sincerely submitted,

Douglas Rosenberg
Department Chair
University of Wisconsin-Madison Department of Art
Admissions and New Enrollment Data

Headcount of New Graduate Program Applicants by Year*

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<thead>
<tr>
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Percent Admitted and Percent Enrolled by Year*

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Headcount of New Graduate Program Applicants by Year* and Diversity Categories

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*These data are grouped by fiscal year (summer, fall, spring), the standard measure used by Academic Planning & Institutional Research in the Office of the Provost.

**Changes were made to the way offers of admission are reported prior to the admission season for 2014-2015. Any drastic changes in admission counts and in admission and new enrollment rates may be due to more accurate capturing of the number of offers made.

***Targeted Minorities include African-American, Native American, Hispanic American, and Southeast Asian (Cambodians, Laotians, Vietnamese, and Hmong) students. Non-Targeted students include White, Other Asians, Native Hawaiians, and Unknown students. International students are assigned to the separate international category regardless of their ethnicity.

Dataview Sources: UW_STDNT_GRAD_APPLICATIONS, UW_STDNT_GRAD_DECISIONS, UW_RETENTION_PLAN_HISTORY, UW_STDNT_MULTITERM
**Enrollment Data**

### Enrollment Headcount by Racial/Ethnic Category*

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<th>Category</th>
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<th>Fall, 2008</th>
<th>Fall, 2009</th>
<th>Fall, 2010</th>
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<th>Fall, 2013</th>
<th>Fall, 2014</th>
<th>Fall, 2015</th>
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### Enrollment Percentages by Diversity Category

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<th>Fall, 2011</th>
<th>Fall, 2012</th>
<th>Fall, 2013</th>
<th>Fall, 2014</th>
<th>Fall, 2015</th>
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<tbody>
<tr>
<td>Domestic Non-Targeted**</td>
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<td>87%</td>
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<tr>
<td>Domestic Targeted Minorities**</td>
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<td>13%</td>
<td>15%</td>
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### Enrollment Percentages of All Domestic Graduate Students by Racial/Ethnic Category*

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<th>Fall, 2013</th>
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</thead>
<tbody>
<tr>
<td>Hispanic/Latino</td>
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<tr>
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### Enrollment Percentages by Gender

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<th>Fall, 2015</th>
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<tr>
<td>Female</td>
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### Enrollment Headcount by Academic Load***

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<td>78</td>
<td>74</td>
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<td>79</td>
<td>68</td>
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*Race/ethnicity categories and reporting methodology represent federal reporting categories and methodology. A major change in both data collection and reporting occurred in 2008. Data before and after are not directly comparable. Prior to 2008, students were only able to indicate a single race/ethnic category and that is the category that is reported. Starting in 2008, revised federal guidelines allowed students to indicate multiple race/ethnic identities. These guidelines stipulate that all domestic (non-international) students who indicate Hispanic ethnicity should be reported as Hispanic, regardless of other racial information provided. Non-Hispanic, domestic students who indicate more than one race are reported in the “Two or More Races,” category. All other non-Hispanic, domestic students who indicated a single race are reported in that category.

**Targeted minority and minority counts are provided because they cannot be derived from the race/ethnic categories alone. Targeted Minorities are domestic students who are African-American, Native American, Hispanic American, and Southeast Asian (Cambodians, Laotians, Vietnamese, and Hmong) students. Non-targeted students include White, Other Asians, Native Hawaiians (new category in 2008), and Unknown students. Minority includes all the targeted categories as well as students who are other Asians (non-Southeast Asian) and Native Hawaiian. International students are assigned to the separate international category regardless of their ethnicity.

***For definitions of full-time status, please consult the Enrollment Requirements section of the Graduate School's academic policies and procedures at https://grad.wisc.edu/acadpolicy/.
### Enrollment Headcount by Degree Plan

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<th>Fall, 2012</th>
<th>Fall, 2013</th>
<th>Fall, 2014</th>
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<td>Master of Arts</td>
<td>18</td>
<td>17</td>
<td>12</td>
<td>6</td>
<td>7</td>
<td>9</td>
<td>3</td>
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<tr>
<td>Master of Fine Arts</td>
<td>96</td>
<td>76</td>
<td>74</td>
<td>70</td>
<td>74</td>
<td>74</td>
<td>74</td>
<td>74</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Total*</td>
<td>114</td>
<td>93</td>
<td>86</td>
<td>76</td>
<td>81</td>
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<td>77</td>
<td>83</td>
<td>82</td>
<td>68</td>
</tr>
</tbody>
</table>

### Funding Data

#### Headcount of Students with an Appointment of 33% or Higher*

<table>
<thead>
<tr>
<th></th>
<th>Fall, 2006</th>
<th>Fall, 2007</th>
<th>Fall, 2008</th>
<th>Fall, 2009</th>
<th>Fall, 2010</th>
<th>Fall, 2011</th>
<th>Fall, 2012</th>
<th>Fall, 2013</th>
<th>Fall, 2014</th>
<th>Fall, 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows</td>
<td>10</td>
<td>10</td>
<td>7</td>
<td>12</td>
<td>14</td>
<td>16</td>
<td>13</td>
<td>10</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>Trainees</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Assistants</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Assistants**</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>27</td>
<td>31</td>
<td>32</td>
<td>28</td>
<td>35</td>
<td>31</td>
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<td>23</td>
<td>29</td>
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<td>14</td>
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<td>8</td>
</tr>
<tr>
<td>No/Low/Other Funding*</td>
<td>55</td>
<td>37</td>
<td>31</td>
<td>25</td>
<td>18</td>
<td>17</td>
<td>12</td>
<td>23</td>
<td>22</td>
<td>14</td>
</tr>
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<td>76</td>
<td>78</td>
<td>74</td>
<td>75</td>
<td>79</td>
<td>68</td>
</tr>
</tbody>
</table>

#### Percentage of Students with an Appointment of 33% or Higher*

<table>
<thead>
<tr>
<th></th>
<th>Fall, 2006</th>
<th>Fall, 2007</th>
<th>Fall, 2008</th>
<th>Fall, 2009</th>
<th>Fall, 2010</th>
<th>Fall, 2011</th>
<th>Fall, 2012</th>
<th>Fall, 2013</th>
<th>Fall, 2014</th>
<th>Fall, 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows</td>
<td>10%</td>
<td>12%</td>
<td>9%</td>
<td>16%</td>
<td>18%</td>
<td>21%</td>
<td>18%</td>
<td>13%</td>
<td>14%</td>
<td>21%</td>
</tr>
<tr>
<td>Trainees</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research Assistants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Assistants**</td>
<td>14%</td>
<td>17%</td>
<td>17%</td>
<td>19%</td>
<td>36%</td>
<td>40%</td>
<td>43%</td>
<td>37%</td>
<td>44%</td>
<td>46%</td>
</tr>
<tr>
<td>Project Assistants</td>
<td>23%</td>
<td>27%</td>
<td>36%</td>
<td>30%</td>
<td>22%</td>
<td>18%</td>
<td>23%</td>
<td>19%</td>
<td>14%</td>
<td>12%</td>
</tr>
<tr>
<td>No/Low/Other Funding*</td>
<td>54%</td>
<td>44%</td>
<td>38%</td>
<td>34%</td>
<td>24%</td>
<td>22%</td>
<td>16%</td>
<td>31%</td>
<td>28%</td>
<td>21%</td>
</tr>
</tbody>
</table>

#### Percent of Full-Time Masters Students with First 2 Years Funded Through the University***: 57%

---

*Students may be enrolled in more than one degree plan and be counted more than once.

**A graduate student fellowship, traineeship, or assistantship of at least 33% full-time equivalent (FTE) carries with it tuition remission benefits and eligibility for health insurance. These counts include students whose appointment(s) have a combined FTE of 33% or higher. Students who have multiple appointments were counted once in the appointment with the higher FTE or in the order above for those with multiple appointments with the same FTE. Students with funding outside the university and students with appointments that are less than 33% are included in the No/Low/Other Funding category.

***The first years of funding is based on entering cohorts between Summer, 2006 and Fall, 2015 that were full time for their first 2 years (for masters students) or their first 4 years (for doctoral students) and were fully funded through the university during that time. Years of support are based on funding in the fall semesters. Students enrolled in less than 2 or 4 years are included if they were funded for each year.

Data sources: UW_UA_OCTOBER_PAYROLL, UW_RETENTION_PLAN_HISTORY

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*Percent of Full-Time Masters Students with First 2 Years Funded Through the University***: 57%

---

*Funding Data*
### Degrees Awarded by Year*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Master of Arts</strong></td>
<td>26</td>
<td>12</td>
<td>23</td>
<td>18</td>
<td>11</td>
<td>25</td>
<td>18</td>
<td>11</td>
<td>42</td>
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<tr>
<td><strong>Master of Fine Arts</strong></td>
<td>15</td>
<td>29</td>
<td>31</td>
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<td>30</td>
<td>18</td>
<td>16</td>
<td>26</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>41</td>
<td>41</td>
<td>54</td>
<td>47</td>
<td>41</td>
<td>43</td>
<td>34</td>
<td>37</td>
<td>67</td>
<td>49</td>
</tr>
</tbody>
</table>

*Years are grouped by fiscal year graduations (Summer, Fall, Spring), the standard measure used in the campus Data Digest. Data includes degrees recorded as of October 1, 2015. Students who earned multiple degrees in a year are counted twice.

### Enrolled Terms to Degree*

<table>
<thead>
<tr>
<th></th>
<th>Average Fall and Spring Term Count</th>
<th>Median Fall and Spring Term Count</th>
<th>Average Summer Term Count</th>
<th>Median Summer Term Count</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Master of Arts</strong></td>
<td>4.3</td>
<td>4</td>
<td>0.9</td>
<td>1</td>
</tr>
<tr>
<td><strong>Master of Fine Arts</strong></td>
<td>6</td>
<td>6</td>
<td>1.7</td>
<td>2</td>
</tr>
</tbody>
</table>

*Terms to degree information is based on degrees awarded from the summer of 2005 through spring of 2015 and is a count of all terms enrolled in the degree-granting program prior to the degree. Doctoral time to degree will include time spent on a master's degree if that master's was in the same program.

Dataview Sources: UW_RETENTION_AWARDS_MAIN, UW_RETENTION_AWARDS_PLAN, UW_RETENTION_PLAN_HISTORY, UW_STDNT_ACAD_PLAN_ATTRIBUTES

### Doctoral Program Years to Degree*

<table>
<thead>
<tr>
<th>Graduate Level</th>
<th>Doctoral Level</th>
<th>Final Academic Program</th>
<th>Final PhD Program</th>
<th>Candidacy in Final PhD Program</th>
<th>Peer Comparison</th>
<th>Final PhD Program (All AAUs)</th>
<th>Peer Comparison (All AAUs)</th>
</tr>
</thead>
</table>

Doctoral time-to-degree is calculated using several indicators of progress towards the doctoral degree. They are as follows:

- **Graduate Level**: Elapsed calendar years from the term of entrance to graduate school at UW-Madison and completion of the doctoral degree.
- **Doctoral Level**: Elapsed calendar years from the first term as a doctoral (in a PhD plan) student and completion of the doctoral degree.
- **Final Academic Program**: Elapsed calendar years from the first term in the academic program of the degree awarded and the completion of the doctoral degree.
- **Final PhD Program**: Elapsed calendar years from the first term in the PhD plan of the degree awarded and the completion of the doctoral degree.
- **Candidacy in Final PhD Program**: Elapsed calendar years from when the student passed the preliminary exams and completion of the doctoral degree.

Peer Comparison Data = Weighted average of years to degree of all Association of American Universities schools that reported doctoral time to degrees for the same field.

*The data are measures of elapsed time to degree from various markers for degrees earned between fall of 2010 and spring of 2013. Elapsed time is calendar years from the first day of the first term in the status indicated to graduation. Terms when a student was not enrolled are counted in this metric. The numbers shown represent the median values.

Source: Academic Planning & Institutional Research, Office of the Provost

### 10-Year Doctoral Completions Rates*

<table>
<thead>
<tr>
<th>Cohort Size</th>
<th>% PhD Completed</th>
<th>% Master's (No PhD) Completed</th>
<th>% Total Degrees Completed</th>
</tr>
</thead>
</table>

*Doctoral completions are based on entrance cohorts, determined by the first term that a student is in a PhD plan in a given program, even if they earn a Master's degree after that term or are enrolled in a Master's program in previous terms. The cohort represented consists of students whose first term in a doctoral program was in or between Summer, 2000 and Spring, 2004.

Source: Academic Planning & Institutional Research, Office of the Provost