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ACADEMIC PROGRAM REVIEW

INTERIM PROGRESS REPORT FORM

This form is composed of three parts: the Program Section, the Dean Section, and the Provost Section. Guidance for submission is provided in each section.

Using the Form: The form is pre-loaded with information specific to each program and posted on the [Program Review website](#). The program should download and save their form to begin using it. The form is locked, so instructions are viewable and the only sections of the document that can be edited are the form fields.

The form uses narrative, text, and drop-down boxes. Narrative boxes have a character limit, which includes spaces. When using text and drop-down boxes, if you want to undo an answer, press “Control-Z” or “Command-Z.”

Responses are to be narrative only, and must be ADA and FERPA compliant. Do not embed any links, including to webpages or other documents. To be FERPA compliant, do not include the names of any current or former students. Rather, use statements such as, “In AY21 four program graduates were accepted to graduate programs in the field.” Programs with specialized accreditation or other external recognitions must comply with restrictions regarding what can be published, as per the accreditor or external organization. Do not include appendices. Appendices to this form will not be accepted.

Assistance: For technical assistance with this form, email Academic Affairs (uaa.oaa@alaska.edu).

Submission Date: 3/1/2021

Name and title of person(s) submitting the report: Steve Godfrey, Professor of Art

Program(s) in the report: BFA Art

Specialized Accrediting Agency (if applicable): National Association of Schools of Art and Design

Campuses where program is delivered: ☒ Anchorage ☐ KOD ☐ KPC ☐ MSC ☐ PWSC

Year of last review: AY2020

Final decision from last review: Revision

PROGRAM SECTION

After completing the Program Section, the program should email this form to the dean, and copy uaa.oaa@alaska.edu for posting. If the program is delivered on a community campus, copy the appropriate community campus director(s) as well.

For each current recommendation listed below, provide a timeline for addressing the recommendation, an indication of how you will know when the recommendation has been successfully achieved, a brief description of actions taken to date, and any evidence that the actions have been successful. Programs

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can access current data on the [IR-Reports Program Review site](#).

Recommendation 1: Limit the number of tracks after conducting an analysis of which tracks attract the most students to UAA and which retain the most students within them. The revision should be completed in AY21 for implementation in fall 2021.

Timeline (2000 characters or less)

In response to the Provost's recommendation to limit the number of tracks offered in the BFA program, the Department of Art conducted an analysis of our Areas of Concentration (AOC) offered in our BFA program during the fall semester of 2020. The purpose was to determine which AOCs attract the most students to UAA, and which retain the most students. Based on our findings, we have decided to revise and consolidate "Photography" and "Printmaking" into one area of concentration. It will be designated as Photography and Integrated Media (area of concentration) in the BFA program.

The Photography and Integrated Media concentration will introduce BFA students to all print forms as a foundation for conceptual approaches. BFA students will be able to explore traditional and experimental photography, digital video, print techniques such as intaglio, lithography, relief, silkscreen, large format digital printing. By integrating traditional and alternative studio practices, Photography and Integrated Media will enable BFA students to develop their individual skills and bring a contemporary perspective through interdisciplinary exploration.

Timeline of Transition to the Photography and Integrated Media (area of concentration):

Spring 2021	Begin program revisions in BFA Handbook and Course Catalogue
Fall 2021	Submit program revisions to BFA Handbook and Course Catalogue
Spring 2022	Submit program revisions to the Department of Art Website
Summer 2022	Submit a report to NASAD regarding the development of Photography and Integrated Media (area of concentration)
Fall 2022	Photography and Integrated Media (area of concentration) will be fully operational
Fall 2024-SP 2025	Conduct a study of the relevancy of AOC's in the BFA program. Make any revisions needed to improve the efficiency of BFA AOCs
Fall 2026	Conduct study of the relevancy of AOCs in BFA program to coincide with NASAD 10 Year Comprehensive Review

How will you know the recommendation has been successfully achieved? Include description of data or metrics used and method used to determine success. (2000 characters or less)

The Department of Art will conduct an analysis of its enrollments in AOCs in order to determine which AOCs attract the most students to UAA, and which retain the most students in the Fall of 2024 and in the Fall of 2026. The results of this study will give us insights into the success of this transition and inform decisions to improve efficiencies of our course offerings.

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The Department of Art has the studio resources to implement this modification. These facilities are:

- A fully equipped Photography Lab that includes darkrooms for traditional processes, a lighting studio, and digital printers.
- The Printmaking Studio which is stocked with equipment and resources to produce intaglio, relief, and lithographic and serigraphic prints. A large format printer is also available.
- The Computer Lab which is equipped with 15 workstations and software commonly used by Photography, Printmaking, Computer Art, and Illustration classes.

We will incorporate all courses presently offered. There will include:

- Photography: ART A224 Beginning Photography, ART A324 Intermediate Photography, and ART A323/A424 Color Photography/Advanced Photography, ART A331 Experimental Photography, Art A367 Digital Video Photography
- Printmaking: ART A215 Beginning Printmaking, ART A315 Intermediate Printmaking, ART A415 Advanced Printmaking, and
- Computer Art: ART A257 Computer Art.

Our current faculty members are well prepared to implement this program with the required skills and expertise.

- Michael Conti is an experienced and highly regarded art educator, photographer, video artist, and printmaker. He is well versed in traditional processes and creates original work that extends beyond those approaches.
- Mariano Gonzales is an expert in photography, printmaking, and digital design. His academic research involves the integration of digital tools and processes with studio practices in photography and printmaking.

Actions taken to date and evidence of success to date. (2000 characters or less)

Our current course enrollment data of courses to fulfill a degree requirement in the Photography and Integrated Media concentration shows clear evidence of students' interest in this direction.

Spring 2021 (Total of 46 students)

- | | | |
|------------|---------------------------|-------------------------|
| • ART A224 | Beginning Photography | 15/13 (actual enrolled) |
| • ART A224 | Beginning Photography | 15/8 |
| • ART A257 | Computer Art | 15/8 |
| • ART A324 | Intermediate Photography | 9/8 |
| • ART A390 | Digital Video Photography | 15/7 |
| • ART A424 | Advanced Photography | 6/2 |

Fall 2020 (Total of 56 students)

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- ART A215 Beginning Printmaking 3/3
- ART A224 Beginning Photography 15/12
- ART A224 Beginning Photography 15/11
- ART A252 Beginning Graphic Design 15/9
- ART A257 Computer Art 15/12
- ART A324 Intermediate Photography 10/6
- ART A424 Advanced Photography 5/2

The Department of Art is preparing to update its promotional materials to include Photography and Integrated Media concentration in the BFA program. These publications will include the Department of Art website, BFA Handbook, and BA in Art Advising Handbook. We will also work with Rhiannon Elliott, the Fine Arts Academic Advisor, to advise potential BFA students when they apply for BFA admission.

Future actions to take, if applicable. (2000 characters or less)

In addition to further strengthening our BFA program, we will eliminate the PRE-BFA status at registration. Presently, we have very few students who have declared a PRE-BFA status. By removing this, all potential art students will have only ONE option, the BA in Art. Once they have been admitted to the BFA program, they will submit a “Change of Major” form to the BFA degree program.

In conclusion, these changes and revisions will streamline our photography, printmaking, and digital imaging areas into a strong and coherent program. The changes reflect a concentration widely adopted by other accredited art schools including Ohio University School of Art and Design, Tisch School of the Arts New York University, University of Wisconsin-Milwaukee, Ringling School of Art and Design, Lesley University, Art Center College of Design, Rochester Institute of Technology, and the School of Image Arts at Ryerson University. Most importantly, the Photography and Integrated Media concentration will serve the needs of our students now and into the future while maximizing our considerable significant assets.

Recommendation 2: Reduce the number of studio sections offered each semester.

Timeline (2000 characters or less)

Fall 2020 to Present

- We have recently reduced studio courses from 39 to 34.

Fall 2021

- With the decline of the pandemic, the Department of Art will continue to offer online studio courses in the hybrid, asynchronous, and synchrotron methods of delivery.
- We will also offer 9 of our lower-level studio courses in the asynchronous methods of delivery

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which will most likely lead to much higher enrollment with fewer class offerings. (This information is based on tracking enrollments of asynchronous classes at community campuses and UAA during AY 20-21).

How will you know the recommendation has been successfully achieved? Include description of data or metrics used and method used to determine success. (2000 characters or less)

Comparative Enrollments

Metrics used to determine success will be enrollments. Once we have offered more online classes in 3 forms of delivery (synchrotron, asynchronous, and hybrid) for a year during post-pandemic time, we will be able to assess the success of our recommendations. We will continue to make yearly assessments of enrollments and the results of increased online offerings.

Actions taken to date and evidence of success to date. (2000 characters or less)

During COVID, we pre-emptively canceled classes with low enrollments. We also shifted to mostly online synchronous classes to maintain flexibility options for our students. Overall, enrollments appeared somewhat reasonable and more concentrated despite the challenging situations.

Future actions to take, if applicable. (2000 characters or less)

During the Department of Art meeting in January of 2021, we decided to offer several asynchronous and synchronous lower and upper-level studio courses. This transition will last indefinitely and will provide more options and flexibility to students as well as increase enrollments in the sections that we currently offer.

Below is a list of courses we plan to offer asynchronous and synchronous in the fall of 2021:

- | | | |
|----------------|------------------------|--------------------------|
| • ART A105 | Beginning Drawing | Asynchronous/Synchronous |
| • ART A111 | 2D Design | Asynchronous/Synchronous |
| • ART A112 | Color Design | Asynchronous |
| • ART A113 | 3D Design | Asynchronous |
| • ART A203 | Intro to Art Education | Synchronous, Hybrid |
| • ART A205 | Intermediate Drawing | Synchronous |
| • ART A211 | Beginning Sculpture | Synchronous, Hybrid |
| • ART A213 | Beginning Painting | Asynchronous |
| • ART A224 | Beginning Photo | Asynchronous |
| • ART A257 | Computer Art | Asynchronous |
| • ART A305 | Advanced Drawing | Asynchronous |
| • ART A307/407 | Life Drawing and Comp. | Synchronous, Hybrid |

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- ART A311/411 Int/Adv Sculpture Synchronous, Hybrid
- ART A352/452 Int/Adv Graphic Design Synchronous
- ART A362 History of Modern Art Synchronous
- ART A491 Senior Seminar Synchronous
- ART A492 Art History Seminar Asynchronous

Recommendation 3: Develop a plan to operate the Kimura Gallery that does not involve state appropriations through the College of Arts and Sciences.

Timeline (2000 characters or less)

Exhibition programming at the Kimura Gallery focuses on the following:

- Showcase national and international contemporary artists and artworks. The Kimura acts as a bridge connecting visual art to the UAA and Anchorage communities by exploring themes, ideas, and issues relevant to our times. Kimura exhibitions aspire to reflect current developments in artmaking, and in culture at-large, while creating an opportunity for public dialogue regarding new work, diverse perspectives, and pertinent research.
- Exhibitions at the Kimura Gallery are used to enhance the curriculum of studio art, art history, and general education courses. Exhibits act as a primary research source for students to view artwork by a rotating selection of international and national artist first-hand.
- Provide a professional space for BFA students to exhibit their thesis work at the close of their University experience.

The current exhibition calendar for the Kimura Gallery includes the following:

- Two exhibitions (either online or F2F) of work made by national and/or international artists.
Exhibit 1: early October through Mid-December, Exhibit 2: early February through Early April
- One or Two exhibitions of BFA Student Thesis work
Last two weeks in April

Internship

The Kimura Gallery also provides a limited number of hands-on internship opportunities for students interested in acquiring professional curatorial and exhibition management skills applicable to a career in the arts.

Kimura Gallery Leadership

- Kimura Gallery Director: Michael Conti, responsible for creating and developing exhibit agenda
- Kimura Gallery Technician: Hans Hallinen, responsible for installing F2F exhibitions and building online exhibitions

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- Kimura Gallery Committee: Consists of Arts Faculty and Community Arts Administrators, responsible for developing gallery programming and community partnerships.

See Three Year Fundraising Plan/Fundraising Timeline and descriptions below

How will you know the recommendation has been successfully achieved? Include description of data or metrics used and method used to determine success. (2000 characters or less)

The success of our recommendations will be based on the following:

- The money that we earn through fundraising
- Developing a productive programming partnership with the Anchorage Museum and other organizations within or outside of Alaska
- Continued programming that fulfills the mission of the Kimura Gallery

Actions taken to date and evidence of success to date. (2000 characters or less)

- The Department of Art has met with Beth Johnson to discuss fundraising strategies on February 19, 2021.
- Fundraising schedule through December 2023 has been developed (see Three Year Fundraising Plan/Fundraising Timeline and descriptions below)
- 15 potential donors have been identified who will be contacted on the initial stage of the fundraising campaign
- An exhibition schedule has been planned through Spring 2022
- Spendable funding is available to finance exhibition
- Applying for external funding: The Kimura Gallery Leadership Committee is exploring options for applying for external funding from organizations such as the National Endowment for the Arts and the National Endowment for the Humanities
- Lab Fees Designated for Kimura Programming: In addition to building an endowment and a spendable account, we've received approval from CAS in the spring of 2021 that lab fees collected from Art A362 History of Modern Art, Art A363 History of Contemporary Art, and Art A367 Digital Video Photography, will be used primarily to support exhibition programming at the Kimura Gallery. Exhibitions are programmed to enhance the curriculum of these courses. Approximately \$1875 in lab fees will be added to the Kimura Gallery annual operating budget.

Future actions to take, if applicable. (2000 characters or less)

Plan to Maintain Operations of the Kimura Gallery

In order to sustain our current operation of the Kimura Gallery, the Department of Art will undertake a long-term fundraising plan to develop an endowment to finance future exhibitions.

Three Year Fundraising Plan/Fundraising Timeline

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March 2021

- Make a fundraising video that provides a brief history of the gallery and its namesake, the value of the Kimura Gallery programming, and images of student BFA exhibitions.
- Develop a donation request letter to present to potential donors. This will be in collaboration with Beth Johnson.

April 2021

- Begin a faculty-initiated fundraising campaign targeting specific donors. The goal would be to raise \$40,000 by the end of the Fall semester of 2021. \$30,000 would endow a fund from which interest would be used to finance exhibitions and \$10,000 would be used to build up the spendable account.
- Further develop a programming partnership with the Anchorage Museum at Rasmuson Center

August-December 2021

- Develop a larger fundraising campaign to be initiated in February 2022.
- Goal is to raise \$100,000 by December 2023.

December 2021

- Raise \$40,000 for endowment starter and spendable account.

February 2022

- Major fundraising campaign kickoff, including exhibit opening, artist lecture, invite guest and potential donors
- Beginning of quarterly newsletter

December 2023

- Reach \$100,000 goal for the Kimura Gallery Endowment

Recommendation 4: Conduct an objective cost-benefit analysis of having accreditation with the National Association of Schools of Art and Design (NASAD).

Timeline (2000 characters or less)

The Department of Art was re-awarded 10 Year Accreditation Status in November of 2017. Our next comprehensive review will be in AY26-27. In term of cost-benefit analysis, the Department of Art pays the following to NASAD:

- \$2,370 Yearly Membership
- \$300 Application Fee for 10 Year Re-Accreditation Comprehensive Review
- \$3,000-\$5,000 Visitors Fee for 10 Year Re-Accreditation Comprehensive Review

It would be of benefit for CAS administration to read "Value and Benefits: Why NASAD Institutional

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Membership is Important” on NASAD Website

<https://nasad.arts-accredit.org/accreditation/general-information/value-benefits/>

Institutional Membership in NASAD is a strategic choice to join work in fulfilling important responsibilities for the fields of art and design and to gain local support from a community of peers dedicated to service. NASAD represents higher education institutions that teach art and design in the most broadly accepted evaluation procedure in higher education as a whole. Its work in accreditation and beyond provides quality control for the field and is especially valuable for decision-makers without art and/or design background.

UAA should be invested in a department that strives for the highest standards. We have held accreditation for over twenty years, and we are the only accredited Art program in the State of Alaska. To lose accreditation would move the Department of Art backward.

How will you know the recommendation has been successfully achieved? Include description of data or metrics used and method used to determine success. (2000 characters or less)

Student Successes

- Student exhibitions at the McPeck Gallery
- Academic Assessment
- BFA Exhibition Assessment
- According to IR data (2013-2019), 47.3% of BFA students are Cum Laude or Magna Cum Laude. This accomplishment should be an indicator in determining future success.

Alumni Successes

- See current Alumni Exhibition at the Kimura Gallery. <https://alaska.digication.com/kimura-gallery/continuation>
- Accepted and graduated from national and international MFA programs and other acclaimed artist residency programs

Kimura Gallery Successes

- Continued programming that is a bridge connecting visual art to the UAA and Anchorage communities by exploring themes, ideas, and issues relevant to our times.
- Successful fundraising campaign

Safety Standards

- Continued compliance to safety standards clarified during the safety audits of 2018 and accreditation comprehensive review of 2016-17

Actions taken to date and evidence of success to date. (2000 characters or less)

NASAD membership involves much more than a periodic accreditation review that includes self-

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study, site visit, commission action, and public notice as an accredited institution. Participation in NASAD also means shouldering important institutional responsibilities for art and design and ensuring its place in higher education.

UAA Department of Art has been reviewed by peers, member constitutions and complied with NASAD standards for the past 20 years. BA and BFA students have demonstrated NASAD level competencies developed by professionals in the field. All faculty and staff in the Department of Art have worked hard to retain such standards.

Future actions to take, if applicable. (2000 characters or less)

By having NASAD Accreditation, the return of investment in terms of student recruitment, enrollment, and retention is of greater import than our current yearly financial obligation to membership.

NASAD accreditation is a point of pride for the Department of Art, CAS, and UAA. When students graduate from UAA with a degree in Art, accreditation validates their work and accomplishments as peer-reviewed on a national level. Students and faculty are justly proud of accreditation as a nationally recognized indicator of the excellence of our department.

The Department of Art commits to retain NASAD accreditation. It is beneficial to our program and most importantly for our students. NASAD's stringent review of curriculum, facilities, faculty qualifications and student research provide guidance in how we approach the continued development of our program, course offerings, gallery opportunities, motivation for accreditation (as the other 363 Art Departments in the U.S.) is to ensure legitimacy.

The UAA Department of Art's NASAD Accreditation fulfills UAA Core Themes and also CAS's mission "to the advancement of knowledge and betterment in Alaska, the nation, and beyond."

DEAN SECTION

After completing the Dean Section and signing it, the dean should email this form to the program, and copy uaa.oaa@alaska.edu for posting. If the program is delivered on a community campus, copy the appropriate community campus director(s) as well.

For each recommendation, comment on the progress to date and provide commendations and guidance as appropriate. (2000 characters or less for each recommendation)

Recommendation 1: Limit the number of tracks after conducting an analysis of which tracks attract the most students to UAA and which retain the most students within them. The revision should be completed in AY21 for implementation in fall 2021.

In his review of the BFA in Spring 2020, the Provost wrote that he accepted the decision and recommendations of the Dean, adding a comment that the faculty should analyze which of the program's concentrations/tracks attract the most students. The Dean's Spring 2020 recommendation about the number of tracks (which was accepted by the Provost) centered on reducing costs. The IPR shows a move toward reducing the number of tracks from 7 to 6 by

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combining two tracks (Photography and Printmaking) into one (Photography & Integrated Media). This is commendable, in line with art education at other institutions, and has the potential to reduce costs if it is designed to rely on a single regular faculty member (rather two with one for Photography and one for Integrated Media), and reduces the number of course sections the department offers. However, the new track might not reduce costs if it requires two regular faculty (e.g., one for photography, one for integrated media), and/or necessitates teaching courses in photography, printmaking, and computer art at historic rates. In fact, the IPR gives me three concerns about ongoing costs:

- it mentions the use of two faculty (an expert photographer, and a multi-media artist),
- The concentration lists nine courses, rather than the usual six for other concentrations (although it is possible, if not likely, that the concentration will not require students to take all nine), and
- Courses in the new track only serve, on average, eight students per section, something that is not especially strong evidence of students' interest in this direction, a claim the IPR makes.

Ultimately, the success of the faculty's approach must be judged by its ability to reduce costs, probably through combinations of fewer faculty, fewer sections, and larger sections. As such, I encourage the faculty to keep this in mind when designing the new track and writing their follow-up program review. The faculty are, however, making progress.

Recommendation 2: Reduce the number of studio sections offered each semester.

Through Provost Stalvey agreeing with the Dean's 2020 recommendation, faculty were guided to reducing the number of studio sections, looking most closely at the number of sections of ceramics studios. While a comparison of Fall 2019 (pre-COVID) to Fall 2021 (post-COVID) shows the number of CRNs assigned to all studios dropped from 41 to 37, half of that decrease was due to an administrative decision not to renew a term faculty position for Fall '20-Spring '21, and no decreases to ceramics studios appear to be planned yet. I commend the faculty for making cost-effective reductions in the number of sections in drawing and 3d/sculpture, and I commend them for coming through the COVID period with new thoughts on how to deliver studios in innovative ways. That said, the IPR focused more on the delivery method of studio sections and less on the recommendation to reduce the number of sections generally and the number of ceramics sections in particular. Therefore, I encourage the faculty to look at making reductions in ceramics as they did with 3d/sculpture, perhaps by redesigning the ceramics concentration to rely on a single regular faculty member rather than two. Ultimately, the success of the faculty's approach to studio offerings must be judged by its ability to reduce costs, something they should address in their follow-up program review report. They are making progress.

Recommendation 3: Develop a plan to operate the Kimura Gallery that does not involve state appropriations through the College of Arts and Sciences.

The faculty are developing a plan to support the Kimura Gallery through a combination of student fees and community-based fund-raising. Unlike previous years, the department made explicit in their course fee forms that fees in some classes will help support the Kimura, and I commend the

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faculty for this clarity. I also commend their focus on connecting the Kimura with the community through fund-raising and partnerships with the Anchorage Museum. As it currently stands, staff and faculty time goes into running the Kimura Gallery so I encourage the faculty to think how those CAS-funded efforts can be augmented in part through fund-raising. Faculty are making progress on this recommendation.

Recommendation 4: Conduct an objective cost-benefit analysis of having accreditation with the National Association of Schools of Art and Design (NASAD).

The IPR shows pride in NASAD accreditation and the start of a cost-benefit analysis of NASAD accreditation; but the analysis thus far is one-sided (with narrative that touts the benefits of NASAD accreditation) and the faculty have considerable work to do. By the Provost agreeing with the Dean's 2020 recommendation, the faculty were guided to do a "fair and objective cost-benefit analysis" of NASAD accreditation that addresses the following questions:

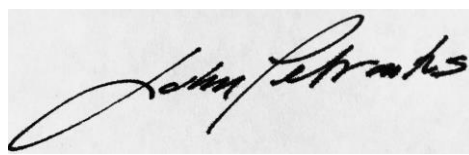
1. What are the various costs & obligations that come from NASAD accreditation? (A) How does that accreditation impact what the Art Department must do in terms of courses, faculty hiring, facilities, equipment, etc.? (B) How does it impact the duties faculty & staff must do to apply and retain accreditation?
2. What are the various benefits of having NASAD accreditation? (A) Among UAA's peer institutions with NASAD accreditation, what benefits do those institutions & its graduates gain? (B) In what ways are non-accredited institutions no different than NASAD-accredited ones?

The IPR addresses the direct financial costs (viz., \$2,370 for yearly fees, \$3,300-\$5,300 for re-accreditation), but does not yet begin the analysis of NASAD-related obligations that impact things like course offerings, faculty hiring, facilities, equipment, annual faculty workloads, workload time for re-accreditation efforts, etc. Such costs exist: the faculty acknowledged that when they wrote that "Participation in NASAD also means shouldering important institutional responsibilities" and that NASAD-accreditation influences "curriculum, facilities, faculty qualifications and student research..., continued development of our program, course offerings, [and] gallery opportunities...." However, these costs/obligations have not yet been quantified. Further, the IPR did not show progress yet on a comparison of institutions with and without NASAD accreditation. Therefore, I encourage the faculty to address the above in their next report.

Dean's overall recommendation to the provost: Follow-up Program Review in AY24.

If recommending Suspension with Follow-up Program Review, that review will need to be in AY2022 or AY2023. Please indicate which year: Select Academic Year.

Dean's signature:



Date: 4/1/2021

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PROVOST SECTION

After completion and signature, the Provost will email the final decision to the program and dean, with a copy to uaa.aaa@alaska.edu for posting. If the program is delivered on a community campus, copy the appropriate community campus director(s) as well.

Provost's commendations, additional or adjusted recommendations, if any, and other general comments (3000 characters or less):

The program made progress in addressing the recommendations. Moving forward, I especially encourage a focus on the success of the program's students.

Recommendation 1) The program has proposed an approach to curricular revision. In AY22 the program should work with the dean to review and adjust, as appropriate, the plan for revision and should put the revision through the curriculum process.

Recommendation 2) The program should track whether the curricular revision above increases enrollment and demand enough to alleviate the need to reduce the number of studio sections moving forward.

Recommendation 3) The program has made a convincing case for the pedagogical integration of the Kimura Gallery into the curriculum, as well as its value to the community, and has developed a plan for funding through appropriate student fees and community-based fundraising. The next step is to implement this plan and to demonstrate its success.

Recommendation 4) The program makes a case for the general value of specialized accreditation. It has yet to conduct a cost-benefit analysis of NASAD accreditation, and should work with the dean to do so.

Decision: An Interim Progress Report is due to the dean by March 1, 2022. The dean will submit a review along with the program's Interim Progress Report to the provost by April 1, 2022. Follow-up Program Review in AY24.

Final decision: Agree with the dean's overall recommendation with the additional guidance and adjustments as per the above comments.

Provost's signature:  AE7EE55F615543D...

Date: July 12, 2021