



Department of Visual Arts

#9 Plan cycle - 9

Plan cycle 2023/2024

7/1/23 - 6/30/24

Introduction

The mission of the Department of Visual Arts is to provide education that will enable graduates to develop their talent and potential as creative artists and future art educators within a liberal arts framework. The Department of Visual Arts offers the Bachelor of Arts in Art with studio concentrations and a secondary area of concentration in Art Education. Through a curricula that provides a breadth of experience and understanding in studio art, graduates learn to analyze the history of art and its function within the evolution of contemporary culture and to develop competency in a select area of art studio concentration. Students cultivate skills in critical thinking and effective communication and analyze global community issues to become better citizens of the world and the community.

The department is committed to excellence in teaching in support of student recruitment, retention, and graduation; to research and creative and scholarly activity; and demonstrates commitment to overall program quality through ongoing assessment of student learning outcomes and accreditation standards. Designated visual arts courses fulfill the general educational goal for students to develop the ability to recognize fine and performing arts as expressions of human experience and to make informed judgments about them. The department serves and collaborates with the University community and Southwest Louisiana by offering exhibitions, lectures, and artist workshops that contribute to the cultural and artistic growth of the region and enhance student engagement in campus life.

Performance Objective 1 Increase enrollment, persistence, retention, and graduation rates for each program offered by the department.

1 Assessment and Benchmark

Benchmark: Increase enrollment by 5% each year, overall and in each program offered by the department.

Prior to 2018-2019, the benchmark was to maintain a goal of 2% yearly growth per level of declared BA Art majors. Track student total enrollment in each concentration at each level.

- ART - BA Art
 - AEDU - Art Education Grades K-12
 - CERM - Ceramics
 - CRAE - Ceramics - Art Education Grades K-12
 - DRAW - Drawing
 - DWAE - Drawing - Art Education Grades K-12
 - GDAE - Graphic Design - Art Education Grades K-12
 - GDES - Graphic Design
 - PANT - Painting
 - PHAE - Photography - Art Education Grades K-12
 - PHOT - Photography
 - PMAE - Printmaking - Art Education Grades K-12
 - PMKG - Printmaking
 - PNAE - Painting - Art Education Grades K-12

1.1 Data

2019-2020:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	CRAE	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
	DRAW	1	0	0	1	2	0	3	3	3	3	12	1	1	6	2	4	13	1
	DWAE	1	0	0	0	1	0	2	1	0	1	4	0	2	3	0	1	6	1
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	GDES	0	1	5	3	9	0	16	14	15	16	61	8	15	11	16	13	55	5
	PANT	0	2	0	2	4	0	0	4	1	3	8	0	0	1	5	4	10	1
	PHAE	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	1	1	0
	PHOT	2	0	2	0	4	0	8	0	5	1	14	0	3	2	3	4	12	0
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PMKG	0	0	0	0	0	0	0	3	1	3	7	1	0	1	3	4	8	2
	PNAE	0	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	1	0
	(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0
Total		4	3	7	6	20	0	29	25	27	28	109	10	21	26	29	31	107	10

2020-2021:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
	CERM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	CRAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	DRAW	0	0	0	0	0	0	2	1	3	3	9	1	1	0	1	2	4	2

ART	DWAE	0	1	0	0	1	0	4	2	1	0	7	0	4	0	2	0	6	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	2	0
	GDES	1	1	4	3	9	0	21	11	13	13	58	2	15	15	12	15	57	6
	PANT	0	0	2	2	4	1	1	1	4	4	10	2	1	0	2	5	8	2
	PHAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	1
	PHOT	0	1	0	1	2	1	6	3	1	5	15	0	4	2	1	6	13	5
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PMKG	0	0	0	1	1	0	0	0	4	1	5	0	0	0	1	2	3	1
	PNAE	0	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	1	0
	(blank)	0	0	0	0	0	0	1	0	1	0	2	0	1	0	1	0	2	0
Total		1	3	6	7	17	2	35	18	28	27	108	4	28	17	21	31	97	17

2021-2022:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	0	0	0	0	0	0	0	2	2	1	0	0	0	1	1	1
	CRAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0
	DRAW	0	0	0	2	2	0	2	0	2	3	7	0	4	1	2	3	10	1
	DWAE	1	0	0	0	1	0	1	0	0	1	2	0	3	2	1	1	7	0
	GDAE	0	0	1	0	1	0	1	0	0	1	2	0	0	0	0	1	1	0
	GDES	0	1	0	3	4	0	9	17	8	14	48	3	9	17	9	13	48	4
	PANT	0	0	0	1	1	0	0	1	1	4	6	1	0	1	1	3	5	2
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	0	0	0	0	0	3	3	1	1	8	0	2	2	2	2	8	0
	PMAE	0	0	0	0	0	0	0	0	1	0	1	0	0	1	1	0	2	0
	PMKG	0	0	0	0	0	0	0	0	0	2	2	1	0	0	1	1	2	1
	PNAE	0	0	0	0	0	0	1	2	0	1	4	0	1	1	1	1	4	0
	(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		1	1	1	6	9	0	18	24	14	30	86	6	19	25	18	27	89	9

2022-2023:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	0	0	0	0	1	1	0	0	2	0	1	3	1	0	5	0
	CRAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	1	1	2	1
	DRAW	0	0	0	0	0	0	4	3	1	4	12	1	5	5	2	3	15	1
	DWAE	0	0	0	0	0	0	2	1	2	2	7	0	1	3	1	2	7	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	GDES	1	1	1	0	3	0	12	9	18	11	50	2	5	12	17	14	48	6
	PANT	0	0	0	0	0	0	0	2	3	3	8	2	0	1	5	2	8	0
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	1	0	0	1	0	0	4	4	2	10	0	1	5	3	3	12	0

	PMAE	0	0	0	0	0	0	0	1	1	1	3	0	0	0	0	1	1	0
	PMKG	0	0	1	0	1	0	0	0	1	1	2	1	0	0	0	0	0	0
	PNAE	0	0	0	0	0	0	2	1	2	0	5	0	1	1	0	1	3	0
	(blank)	0	0	0	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0
Total		1	2	2	0	5	0	21	22	32	27	102	6	14	30	30	27	101	8

2023-2024:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	1	0	1	0	0	0	5	1	6	0	1	0	5	2	8	1
	CRAE	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0
	DRAW	2	1	0	0	3	0	5	7	2	3	17	1	4	3	8	2	17	0
	DWAE	2	0	0	0	2	0	5	0	1	2	8	0	2	2	0	2	6	1
	GDAE	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0
	GDES	1	1	2	2	6	1	12	10	12	14	57	2	16	10	9	18	53	7
	PANT	0	0	1	1	2	0	0	0	4	4	8	0	0	1	4	5	10	2
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	1	1	0	2	0	1	2	3	6	12	3	0	1	3	4	8	1
	PMAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	1
	PMKG	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
	PNAE	1	0	0	0	1	0	1	1	1	1	4	0	0	1	0	2	3	0
	(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		6	3	5	3	17	1	34	20	29	32	115	6	23	18	29	37	107	14

Percentage Change between 2018-2019:

Major	Fall	Total	% Change
ART	2018	111	-1.082%
	2019	109	
Total	2018	111	-1.082%
	2019	109	

Percentage Change between 2019-2020:

Major	Fall	Total	% Change
ART	2019	109	-0.917%
	2020	108	
Total	2019	109	-0.917%
	2020	108	

Percentage Change between 2020-2021:

Major	Fall	Total	% Change
	2020	108	

ART	2021	86	-20.370%
Total	2020	108	-20.370%
	2021	86	

Percentage Change between 2021-2022:

Major	Fall	Total	% Change
ART	2021	86	18.604%
	2022	102	
Total	2021	86	18.604%
	2022	102	

Percentage Change between 2022-2023:

Major	Fall	Total	% Change
ART	2022	102	12.745%
	2023	115	
Total	2022	102	12.745%
	2023	115	

1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Enrollment goal of +5% increase NOT MET Total enrollment decrease of - 1 %

Analysis/ Action:

- Concentration Demand Analysis Graphic design remains most attractive concentration with 47% of total majors.

The 1% decrease in total majors from the prior year equals 2 students and points to the significance of each major recruited and retained. Looking at concentration demand and retention, it should be noted GDES not only retained but increased enrollment. This happened during and in spite of the online shift to teaching in spring.

Action: Retention program initiated in Fall 2020 with contact at the freshman level in FFND 101 and Sophomore level in ART 200.

2020-2021:

Enrollment goal of +5% increase NOT MET Total enrollment decrease of just under - 1 %

Analysis:

- Concentration Demand Analysis Graphic Design 57% of total majors, up 10% from the prior year. Second highest demand area is photography, with 14% of all majors.

The -1% decrease in total majors from the prior year equals [1] student.

Planned retention initiative scheduled for Fall 2020 had to be sidelined due to hurricane displacement.

Action:

- Redesign Graphics Lab: Graphic design professor Tom Galmarini spearheading a redesign of the GDES lab through secured funding; lab experience will be enhanced and floor space better utilized.
- Faculty Recruitment Team: Team established to coordinate presence at all McNeese recruitment events; online and one-on-one outreach to prospective majors.

2021-2022:

Enrollment goal of +5% increase NOT MET Total enrollment decrease of 20%

Analysis: Significant decrease is suspected to be a direct result related to hurricane and COVID-19.

Graphic Design lab redesign completed.

Action:

- Funding available to purchase update lab equipment and furniture for Drawing Studio, Printmaking Studio, Paper/Book Arts Studio, and Painting Studio.

- Faculty Recruitment Team: Increasing efforts to reach a wider pool of potential students
- More visible and active advising through hallway pop-up table and every art major advised through coordinated effort of faculty.

2022-2023:

Enrollment goal of +5% increase MET Total enrollment increased of 18.6%

Analysis: The departments close relationship with K-12 art in the 5-parish area and expanded opportunities for those potential students to visit campus to engage with faculty and students is a direct result of the increase.

Action:

- Faculty Recruitment Team: increase school tours of the department.

2023-2024:

Enrollment goal of +5% increase MET Total enrollment increased of 12.7%

Analysis: Faculty have consistently and actively recruited students through school tour groups and engagement with K-12 students in exhibitions and workshops.

Action:

- Increase departmental presence on social media and website

2 Assessment and Benchmark

Benchmark: Meet or exceed rates relative to University/COLA. Expected level of achievement Fall 2015 to 2016:

Total Retention:

- Visual Arts 71%
- COLA 66%
- University 67%

FTF Retention:

- Visual Arts 64%
- University 66%

Track retention and completion rates of FTF, continuing, and completers.

2.1 Data

Visual Arts Retention/ Recruitment Data	Academic Year Ending									
	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027
# of fall FTF	12	22	20	14	14	24				
# of transfers	2	1		1	2	3				
Fall to Fall Retention	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028
Art - FTF	58%	59%	55%	78%	71%					
College	71%	62%	64%	75%	66%					
University	70%	72%	69%	69%	71%					
Total Visual Arts Enrollment	111	109	108	86	102	119				
Visual Arts Completers	23	20	21	15	14	21				

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Retention: Rates FTF

- COLA 62%

- University 72%

FTF Retention F18 to F19, F19-F20

- Visual Arts 58%
- Visual Arts 59%

Analysis:

Expected achievement of meeting/exceeding FTF retention rates of University was not met. Analysis of data from FFND course charts

Action:

Department Assessment Team: Institute data collection on FTF – VA in an effort to ascertain identifiable links or causes. Analysis of data from FFND course charts to continue F20. Withdraw/resignation from courses/university most noted indicator with no other common factors.

Create exit survey in FFND to gain insight into decisions to continue/transfer/resign.

60% [12/20] Retained

15% [3/20] Withdrew from all courses 1st term

10% [2/20] Withdrew from all courses after online

5% [1/20] Withdrew from courses to Part-time status/ No return

5% [1/20] Academic probation/ Readmitted

5% [1/20] Transferred

FTF-Art	Fall 2019
	20
Admission Regular	90%
HS-EA	20%
ACT 19	30%
Average Course Load	15 hrs
Retention F>S	85%
Retention F>F	59.6%

2020-2021:

Retention: Rates FTF

- COLA 62%
- University 72%
- Visual Arts 59%

Department Assessment Team:

Analysis: Expected achievement of meeting/exceeding FTF retention rates of University was not met.

Retention program scheduled to begin in FFND Fall 2020 could not be done due to storm related issues.

The impacts of the hurricanes, including the displacement of both students and faculty and loss of art lab use for 3/4 of the academic year, cannot be taken out of the equation. Loss of the Bookstore and both local art supply stores was unprecedented. Online ordering helped once connections were established, but the loss of time and logistics were compounding issues.

Action:

- Create a post Covid-19/Storm survey of both art majors and art faculty to assess what worked and what did not; use results to facilitate discussions and build an action plan.
- Assess what resources could be secured and utilized in any future necessary shift to online learning.

2021-2022:

Retention: Rates FTF

- COLA 64%
- University 69%
- Visual Arts 55%

Department Assessment Team:

Analysis: Expected achievement of meeting/exceeding FTF retention rates of University and Visual Arts show a decrease. A general uncertainty among students due to hurricane displacement and pandemic issues must be considered when reviewing the data.

Action: Advisors are encouraged to meet with and/or survey students before official advising period (or even before midterm) to identify potential issues whether they be academic, financial or other issues that can be addressed through university resources.

2022-2023:

Retention: Rates FTF

- COLA 75%
- University 69%
- Visual Arts 78%

Department Assessment Team:

Analysis: Retention rates for the university remained static while rates for COLA and Visual Arts increased. The Vis Art retention rate benchmark was met.

Action: Continuing to meet and exceed the benchmark for retention is essential for the department. The department will use resources in place such as the creation of ART 100 and the University's adoption of Moon Shot (EAB) program to track student success/retention.

2023-2024:

Retention: Rates FTF

- COLA 66%
- University 71%
- Visual Arts 71%

Department Assessment Team:

Analysis: Benchmark MET. Visual Arts is on par with university retention rates.

Action: Retention is a top priority for Visual Arts. Current renovations and temporary facilities are potential causes for concern. Active faculty mentoring both formally and informally in conjunction with student-led activities through Student Art Association will be emphasized throughout the year.

3 Assessment and Benchmark

Benchmark:

- Maintain ratio of FTE Faculty to FTE Students/Majors in accord with NASAD Operational Norms.
- Track Visual Arts Course Distribution by Level/FT + PT Faculty.

Assessment Notes/NASAD: NASAD Handbook 2015-2016 Size and Scope

1. Standards: Institutions shall maintain sufficient enrollment to support the specific programs offered including:
 - a. An appropriate number of faculty and other resources.
 - b. Sufficient advanced courses in art and design appropriate to major areas of study at degree or program levels being offered.
2. Guidelines:
 - a. Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of art/design programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

b. The study of art/design normally requires opportunities for interaction with other art/design students and professionals. In academic settings, this interaction is critical not only in studio work, but also in the development of all types of art/design knowledge and skills.

Assessment Tool: Track FTE students/majors ratio to FTE faculty to demonstrate a positive and functioning relationship among the size/scope of the art program enrollment data relative to NASAD standards and recommendations.

3.1 Data

Ratio FTE Students to FTE Faculty 5-year Data:

Term	FTE Students	FTE Faculty		SCH	Majors	Ratio FTE Student/ FTE Faculty	Major to FTE Faculty
		FT	PT				
Fall 2017	198	11	1.57	2,379	113	16 to 1	9 to 1
Spring 2018	201	10	1.57	2,410	105	17 to 1	10 to 1
Fall 2018	213	10	1.57	2,555	112	18 to 1	10 to 1
Spring 2019	222	11	1.57	2,658	106	18 to 1	8 to 1
Fall 2019	198	11	1.57	2,368	109	18 to 1	10 to 1
Spring 2020	191	11	1.57	2,292	107	17 to 1	10 to 1
Fall 2020	184	11	1.57	2,208	108	15 to 1	9 to 1
Spring 2021	178	11	1.57	2,135	97	14 to 1	8 to 1
Fall 2021	170	10	1.57	2042	86	14 to 1	7 to 1
Spring 2022	182	10	1.57	2185	89	14 to 1	7 to 1
Fall 2022	183	9	1.57	2192	102	17 to 1	10 to 1
Spring 2023	184	9	1.57	2211	101	17 to 1	10 to 1
Fall 2023	200	9	1.57	2399	119	21 to 1	11 to 1
Spring 2024	181	9	1.57	2171	101	17 to 1	10 to 1

NASAD Handbook – Appendix II.D OPERATIONAL NORMS

Faculty/Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1.

Level	Fall 2018 Faculty		Spring 2019 Faculty		Fall 2019 Faculty		Spring 2020 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	2	4	2	5	2	7	1	8
200 Level	—	13	—	13	—	12	—	11
300/400 Studio	—	18	—	18	—	16	—	18
Art History	—	—	—	—	—	—	—	—
200	—	5	—	5	—	6	—	4
300+	2	5	2	5	1	3	1	3
All Visual Arts	4	45	4	46	3	44	2	44

Level	Fall 2020 Faculty		Spring 2021 Faculty		Fall 2021 Faculty		Spring 2022 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT

	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	2	6	2	7	2	6	2	6
200 Level	—	12	—	12	—	12	—	12
300/400 Studio	—	14	—	14	—	10	—	12
Art History200	—	4	—	4	—	4	—	3
300+	1	2	1	2	1	2	1	2
All Visual Arts	3	38	3	39	3	34	3	35

Level	Fall 2022 Faculty		Spring 2023 Faculty		Fall 2023 Faculty		Spring 2024 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	2	4	2	4	3	4	3	4
200 Level	—	9	—	8	—	11	—	11
300/400 Studio	—	11	—	12	—	10	—	10
ART History200	—	4	—	5	—	4	—	4
300+	1	2	1	2	1	3	1	3
All Visual Arts	3	30	3	31	4	32	4	32

NASAD Heads Data Chart40 Public Institutions, 101-200 Majors

# of Art/Design Majors per FTE Faculty Member						
Academic Year	Percentile					
	5 th	25 th	50 th	75 th	95 th	Ave.
2016-2017	5.1	6.8	8.7	10.5	14.6	9.3
2017-2018	6.8	8.2	10.1	12.0	17.3	10.9
2018-2019	6.2	8.3	10.4	12.5	18.0	11.2
2019-2020	9.2	11.6	14.7	19.5	33.2	17.9
2020-2021	6.3	8.6	10.2	12.8	16.7	10.9
2021-2022*	2.1	6.57	9.36	13.67	19.08	10.2
2022-2023	—	—	—	—	—	—
2023-2024	—	—	—	—	—	—

*Enrollment below 100, chart reflects data comparing public institutions with 51-100 majors.

2022-23 data is pending NASAD release of data--M.Fleming 06/22/23

2023-24 data is pending NASAD release of data--M.Fleming 07/25/24 (NASAD is overhauling their data entry system which has been a multi-year process causing the delay).

3.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Visual Arts Assessment Team AY 2019-20 Summary

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [10] to 1 placing program just below the 25th percentile of public institutions with 101-200 majors with 17.9 to 1 being the average and thus falling within recommended standards.

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2019-2020 = [17.5 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2019-20:

94% of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 1 % increase from AY 18-19.

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2019-2020 academic year.
- Institutional reduction of PT faculty to 1 course per term SP2020.
- Non-western ART offered 1 section S 2020. Note: Minimum accreditation standard.
- Mandated VL reduction necessitated a FT faculty assume an ART 101 section. Funding secured for F 2020.

2020-2021:

Visual Arts Assessment Team AY 2020-21 Summary

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [8.5] to 1 placing program just below the [25th] percentile of public institutions with 101-200 majors with [10.9] to 1 being the average and thus falling within recommended standards.

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2020-2021 = [14.5 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2020-2021:

[93%] of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 1% decrease from AY 20-21. Decrease reflects a reduction in sections of Art History offered, rather than any shift in faculty composition or course distribution.

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2020-2021 academic year.
- Non-western ART offered 1 section F 2020 and S 2021. *Note: Qualified VL position meets threshold accreditation standard.*
- Retirement of 1 FT Tenured concentration faculty in May of 2021 - Course load redistributed for F21 among existing faculty holding appropriate CIP code.

2021-2022:

Visual Arts Assessment Team AY 2021-22 Summary

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [7] to 1 placing program at the [25th] percentile of public institutions with 51-100 majors with [10.2] to 1 being the average and thus falling within recommended standards.

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2021-2022 = [14 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2021-2022:

[92%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2021-2022 academic year.
- Non-western ART offered 1 section F 2021 and S 2022. *Note: Qualified VL position meets threshold accreditation standard.*
- Retirement of 1 FT Tenured concentration faculty in May of 2022 - Course load redistributed for F22 among existing faculty holding appropriate CIP code. (Retirement of 1 FT tenured faculty in Fall 21 who had been on medical leave since summer 2018 did not affect course distribution).

2022-2023:

FTE Student to FTE Faculty Ratio: Expected achievement is MET ?

FTE Major to FTE Faculty ratio average: [10] to 1 placing program at the [?] percentile of public institutions with 101-200 majors with [?] to 1 being the average and thus falling within recommended standards.

*completion pending NASAD release of data

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2022-2023 = [17 to 1]

Vis Arts enrollment increased in 2022-23 while faculty decreased (retired faculty in 2021 and 2022 were not replaced) therefore faculty/student ratio increased.

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2022-2023:

[90%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2022-2023 academic year.
- While the Faculty/Student ratio of 17 to 1 falls within NASAD standards the increase is noted. Discussions of replacing retired faculty with administration will follow.

2023-2024:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [10] to 1 placing program at the [?] percentile of public institutions with 101-200 majors with [?] to 1 being the average and thus falling within recommended standards. ***completion pending NASAD release of data**

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. Fall 2023 [21 to 1] . Spring 2024 = [17 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2023-2024:

[90%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Just a quick follow up, I went to the NASAD HEADS website to try to retrieve the data I need for the department plan and found this message:

PLEASE NOTE: Due to an apparent server breach, the third-party vendor hosting the HEADS Navigable Dashboards has taken down all servers supporting the HEADS Navigable Dashboards for an indefinite period of time. We apologize for this inconvenience and ask for your patience as we await the vendor's successful attention to this issue.

So, unfortunately, it doesn't look like I can complete the plan right now. I am going to the NASAD conference in October where I am hoping to learn more about what's going on, including when the data will be available again.

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during Spring 2023 academic year; however, Fall 2023 exceeded the ratio.
- With VIS ART enrollment increasing, discussions of replacing suspended full-time faculty positions is paramount.

4 Assessment and Benchmark

Benchmark: The department is committed to actively participate in five or more departmental and university efforts involving recruitment and retention each year and recruit talented majors through its arts scholarship program.

4.1 Data

2019-2020:

- *Visual Arts Orientation- Fall 2019 + advising session*
- Published revised *Visual Arts Student Handbook 2020*.
- Faculty participated in [1] *Spring* and [2] *Fall Preview Days* with additional Department open house and department tours - *SAA students gave art demonstrations at recruitment events*
- Conducted [5] individual and [1*] school-group tours.* Two spring high school group tours cancelled due to Covid-19.
- Conducted *Visual Arts 2020 High School Portfolio Day* recruiting [A M Barbe High School, East Beauregard High School , LaGrange High School, Mandeville High School, Sulphur High School, Lake Charles College Prep, Sulphur High School, Westlake High School].

- Recruited/endorsed [9] Freshman Art Scholarships for Fall 2020.

2020-2021:

- Visual Arts Orientation - Fall 2020 was offered as a virtual session + Freshman/Sophomore Advisors contacted all new majors for advisement .
- 2021 *High School Portfolio* Day could not be held, so faculty met with interested students to review portfolios. CPSB Art educators were contacted twice to recommend interested students.
- Preview days- Faculty participated in [three] preview days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Cowboy Camp - Two zoom meet and greets - Faculty attended [two] meet and greets with incoming freshmen during the virtual component of Cowboy camp.
- Freshmen Called - Faculty called all [70] of the prospective and incoming freshman last semester from a list Dr. Buckles provided.
- Recruited/endorsed [two] Freshman Art Scholarships for Fall 2021.

2021-2022:

- Faculty representatives at four Cowboy Camps
- Visual Arts participated in Preview [four] Days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Vis-Art Orientation: Advisors contacted all new majors for advisement .
- Conducted school tour
- Hosted an open house
- Participated in Unlock education [two]

2022-2023:

- Faculty representatives Cowboy Camps
- Visual Arts participated in Preview [four] Days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Vis-Art Orientation: Advisors contacted all new majors for advisement .
- Brought in 285 K-12 students who have created cyanotypes, photograms, paper sculptures, and screen-printed shirts. School students toured facilities, completed a scavenger hunt, and walked away with a piece of art.
- Hosted an open house
- Participated in Unlock education [two]

2023-2024:

- Faculty representatives Cowboy Camps
- Visual Arts participated in Preview Days. Faculty met with incoming and prospective students and their parents, giving information about the major.
- Vis-Art Orientation: Advisors contacted all new majors for advisement (2x a year) .
- Brought three middle/high school tour groups
- Conducted Juried Art Competition at Sam Houston High School
- Participated in McNeese Commitment Day--open house of department, department tours, advising.
- Hosted Calcasieu Parish Art Show in Grand Gallery

4.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Expected achievement is met.

Analysis: The department conducted and participated in recruitment and retention activities as planned, including moving Portfolio Day to the 2nd of the Fall Preview Days. 50% of students participating enrolled

at McNeese as art majors.

Action:

Assessment Team

- Create a viable online high school portfolio event for recruitment.
- Digitize Visual Arts Student Handbook

2020-2021:

Expected achievement is met.

Analysis: The department conducted and participated in University recruitment and retention activities such as Preview Days and Cowboy Camp. A robust effort was demonstrated by the new recruitment team of junior faculty, including an array of online events and resources.

Action:

- Formation of new faculty recruitment team who created the following initiatives:
 - Postcard - New postcard designed to provide at recruiting events. Postcard includes basic info on what concentrations we offer, as well as a QR code that directs viewers to the online gallery space,
 - Sketchbook - Leftover postcards made into covers for small sketchbooks, used as giveaways at recruiting events.
 - Website - Worked with design services on campus to pinpoint our specific web needs.
 - Digital Gallery Space - New online gallery space through Wordpress. This site provides a virtual space to showcase our physical exhibitions and includes images of each piece included in all spring exhibitions as well as a video walk-through. The site will continue to grow with each new exhibition. This also serves as a digital history of exhibitions.
 - Google drive repository for department images.

2021-2022:

- Increase presence and communication via social media
- Conduct more workshops in schools
- Organize more school tours for high school students

2022-2023:

Analysis: Benchmark **MET** The department actively participated in 10+ departmental and university efforts involving recruitment and retention each year.

Action: Portfolio day was on hiatus for 2021-2022 due to low participation. Over the past year partnerships have been formed with area high schools and the department will once again host a portfolio day to coincide with preview day in the fall during which time scholarship recommendations will be made for incoming students.

2023-2024:

Analysis: Benchmark **MET** The department actively participated in 10+ departmental and university efforts involving recruitment and retention each year.

Action: Increase departmental presence on social media and website.

5 Assessment and Benchmark

Benchmarks:

- A persistence rate (students retained from Fall Y1 to Spring Y1) of 85%.
- A retention rate of 70% from Y1 to Y2.
- A retention rate of 55% from Y1 to Y3.
- A retention rate of 45% from Y1 to Y4.
- A 4-year graduation rate of 35%.
- A 5-year graduation rate of 40%.
- A 6-year graduation rate of 45%.

Major:

- ART - Bachelor of Arts in Art

5.1 Data

Fall 2012 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	25*	18	72.0	11	44.0	9	36.0	9	36.0	8	32.0	11	44.0	11	44.0

*1 student was previously undeclared before declaring ART.

Fall 2013 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	19	16	84.2	9	47.4	9	47.4	8	42.1	4	21.1	5	26.3	5	26.3

Fall 2014 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	26	21	80.8	16	61.5	14	53.8	9	34.6	7	26.9	9	34.6	12	46.1

Fall 2015 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	17	11	64.7	8	47.1	7	41.1	6	35.3	4	23.5	5	29.4	5	29.4

Fall 2016 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	24	18	75.0	10	41.7	9	37.5	9	37.5	8	33.3	8	33.3	9	37.5

Fall 2017 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	19	13	68.4	13	68.4	12	63.2	9	47.4	8	42.1	10	52.6	11	57.9

Fall 2018 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	12	8	66.7	6	50.0	6	50.0	5	41.7						

Fall 2019 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	22	18	81.8	13	59.1	12	54.5	12	54.5						

Fall 2020 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	20	15	75.0	11	55.0	9	45.0	9	45.0						

Fall 2021 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	14	12	85.7	11	78.6	11	78.6								

Fall 2022 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	14	13	92.9	9	64.3										

Fall 2023 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	24	18	75.0												

Summary of Persistence, Retention, and Graduation Rates:

Fall Cohort	Cohort Size	Persistence Rate	Retention Rate			Graduation Rate		
			Y1 to Y2	Y1 to Y3	Y1 to Y4	4-Year	5-Year	6-Year
2012	25	72.0	44.0	36.0	36.0	32.0	44.0	44.0
2013	19	84.2	47.4	47.4	42.1	21.1	26.3	26.3
2014	26	80.8	61.5	53.8	34.6	26.9	34.6	46.1
2015	17	64.7	47.1	41.1	35.3	23.5	29.4	29.4
2016	24	75.0	41.7	37.5	37.5	33.3	33.3	37.5
2017	19	68.4	68.4	63.2	47.4	42.1	52.6	57.9
2018	12	66.7	50.0	50.0	41.7			
2019	22	81.8	59.1	54.5	54.5			
2020	20	75.0	55.0	45.0	45.0			
2021	14	85.7	78.6	78.6				
2022	14	92.9	64.3					
2023	24	75.0						
Average	19.7	76.9	56.1	50.7	41.6	29.8	36.7	40.2

5.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Analysis & Plan for Improvement

Notes - Graduation rates:

Cohort F 2012 [25]

ART [11] G% • 4YR/S2017 35[32] 5YR/2018 40[44] 6YR/2019 45[44] TOT 44%. G-1
 TOT [14] G% 4YR/S2017 35[40] 5YR/2018 40[56] 6Yr/2019 45[56] TOT 56%. G+11

4YR/S2017 Degree candidates 8/16 or 50%**Cohort F 2013 [19]**

ART/T [5] G% • 4YR/S2018 35[21] 5YR/S2019 40[5] 6Yr/S2020 45[5] TOT 26.4*% G- 18.6

* Chart error -Corrected LBR

4YR/S2018 Degree candidates 4/7 or 57%

2019-20 NOTE: Percentage of Degree Candidates who transferred into ART

F 19 40%. S 19 20%

[30%] of the 2019-202 BA ART Degree Candidates transferred into art from other programs

Notes - Persistence rates:

Cohort 2014 [26] MET 3/4 Retention rate goals in total

Cohort 2017 [19] MET Retention rate goal Y1-Y3 63.2 % or G+ 8.2%

After 2014 the loss of majors between Y 1 and 4 averaged 1 student per term.

Action

1. FTF Profile Retention Plan revealed no conclusive correlation between academic preparedness (ACT scores/HS GPA/Admission type) and perseverance. Profile will continue for period up to 5 years in an effort identify commonalities. Effort will be merged with FFND restructure and SO/JR mentoring program. With the 2020 movement online necessitated by Covid=19 and subsequent hurricanes, one-to-one student mentorship interrupted.

2. Graduate Profile will be developed in conjunction with edits to Senior exit survey. The current data is focused on students in the designated cohorts and does not include students who transfer into the department.

2020-2021:

Assessment team:

Analysis/Action

- Looking for trends, the Y1 and Y2 retention rates need to be our primary focus. The ASPIRE mentoring initiative centers around the FFND and Art 200 Sophomore Review courses. With the chaos of the last three terms, it would seem prudent to give these efforts time to grow.
- Team is seeking assistance with additional analysis. The data points provide some insight, yet we realize the numbers do not reflect transfers into the program.

2021-2022:

Analysis:

BENCHMARKS

- A persistence rate (retained students from fall Y1 to spring Y1) of 85%. **MET 85.7%** (2021 cohort).
- A retention rate of 70% from Y1 to Y2. **NOT MET 55%** (2020 cohort)
- A retention rate of 55% from Y1 to Y3. **MET 59%** (2019 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 50%**(2018 cohort)

Graduation rates from 2015 cohort:

- A 4-year graduation rate of 35%. NOT MET 23.5
- A 5-year graduation rate of 40%. NOT MET 29.4
- A 6-year graduation rate of 45%. NOT MET 29.4

Vis Art Assessment team met with IR to seek assistance in analyzing data. IR recommended reflecting on how the department can use the data.

In reviewing the data for the 2015 cohort, it is noted that Y1-Y2 retention was only 47%. In 2015 SFA was closed due to renovations and offices/classrooms were moved to different locations on campus, thus scattering departmental resources. The 2015 cohort may have lacked cohesion in their first and second year experience that affected the graduation rate.

ACTION: Move ASPIRE mentorship program from ART 200 to FFND 101 (to be renamed ART 100). The Mentorship program will serve freshman to foster a strong foundation for retention before the sophomore year. The goal of ASPIRE is to be a preventative solution to retention rather than prescriptive one.

2022-2023:

Analysis:

BENCHMARKS

- A persistence rate (retained students from fall Y1 to spring Y1) of 85%. **MET 92%** (2022 cohort).
- A retention rate of 70% from Y1 to Y2. **MET 78%** (2021 cohort)
- A retention rate of 55% from Y1 to Y3. **NOT MET 45%** (2020 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 54%**(2019 cohort)

Graduation rates from 2016 cohort:

- A 4-year graduation rate of 35%. NOT MET 33.3
- A 5-year graduation rate of 40%. NOT MET 33.3
- A 6-year graduation rate of 45%. NOT MET 37.5

The 2019, 2021, and 2022 cohorts have all met the benchmarks of retention and persistence. The 2020 cohort did not meet the Y1-Y3 retention goals which is largely due to the pandemic/hurricane of 2020.

Regarding graduation rates for the 2016-cohort we surmise plans for completion were likely disrupted once again due to the 2020 pandemic/hurricane situation since the 4-year graduation date would have been spring 2020, 5-year spring 2021 and 6-year spring 2022.

Action: The 2022 cohort persistence rate is encouraging. Increase student activities through SAA and other smaller clubs like ART DECO and a new paper/book club in currently in development.

2023-2024:

BENCHMARKS

- A persistence rate (retained students from fall Y1 to spring Y1) of 85%. **NOT MET 75%** (2023 cohort).
- A retention rate of 70% from Y1 to Y2. **NOT MET 64.3%** (2022 cohort)
- A retention rate of 55% from Y1 to Y3. **MET 78.6%** (2021 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 45%**(2019 cohort)

Graduation rates from 2017 cohort:

- A 4-year graduation rate of 35%. **MET 42.1%**
- A 5-year graduation rate of 40%. **MET 52.6%**
- A 6-year graduation rate of 45%. **MET 57.9%**

Analysis/Action: Most notable data is the decrease in persistence for the 2023 cohort with only 75% persisting and a decrease in 2022 cohort Y1-Y2 retention at 64.3%.

Analysis: Given the myriad of reasons a student may not persist, look into better ways of tracking students (perhaps using the assistance of Navigate) to chart whether students are not persisting due to academic, financial, health, in addition to protracted recovery efforts post pandemic/hurricane.

Performance Objective 2 Provide a comprehensive curriculum that reflects disciplinary foundations and remains responsive to contemporary developments, student and workforce demand, and university needs and aspirations.

1 Assessment and Benchmark

Benchmark: Continuous Review of Program Curriculum, Developments, Demand, Needs and Aspirations. Program faculty to meet eight times per academic year to review student progress, curricular offerings, and appropriate professional contacts and opportunities. Committee reports: Accreditation, Assessment, and Curriculum.

1.1 Data

2019-2020:

Expected achievement is met.

- [8] Faculty meetings held during AY 2019-20. Meeting agenda is on file in Department of Visual Arts. Meeting format shifted to 100% virtual.

Committee notes:

Assessment:

- Spring 2020 Visual Art Assessments ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio review moved 100% online.

Curriculum:

- 2020 Curriculum changes: Course revision/name change-
- ART 228 [GE] ART 450

Accreditation:

- 2019-2020 NASAD Affirmation Statement submission

2020-2021:

Expected achievement is met.

- [8] Faculty meetings held during AY 2020-21. Meeting agenda is on file in Department of Visual Arts. Meeting format shifted to 100% virtual.

Committee notes:

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review conducted in-person, and ART 400 Senior Portfolio review moved to 100% online virtual event.

Curriculum:

- ARTS 151 General Education Redesign course addition.

Accreditation:

- 2020-2021 NASAD Affirmation Statement submission; Next on-site reaffirmation visit 2025.

2021-2022:

Expected achievement is met.

- [8] Faculty meetings held during AY 2021-22. Meeting agenda is on file in Department of Visual Arts. Meeting format was both in person and virtual.

Committee notes:

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio moved back to face-to-face.
- Art Core, Gen Ed, 200 Critical Thinking, 300/400 Critical Thinking, and QEP assessments completed and reported in Program/Department Assessment plans.

Curriculum:

- Upcoming course name change proposals:
 - ART 217: Drawing, An Introduction;
 - ART 245: Clay and Form, An Introduction;
 - Change FFND to ART 100 Art Foundations Seminar.

Accreditation:

- 2022-2023 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted; Next on-site reaffirmation visit 2025.

2022-2023:

Expected achievement is met.

- [8+] Faculty meetings held during AY 2022-23. Meeting agenda is on file in Department of Visual Arts. Meeting format was both in person and virtual. Meetings included entire art faculty as well as NASAD Vis Art Committee, Vis Art Assessment/Curriculum Committee, and Vis Art Crit Think Committee.

Committee notes: Results and action plans for assessment noted in Program Assessment 22-23.

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio moved back to face-to-face.
- Art Core, Gen Ed, 200 Critical Thinking, 300/400 Critical Thinking, and QEP assessments completed and reported in Program/Department Assessment plans.

Curriculum:

- Create new course: ART 462--Non-Western Art History II to enable students to expand offerings of Non-Western Art History.
- Change Prerequisites for ART 305 to ART 217 AND ART 101 OR ART 102 (instead of ART 101 *and* ART 102)
- Create general safety quiz/assessment for introductory courses.

Accreditation:

- 2022-2023 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted; NOITA (notice of intention to apply) submitted. Slate of visitors selected. Next on-site reaffirmation visit 2025--dates of March 9-12 pending.

2023-2024:

Expected achievement is met.

- [9+] Faculty meetings held during the academic year 2023-2024. Meeting agenda is on file in Department of Visual Arts. Meetings included entire art faculty as well as NASAD Vis Art Committee, Vis Art Assessment/Curriculum Committee, and Search Committee Meetings.

Assessment:

- Add writing assessment for ART 100 to Program Assessment Plan
- Include ART 430 assessment to existing capstone assessment for ART 450 in Program Assessment Plan.

Curriculum:

- Add the prerequisite ART 100 to ART 200 to make sure students are progressing through the curriculum efficiently and effectively.

Accreditation:

- 2023-2024 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted. On-site reaffirmation visit postponed to 2026 due to renovations.

1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Analysis/Action:

Assessment:

- Spring 2020 Visual Art Assessments [MF] conducted in ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio review moved 100% online. Moodle pages created to house assessment artifacts and faculty review submission. While this action was taken in response to Covid-19, the online assessment resource will likely continue in some format.

Curriculum:

- 2020 Course revision/name change:
- ART 228 Visual Literacy-The Photograph changed to > Photography, An Introduction - in an effort to clearly reflect course content.
- ART 450 Senior Seminar to > Professional Practices for Senior Studio Majors - in an effort to reflect course content and delivery.

Accreditation:

- 2019-2020 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6 /15/2020 [LBR]
- Renewal year: 2024-2025 > *NOTE: Application will need to be submitted in 2021*
- McNeese elected to not attend 2020 NASAD National conference due to Covid-19 impact on travel *McNeese is required to attend the NASAD Conference on a regular basis as part of active accreditation.*

2020-2021:

Analysis/Action:

Assessment:

- ART 400 Senior Portfolio review moved 100% online for 2020-21; faculty groups met with individual seniors in Big Blue Button to facilitate oral component. The similarity of format to current employment screening processes is noted and supports a continuation as some part of the senior thesis process.

Curriculum:

- ARTS 151 Exploring the Arts, the new visual art, music, and theatre course submitted and approved by GEAC. Course will pilot online for Fall 2021 with 40 students.

Accreditation:

- 2020-2021 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/4/2021
- Renewal year: 2024-2025 > *NOTE: Application will need to be submitted in 2021-22; 2024 NASAD Self-Study assignments 2022.*
- McNeese Visual Arts should plan to attend NASAD national conference in 2022.

2021-2022:

Analysis/Action:

Assessment:

- Art Assessments moved back to in-person formats. 300/400 critical thinking assessments will be supported with formative assignments throughout the semester to lay a foundation for the assessed summative assignment.

Curriculum:

- FFND 101 suggested name change to ART 100 to provide continuity with ART 200 and ART 400.
- Suggested name changes for ART 217 and ART 245 to clarify course content and increase enrollment (ART 245)

Accreditation:

- 2021-2022 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/6/2022
- Renewal year: 2024-2025 > *NOTE: Application to be submitted in summer 2022;*
- McNeese Visual Arts representative to attend NASAD national conference in 2022.

2022-2023:

Analysis/Action:

Assessment:

- Faculty teaching 300/400 level courses will meet to discuss and reevaluate critical thinking writing assignments.
- The critical thinking committee met with ART 200 faculty regarding the results of critical thinking assignment.

Curriculum:

- The addition of ART 462 will provide more clarity to transcripts given the rotation of course content within ART 461.
- Prerequisite changes to ART 305 will expand enrollment opportunities for students wishing to enroll in illustration earlier in their college career.
- Meet with Environmental Health and Safety Officer to add safety assessment to introductory courses.

Accreditation:

- 2022-2023 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/5/2023
- Renewal year: 2024-2025 >Notice of Intention to Apply submitted 8/1/2022
- McNeese Visual Arts NASAD committee to attend national conference in 2023.

2023-2024:

Analysis/Action:

Assessment:

From the Program Assessment Plan:

ART 200 Action – but also includes actions needed ART 101, 102, 105, and 217

- Implement a checklist in ART 200 for specific assignments from each area (ART 101, 102, 105, and 217) to be included in the review for each course.
- Require students to create and submit a digital archive of assignments in each of the core courses ((ART 101, 102, 105, and 217).
- Require ART 217 students to review drawings selected for the review with the instructor before the completion of the course.

ART CORE CONTENT action ART 101, 102, 105, and 217

- Review/Revise content embedded questions
- (plus your individual actions)

ART 400-Critical Thinking (measured through Statement and Concept Development results)

- Emphasize research development in individual concentrations by implementing formative and summative research assignments throughout intermediate and advanced levels with the intention of creating a scaffolding effect leading to a stronger foundation underlying the concept of the Senior Exhibit body of work.

ART 400-Communication (measured through statement, verbal and technique and craft)

- Require students to discuss their research process in Verbal Review.

ART 400—Total Score

- Encourage students to begin work on a series/body of work the semester prior to their Senior Show.

300/400 Crit Think

- Your individual actions
- Connecting with actions from ART 400, implement additional research requirements within the 300/400 critical thinking assignments.

ART 450

- Add more support, possibly guest speaker regarding copyright information.
- Emphasize professionalism and preparedness for presentations, interviews, and review.

Curriculum:

- Adding the prerequisite of ART 100 to ART 200 will create a checkpoint for students, ensuring a strong foundation and maintain proper progression through required courses within the curriculum.

Accreditation:

- 2022-2023 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/18/2024
- McNeese Visual Arts NASAD committee to attend national conference in 2024.

2 Assessment and Benchmark

Benchmark: Employment/Certification/Graduate School Data:

- Data on known Employment/Certification/Graduate School Placement on recent graduates.
- Senior Exit Survey - data on graduates including employment status/post-baccalaureate plans based on self-reported response to senior exit survey.

2.1 DataEmployment Placements 5-year

Student	Employment Placement
Henson, Shelby 2023 BA ART Ceramics, Art Ed	Art Teacher, JJ Johnson Elementary
Gennity, Sydney 2022 BA ART Drawing	Library Assistant, Hirsch Library, MFA Houston
Hickey, Taylor 2017 BA ART	Assistant Curator New Bedford Museum
Latin, Christopher 2020 BA ART Printmaking	Creative Specialist at Historic City Hall Arts & Cultural Center
Borsen, Stefan 2018 BA ART--PAINT/DRAW	Director of Imperial Calcasieu Museum
Donaldson, Amanda 2018 BA--PHOTO	Director of Cultural Affairs
Boullion, Eloise BA ART--Graphic Design 2022	Digital Media Specialist at CPSB
Louviere, Taryn Fall 2021	Michael's Framing Dept.
DeVille, Chance 2017 BA ART, Photo	2023 Adjunct Professor UNO 2022 - Adjunct Professor Providence College
Grubb, Corinne BA Art - PHAE Spring 2021	Art Teacher, Bishop Noland Episcopal Day School, Calcasieu Parish
Boudreaux, Savannah BA Art - PANT	Deep South Productions
Best, Mackenzie BA Art - DRAE	Calcasieu Parish School Board
Racca, Mary BA Art - GDES Spring 2020	Ken Miller LLP
Wright, Brenique BA Art - GDES Spring 2020	GDES McNeese PR
Biven, Lauren BA Art - GDES Fall 2019	GDES Global Asset Management Group
Fontenot, Bailey BA Art - GDES Fall 2019	Golden Nugget
Hebert, Matthew BA Art - GDES Fall 2019	L'Auberge Casino Resort
Patel, Kinjal BA Art - GDES Fall 2019	U.S.Army
Rogers, Kaitlin BA Art - GDES Fall 2019	GDES Knight Media
Augustine, Madison BA Art - CERM, ARED	Moss Bluff Elementary

Spring 2019	
Jueschke, Ariel BA Art - PHOT, ARED Fall 2018	Rapides High School
Spears, Alexandra BA Art - GDES, PHOT Spring 2018	Photography Coordinator at WAITR
Sampey, Kennedy BA Art - PHOT Spring 2018	Sampey Photography
Roberie, Shelby BA Art - CERM Fall 2018	Shelby Roberie Ceramics

Graduate School Placements/ Continuing/Completers

Student	Placement/Continuing/Completers
Eloise Boullion BA ART--Graphic Design	MBA candidate ULL
Mere, Savannah	University of Texas, School of Advertising
Siddiq, Sajeela Spring 2017	MFA--University of Houston expected 2025
Coulter, Crystal Spring 2020	MFA--University of Houston expected 2025
George, Elizabeth BA Art - GDES Spring 2021	MFA University of Hartford Illustration, 2023
Latil, Christopher BA Art - PMKG Spring 2020	MFA University of Mississippi Graduate Assistantship, 2023
Jones, Jennifer BA ART - CERM Spring 2017	MFA Ceramics University of New Orleans Graduate Assistantship
Deville, Chance BA Art - PHOT Fall 2017	VL Photo Brown University Fall 2021 *MFA RISD 2021 Photography MFA Photography--University of Florida Graduate Assistantship
Landry, Alex BA Art - PANT, DRAW 2017	MFA Painting University of Massachusetts - Dartmouth, 2023
Hickey, Taylor BA Art - PMKG Fall 2017	*MFA 2021 Printmaking University of Massachusetts - Dartmouth Graduate Assistantship
Gonzales, Meagan BA Art - PANT, CERM Fall 2017	*May 2020 MFA Creative Writing *May 2020 -MA English, MFA McNeese State University Graduate Assistantship
Tiffany Fontent BA Art - GDES	MFA Graphic Design Marywood University
Katherine Peal BA Art - GDES	MA Illustration University of Hartford
Sean Hicks	*December 2019 - MFA Illustration

BA Art - GDES, Painting	Savannah College of Art & Design
Brittany Buller BA Art - GDES	MA Advertising & Public Relations University of Louisiana-Lafayette Graduate Assistant
Victoria Ridgway BA Art - PHOT	* <i>May 2019 -MFA Photography</i> Indiana University Graduate Assistantship
Lindsay Katherine Johnson BA Art - Ceramics, Drawing, and Painting	* <i>May 2018 - MFA Painting</i> Studio Arts College International Florence
Jon Meaux BA Art - PANT	MFA Painting New York Academy of Art
Jody Thompson - Alum BA Art - PANT	* <u><i>May- 2019 - MFA Painting</i></u> University of Arkansas G.A: Doctoral Fellowship

Louisiana Teacher Certification ARED 5-year

Academic Year	% of Art Education candidates that achieved Louisiana Teacher Certification
2013-2014	100%
2014-2015	100%
2015-2016	100%
2016-2017	100%
2017-2018	100%
2018-2019	67%
2019-2020	100%
2020-2021	100%
2021-2022	—
2022-2023	100%
2023-2024	100%

Senior Exit Survey

Academic Year	Concentration						
	ARED	GDES	PANT	PHOT	CERM	PMKG	DRAW
2013-2014	10%	50%	20%	20%	10%	10%	10%
2014-2015	15.4%	46.2%	7.7%	15.4%	7.7%	7.7%	7.7%
2015-2016	16.7%	50%	16.7%	8.3%	16.7%	16.7%	8.3%
2016-2017	*	53.3%	20%	0%	6.7%	6.7%	13.3%
2017-2018	29%	33%	10%	38%	10%	29%	20%
2018-2019	9.1%	45.5%	9.1%	27.3%	18.2%	27.3%	9.1%
2019-2020	11%	66%	6%	11%	0%	29%	10%
2020-2021	*	46.2%	7.7%	38.5%	0%	7.7%	7.7%
2021-2022	6.3%	34.8%	25.9%	7.2%	25.9%	20.5%	19.7%

2022-2023	8.3%	50%	8.3%	0%	0%	16.7%	8.3%
2023-2024	0%	71.4%	14.3%	0%	14.3%	14.3%	0%

*included with studio area

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

- 100 % of BA Art secondary concentration in ARED K-12 degree candidates achieved teacher certification
- 100 % of BA ART, ARED graduates found job placement for Fall 2020
- 1 PB ALT CERT employed FT Fall 2019-Spring 2020
- 1 Visual Arts alumni accepted into MFA, Fall 2020 + received graduate assistantship award
- 2 Visual Arts alumni completed MA/MFA or advanced degree programs.
- *Senior Exit Survey student reported:* 25 % employed in area at Graduation; 62 % Ready to begin job search; 0% Not seeking employment ; 0 % Plan to return for PB ALT CERT ARED ;25 % Interest in graduate study

2020-2021:

- 100 % of BA Art secondary concentration in ARED K-12 degree candidates [1] achieved teacher certification
- 100 % of BA ART, ARED graduates found job placement for Fall 2020
- 1 Visual Arts alumni accepted into low-residency MFA, Fall 2021
- 2 Visual Arts alumni completed MA/MFA or advanced degree programs in 2010-21
- Senior Exit Survey student reported: [23]% employed in area at Graduation; [69] % Ready to begin job search; [0]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ;[15] % Interest in graduate study; [7.7]% accepted into Graduate program in Art.
- Means of tracking graduates in the years following needs development; NASAD Alumni Survey preparation for 2023-24

2021-2022:

- 3 Visual Arts alumni accepted MFA programs, Fall 2022
- Senior Exit Survey student reported: [6.3]% employed in area at Graduation; [60.7] % Ready to begin job search; [6.3]% Not seeking employment ; [12.5]% Plan to return for PB ALT CERT ARED ;[33] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Noted 18% increase from 20-21, 8% increase from 19-20 and 27% increase from 18-29 in students interested in graduate study.
- Means of tracking graduates in the years following needs development and is essential to our understanding of graduate interests and pursuits;
- NASAD Alumni Survey preparation for 2023-24 is underway

2022-2023:

- 3 Visual Arts alumni completed MFA programs, Spring 2023
- Senior Exit Survey student reported: [8.3]% employed in area at Graduation; [58] % Ready to begin job search; [0]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ; [16.7] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Tracking graduates still needs improvement and development. Faculty are meeting to strategize means and methods.
- NASAD Alumni Survey scheduled to go out in July 2023

2023-2024:

- Senior Exit Survey student reported: [28.6]% employed in area at Graduation; [57.1] % Ready to begin job search; [14.3]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ; [0] % Interest in graduate study; [0]% accepted into Graduate program in Art.

- Faculty will be more active on social media (Instagram, Department Discord server, etc.) in attempt to reach more alumni.

Performance Objective 3 Demonstrate excellence in teaching in order to enhance student recruitment, retention, and graduation.

1 Assessment and Benchmark

Benchmark: APR Teaching: 80% of Visual Arts faculty expected to achieve APR scores of 90+ on the combined teaching component.

1.1 Data

Academic Year	% of Visual Arts faculty achieving 90+ scores on the combined teaching component of APR
2013-2014	100%
2014-2015	100%
2015-2016	100%
2016-2017	56%
2017-2018	100%
2018-2019	91%
2019-2020	100%
2020-2021	100%
2021-2022	100%
2022-2023	100%
2023-2024	100%

APR Teaching Components:

- Student Evaluation of Instruction [15%/25%/35%]
- Teaching Notebook [15%/20%]
- Collegiality [5%]
- Portfolio-Writing [5%/15%/20%]

Component Area/ Visual Arts Mean	Academic Year Ending			
	2017	2018	2019	2020
SEI	96.1	93	96.3	96.7
Teaching notebook	89.7	92.2	89	94.1
Collegiality	92.7	93.8	92	95.6
Student portfolio/ writing assessment	91.2	92	87.6	95

Component Area/ Visual Arts Mean	Academic Year Ending			
	2021	2022	2023	2024
SEI	97.8	96.8	97.35	94.46
Teaching notebook	96.4	95.2	92.94	93.64
Collegiality	96.1	96.5	94.66	94.5
Student portfolio/ writing assessment				

writing assessment	92.5	94.9	91.97	94.5
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1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Expected achievement was met. 100% of FT active faculty achieved a score of 90% or above on the combined teaching component of the APR. Within the teaching component, a mean of 90+% was achieved on on each area and scores were the highest in the last four years.

Analysis/Action:

Variables to consider:

A total of [2] FT visual arts faculty (tenure/tenure-track) did not fully participate in 2019-20 AFPR activities due to

[1] Extended medical leave

[1] Contract termination

2020-2021:

- Expected achievement was met/exceeded.
- 100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.
- Within the teaching component, a mean of 90+% was achieved on each area and scores met/exceeded previous years benchmark of 4 year high.

Analysis / Action:

Variables to consider:

› A total of [2] FT visual arts faculty (tenure/tenure-track) did not fully participate in 2020-21 AFPR activities due to

[1] Extended Medical Leave

[1] Retirement

> Student Evaluation of Instructor (SEI) data was not collected for fall 2020. Chart average only reflects spring 2021 data.

2021-2022:

Analysis / Action:

Expected achievement was met/exceeded.

- 100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Variables to consider:

› A total of [2] FT visual arts faculty (tenure/tenure-track) did not fully participate in 2021-22 AFPR activities due to:

[2] Retirement

The score reflects the interaction between faculty and student returning to pre-spring 2020 levels.

Increased ability to engage, connect and mentor students is expected in 2022-23 academic year.

2022-2023:

Analysis / Action:

Expected achievement was met/exceeded.

- 100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Action: Student participation in SEI is relatively low for face-to-face courses. Encourage more student participation in electronic SEI's through reminders and announcements.

2023-2024:

Analysis / Action:

Expected achievement was met/exceeded.

- 100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Action: Continue student engagement both inside the classroom and in art related activities outside the classroom.

2 Assessment and Benchmark

Benchmark: Senior Exit Survey - Teaching

- 85% = expected level of achievement of scores 4.00/5.00 or above on overall quality of instruction.
- 85% = expected level of achievement of scores 4.00/5.00 or above on faculty classroom strengths within their concentration.

2.1 Data

Senior Exit Survey - Instruction

Academic Year	% responses of 4.00/5.00 or above on overall quality of instruction	% responses of 4.00/5.00 or above on instruction within their specific focus of studies
2013-2014	100%	100%
2014-2015	100%	67%
2015-2016	92%	67%
2016-2017	93%	85%
2017-2018	100%	87%
2018-2019*	90%	90%
2019-2020	100%	84%
2020-2021	94%	88%
2021-2022	93%	90%
2022-2023	100%	97%
2023-2024	86%	100%

* Spring 2019 Senior Exit Survey Data Used

Senior Exit Survey - Areas of Concentration

Area	Term	Goal				
		5	4	3	2	1
Ceramics	Spring 2017	85.7%		14.3%		
	Fall 2017	100%				
	Spring 2018	66.7%	16.7%			16.7%
	Fall 2018					
	Spring 2019	66.7%	11.1%	22.2%		
	Fall 2019	75%		12.5%	12.5%	
	Spring 2020	75%	12.5%	12.5%		
	Fall 2020	67%	33%			
	Spring 2021	84%	8%	8%		
	Fall 2021	43%	29%	14%	14%	
	Spring 2022	33%	50%	17%		
	Fall 2022	83.3%		16.7%		
	Spring 2023	100%				
	Spring 2024	66.7%	16.7%	16.7%		

Drawing	Spring 2017	64.3	14.3	7.1	7.1	7.1
	Fall 2017	80%	20%			
	Spring 2018	87.5%	12.5%			
	Fall 2018					
	Spring 2019	81.8%	18.2%			
	Fall 2019	90%	10%			
	Spring 2020	75%	12.5%		12.5%	
	Fall 2020	67%	33%			
	Spring 2021	93%	7%			
	Fall 2021	72%	14%	14%		
	Spring 2022	75%	25%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	85.7%	14.3%			
Graphic Design	Spring 2017	36.4%	18.2%	36.4%		9.1%
	Fall 2017	33.3%	33.3%	16.7%		16.7%
	Spring 2018	33.3%	66.7%			
	Fall 2018					
	Spring 2019	42.9%	28.6%	14.3%	14.3%	
	Fall 2019	56%	22%	11%	11%	
	Spring 2020	72%	14%	14%		
	Fall 2020	50%		50%		
	Spring 2021	91%		9%		
	Fall 2021	67%	17%	17%		
	Spring 2022	33%	67%			
	Fall 2022	50%	25%	25%		
	Spring 2023	100%				
	Spring 2024	57.1%	42.9%			
Painting	Spring 2017	87.5%	12.5%			
	Fall 2017	100%				
	Spring 2018	100%				
	Fall 2018					
	Spring 2019	87.5%	12.5%			
	Fall 2019	67%	33%			
	Spring 2020	50%	25%	25%		
	Fall 2020		50%			50%
	Spring 2021	75%	17%	8%		
	Fall 2021	60%	20%	20%		
	Spring 2022	67%	33%			
	Fall 2022	100%				
	Spring 2023	50%	50%			
	Spring 2024	71.4%	28.6%			

Photography	Spring 2017	75%	12.5%	12.5%		
	Fall 2017	100%				
	Spring 2018	66.7%	33.3%			
	Fall 2018					
	Spring 2019	100%				
	Fall 2019	63%	37%			
	Spring 2020	50%	25%	25%		
	Fall 2020	50%	50%			
	Spring 2021	86%	14%			
	Fall 2021	40%	60%			
	Spring 2022	67%	33%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	83.3%	16.7%			
Printmaking	Spring 2017	90.9%		9.1%		
	Fall 2017	90%	10%			
	Spring 2018	57.1%	42.9%			
	Fall 2018					
	Spring 2019	40%	40%	10%		10%
	Fall 2019	60%	30%	10%		
	Spring 2020	43%	43%	14%		
	Fall 2020	33%	67%			
	Spring 2021	84%	8%	8%		
	Fall 2021	83%	17%			
	Spring 2022	83%	17%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	83.3%	16.7%			
Art Education	Spring 2017	25%		50%	25%	
	Fall 2017	40%	40%	20%		
	Spring 2018	20%	20%	40%		20%
	Fall 2018					
	Spring 2019	33.3%		66.7%		
	Fall 2019	75%	25%			
	Spring 2020	33.3%	33.3%	33.3%		
	Fall 2020	100%				
	Spring 2021	75%		25%		
	Fall 2021	75%	25%			
	Spring 2022	67%				17%
	Fall 2022	75%	25%			
	Spring 2023	67%				17%
	Spring 2024		100%			

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Expected achievement was MET > 100% of responses of 4/5 on [a] overall quality of instruction and [b] not met (1%) faculty classroom strengths in area of concentration.

Department Assessment Team:

Analysis:

- A close examination of responses and comments reveal the survey numbers by concentration do not tell the full story. *Students within their primary area of concentration were 100% positive [5/4] about faculty knowledge/ attitude/ classroom experience.*
- Student comments noted a continued interest in animation, film/video, art therapy, art selling /business, web design[additional] and a masters program.

Action:

- Assess the ability to revise exit survey. It is based on NASAD format, but explore responses /wording to exact intended assessment.
- Junior faculty mentorship expanded to include teaching research support/resources.

2020-2021:

Expected achievement was MET > [94]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [88]% faculty classroom strengths in area of concentration.

Department Assessment Team:

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2021, when some studio access was returned. Fall 2020 responses were lower, after a term with zero access after the hurricanes.
- Student comments noted a continued interest in animation, non-ceramics sculpture, interior design and architecture. Note - McNeese previously offered ID within the College of Agriculture, and Visual Arts once offered a Pre-architecture program of study.

Action:

- Revise exit survey to reflect NASAD format but eliminate redundancy and clarify language.
- Explore a survey to students after regular lab access returns to assess what online and home studio offerings the students felt best served their needs; assess faculty responses as well. Develop a plan to address any future online shifts and means to support student learning.

2021-2022:

Expected achievement was MET > [93]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [90]% faculty classroom strengths in area of concentration.

Department Assessment Team:

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Fall 2021 and in all concentrations except ARED in the Spring 2022 which was recently impacted by an unforeseen revision in the state requirements.
- Student comments noted a continued interest in animation/illustration, figurative sculpture, woodworking, and a class to address multiple concentrations for ARED majors.

Action: faculty are discussing ways of implementing and expanding illustration offerings. Faculty are exploring ways to offer exposure to media outside our program such as inviting artists distinguished in specialized fields to offer workshops/lectures/exhibitions as a means broaden exposure to media.

- Survey was revised to delete redundant questions. Revision is again recommended to further clarification and specificity.

2022-2023:

Expected achievement was MET > [98.5]% of responses of 4/5 on [a] overall quality of instruction and [b]

MET [97]% faculty classroom strengths in area of concentration.

Department Assessment Team:

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2023 and in all concentrations except Ceramics (83.3%) and Graphic Design (75%) in the Fall 2022 which was recently impacted by an unforeseen revision in the state requirements.
- Student comments: Students continue to ask for more illustration/animation classes.

Action: Illustration which was previously offered only in the spring semesters will be offered in the fall semester pending faculty overload approval. Instructors teaching drawing and illustration are working together to create additional approaches to illustration.

2023-2024:

Expected achievement was MET > [86]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [100]% faculty classroom strengths in area of concentration.

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2024
- Surveys were not administered in Fall 2023
- Student comments: students expressed interest in non-traditional techniques and sculpting.

Action: Faculty will continue to explore mixed-media options in existing courses to address student interest in non-traditional and three-dimensional techniques.

3 Assessment and Benchmark

Benchmark: 80% of Visual Arts faculty are expected to achieve APR scores of 90+ in the area of advising within the teaching component.

3.1 Data

Faculty APR - Advising 5-year Data:

Academic Year	% of Visual Arts faculty APR scores of 90+ in Advising
2017-2018	33%
2018-2019	55%*
2019-2020	100%
2020-2021	100%
2021-2022	100%
2022-2023	65%
2023-2024	100%

*Mean score was 91% with all faculty scoring <87

3.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Expected achievement was MET with 100% of active/ continuing full-time faculty achieving APR scores of 90+ in area of advising

Assessment committee comments:

- Advising load has reached a more equitable distribution with three junior faculty assuming full responsibility.

Action:

- Assessment committee recommends [3] Freshman/Sophomore advisors collaborate and advise students through the initial 300+ level concentration term and then transition students to area advisors.

2020-2021:

Analysis / Action:

› Expected achievement was met/exceeded with **100%** of active/ continuing full-time **active faculty** achieving APR scores of **90+** in area of advising.

Assessment committee comments:

› Advising load continues trending towards more equitable distribution with [3] junior faculty assuming full responsibility.

Action:

- Assessment committee recommends continuation of [3] Freshman/Sophomore advisors working in collaboration to advise students through the initial 300+ level concentration term followed by a transition students to area-concentration advisors.
- Visual Arts Advising Moodle Page: Created in 2020-21, all art majors are enrolled in section. Each advisor has a BBN to allow for real-time virtual advising sessions.

2021-2022:

Analysis / Action:

› Expected achievement was met/exceeded with **100%** of active/ continuing full-time **active faculty** achieving APR scores of **90+** in area of advising.

Hallway advising pop-up table implemented to provide continual access to advisors. All visual arts majors received a schedule for advising.

ACTION: Establish advisor/advisee appointments with concentration faculty early in the advising period. Identify students at-risk or evading advising to ensure an in-person advising meeting.

2022-2023:

Analysis: Expected achievement was not met with 65% of active full-time faculty achieving APR scores of 90+ in area of advising.

The addition of the advising pop-up table has streamlined the advising process and ensured advisement of art majors. As a result, some students are advised at the table instead of with their concentration professors, resulting in a lowered score for area professors for this benchmark.

Action: Given the success of the Advising Table, the benchmark will be changed to:
100% of area specific advisors will advise 60% of the students concentrating in their area.

2023-2024:

Analysis: Expected achievement was not met with 100% of active full-time faculty achieving APR scores of 90+ in area of advising

Action: Proactive outreach by all Visual Arts faculty offering both online and face to face academic advising session options.

4 Assessment and Benchmark

Benchmark: Senior Exit Survey - Advising

- 85% = expected level of achievement of scores 4.00/5.00 or above related to quality of advising.

4.1 Data

Senior Exit Survey-Advising 5-year Data:

Academic Year	% of responses of 4.00/5.00 or above on quality of advising
2014-2015	92%
2015-2016	100%
2016-2017	90%

2017-2018	88%
2018-2019	76%
5-year average	89%

Academic Year	% of responses of 4.00/5.00 or above on quality of advising
2019-2020	98%
2020-2021	94%
2021-2022	92%
2022-2023	100%
2023-2024	95%
Average	96%

Component of Advising at Excellent or Above Average:

Component	Fall 2018	Spring 2019	2018-2019* Combined	Fall 2019	Spring 2020	2019-2020 Combined
a) Advisor was accessible	—	82%	82%	100%	100%	100%
b) Communicated with advisor	—	73%	73%	90%	100%	95%
c) Accurate information	—	73%	73%	100%	100%	100%
Average	—	76%	76%	87%	100%	98%

*Spring data only.

Component	Fall 2020	Spring 2021	2020-2021 Combined	Fall 2021	Spring 2022	2021-2022 Combined
a) Advisor was accessible	100%	93%	97%	100%	88%	94%
b) Communicated with advisor	67%	100%	84%	100%	75%	88%
c) Accurate information	67%	100%	84%	100%	88%	94%
Average	78%	98%	88%	100%	84%	92%

Component	Fall 2022	Spring 2023	2022-2023 Combined	Fall 2023	Spring 2024	2023-2024 Combined
a) Advisor was accessible	100%	100%	100%	—	100%	100%
b) Communicated with advisor	100%	100%	100%	—	85.7%	85.7%
c) Accurate information	100%	83.3%	91.6%	—	100%	100%
Average	100%	94.4%	97.2%	—	95.2%	95.2%

4.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Analysis: Expected achievement of 85% achievement score on advising MET with 98% combined average. Scores and comments reflect significant [95%-100%] scores on advisor a) availability, b) communication, and c) accuracy.

Action:

- Faculty mentorship to continue in advising; senior faculty paired with junior faculty for 2 terms.
- Expansion of online art advising to be established and supported; document measures taken in 2020-2021

2020-2021:

Analysis: Expected achievement of 85% achievement score on advising MET with 88% combined average. Comments and scores are generally positive on all aspects of advising. Close examination of lower scores in Fall reveal one unhappy student, with valid complaints about an advising error. Moving increasingly to Degree Works for advising and less reliance on folders should help prevent errors.

Action:

- Moodle page created for Visual Arts Advising, primarily focusing on the 3 freshman/sophomore advisees; Art Education has a dedicated advisement page. All Visual Arts majors are enrolled in the main Moodle page, ensuring any notifications reach every student.
- Faculty were instructed on how to utilize the notes option in Degree Works to record advisement and ALT PIN information.

2021-2022:

Analysis: Expected achievement of 85% achievement score on advising MET with 92% combined average.

Comments and scores are very positive on all aspects of advising. A comment about needing better communication regarding the when and where students can get advised is noted.

Action:

- A hallway advising pop-up table established.
- Increase signage in hallways, communication on the Vis Arts FB page, and instructor announcements in classrooms to announce the official advising period.

2022-2023:

Analysis: Expected achievement of 85% achievement score on advising MET with 97.2% combined average.

Comments and scores are very positive on all aspects of advising.

Action: Continue advising through registration week (and beyond if necessary) to assist students with issues revolving around registration. If benchmark continues to be met, consider raising benchmark for the 24-25 academic year.

2023-2024:

Analysis: Expected achievement of 85% achievement score on advising MET with 95.2% combined average.

Comments and scores are very positive on all aspects of advising, with one comment suggesting advising begin earlier so faculty have more time to advise students.

Action: Continue proactive efforts by all faculty to ensure high level of advising is maintained.

Performance Objective 4 Demonstrate commitment to research and creative and scholarly activity.

1 Assessment and Benchmark

Benchmark: Faculty Research APR: 80% of Visual Arts faculty expected to achieve APR score of 80 or above on research component.

1.1 Data

Faculty Research APR 5-year:

Academic Year	% of Visual Arts faculty achieving an APR score of 80 or above on the research component
2017-2018	100%
2018-2019	50%
2019-2020	100%
2020-2021	90%
2021-2022	100%
2022-2023	100%
2023-2024	100%

1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action: Faculty achievement of benchmark in research reached , although many research & professional conferences and activities cancelled due to COVID-19.

Action: Assessment committee recommends department implement virtual/ digital means to continue research presentation for both faculty and staff.

2020-2021:

Expected achievement is met, with 90% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action: Faculty achievement of benchmark in research reached , although many research & professional conferences and activities cancelled due to COVID-19. Many faculty lacked normal studio access due to hurricane losses both on campus and at their homes.

Action: Assessment committee recommends department implement virtual/ digital means to continue research presentation for both faculty and staff.

University funded [4] Department-Specific Endowed Professorships for 2020-21 focused on supporting faculty research, totaling over \$30K.

2021-2022:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action: Faculty achievement of benchmark in research reached although several faculty are still lacking studio spaces and/or are in the process of rebuilding their homes due to hurricane damage.

University funded [5] Department-Specific Endowed Professorships for 2021-22 focused on supporting faculty research, totaling over \$50K.

Action: Faculty EP recipients encouraged to use funds to continue community recovery efforts specifically related to visual arts, exhibition venues, workshop opportunities, and provide assistance to art educators and visual arts alumni in re-engaging the visual arts community through the department.

2022-2023:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action: Goal met due to faculty no longer having to deal with post-hurricane recovery allowing for

more studio-focused endeavors.

University funded [5] Department-Specific Endowed Professorships for 2022-23 focused on supporting faculty research, totaling over \$35K.

Action: Encourage faculty to seek opportunities more exhibition opportunities. Consider raising benchmark in 2024-25.

2023-2024:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Encourage expanded faculty collaboration in securing endowed research grant opportunities. Current benchmark will remain.

2 Assessment and Benchmark

Benchmark: Faculty Research Activity Summary - summary of faculty research activity including awards, publications, exhibitions, and grants from the most recent calendar year.

2.1 Data

Research Activity Summary 5-year:

Research Activity	2015	2016	2017	2018	2019-2020	5-yr Average
Academic/creative/scholarly awards	12	17	6	4	3	8
Publications/solo exhibits - National, International - Tier 1	2	17	12	27	26	17
Publications/juried exhibits - Regional /State - Tier 2	16	22	19	13	11	16
Publications/group/invitational exhibits - Local - Tier 3	21	32	16	20	18	21
Workshops/lectures/conferences	—	—	16	45	16	26
Grants funded/Professorships*	2*	3*	0*	7	7	4
Total	53	83	69	116	81	92

*Professorships moved from Awards in 2018.

Research Activity	Academic Year Ending					5-yr Average
	2021	2022	2023	2024	2025	
Academic/creative/scholarly awards	5	1	—	4		
Publications/solo exhibits - National, International - Tier 1	28	9	4	3		
Publications/juried exhibits - Regional /State - Tier 2	6	8	14	3		
Publications/group/invitational exhibits - Local - Tier 3	9	17	5	9		
Workshops/lectures/conferences	5	15	27	24		
Grants funded/Professorships	4	6	8	5		
Total	57	56	58*	48		

missing some faculty data

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Analysis:

Collection of faculty accomplishments to support MP-AR data improved in 2020 in terms of participation and depth of information gathered. The impact of Covid-19 restrictions on travel during the spring of 2020 resulted in the cancellation of conferences/exhibitions at all levels.

Action:**Assessment Committee:**

- Revised data collection format to reflect the academic year and mirror new AFPR data collection point.
- Revised benchmark for PO4 2020-2021:

Benchmark: Visual Arts faculty research goal of [5] per faculty and a department average of [10] per AY or goal of [100] with 60% in category of exhibitions/publications.

2020-2021:

Benchmark: Visual Arts faculty research goal of [5] per faculty and a department average of [10] per AY or goal of [100] with 60% in category of exhibitions/publications.

- Goal of [5] per faculty was met, with [57] research events recorded. The Department AY goal of [10] or [100] total was not met. [67] % was under the category of exhibitions/publications.
- Level of achievement is significant given the closure of most galleries and museums during the pandemic. Conferences were largely cancelled, with some moved online. It is clear that priority must be given to faculty research initiatives that support online research options , even as we move slowly back to in-person exhibitions.

2021-2022:

Benchmark: Visual Arts faculty research goal of [5] per faculty and a department average of [10] per AY or goal of [100] with 60% in category of exhibitions/publications.

- Goal of [5] per faculty was met, with [56] research events recorded. The Department AY goal of [10] or [100] total was not met. [60] % was under the category of exhibitions/publications.
- Many faculty had to suspend studio work through hurricane recovery and online delivery of courses. Through the support of EP's faculty research development is expected to increase.

2022-2023:

Benchmark: Visual Arts faculty research goal of [5] per faculty and a department average of [10] per AY or goal of [100] with 60% in category of exhibitions/publications.

- Goal of [5] per faculty was met, with [58] research events recorded. The Department AY goal of [10] or [90] total was not met. [40] % was under the category of exhibitions/publications.
- Not all faculty reported data (as of 6/21/23).

ACTION: Given the department is working with 25% fewer faculty than when benchmark was created and workload has been redistributed to existing faculty, consider revising benchmark to reflect the current faculty /workload ratio.

2023-2024:

Benchmark: Visual Arts faculty research goal of [5] per faculty and a department average of [10] per AY or goal of [100] with 60% in category of exhibitions/publications.

- Goal of [5] per faculty was met, with [48] research events recorded. The Department AY goal of [10] total was not met. [31] % was under the category of exhibitions/publications.

ACTION: In recognition of faculty limitations due reduced FTF personnel resulting in increased workloads for remaining faculty, move towards encouraging faculty engagement with online offerings of exhibition opportunities. Introduce the same online exhibition opportunities for students.

3 Assessment and Benchmark

Benchmark: Faculty Research - Selected list of faculty accomplishments from the most recent calendar year.

3.1 Data

2019-2020:

Faculty Member	Accomplishments
Ken Baskin	Juried Exhibition-Award-International Third Place Award, 7 th Annual Central Time Zone Exhibition [USA Canada Mexico], Bradley University Galleries, Peoria, Illinois
Jacob Dugas	Exhibition Coordinator McNeese Alumni Print Portfolio
Meghan Fleming	Exhibition-International <i>Shanghai Biennale: Feast on Paper Art</i> , Invitational, Fengxian, Shanghai, China
Tom Galmarini	Juried Publication Award-National 2020 Communication Arts Typography Annual Award
Heather Kelley	Documentary Featured Artist PBS, <i>Louisiana Public Broadcasting, Art Rocks</i> , Season Opener, September 2019, https://www.lpb.org/programs/art-rocks/art-rocks-season-7
Bridget McDaniel	Co-PI Music, Art, Theater Experience Course Architect Built 3 courses within an "iDesign" course shell, incorporating iDesign preferred online instruction format.
Lydia Powers	Exhibition-Community TWO-FOLD An Exhibition of Lake Charles Historical Figures, 1911 Historic Cit Hall & Cultural Center
Lisa Reinauer	Solo Exhibition-Regional <i>ALLEGORIES: Solo Exhibition</i> , The Art Studio, Inc., Beaumont, TX
Lynn Reynolds	Exhibition-Community TWO-FOLD An Exhibition of Lake Charles Historical Figures, 1911 Historic Cit Hall & Cultural Center
Larry Schuh	Faculty Research Endowment completed, <i>Wunderland Revisited</i>

2020-2021:

Faculty Member	Accomplishments
Ken Baskin	Juried Exhibition-Award-International <i>Workhouse Clay International, 2020</i> . Workhouse Way Arts Center, Lorton, Virginia Juror: Lynnette Hesser Steve Loucks
Jacob Dugas	Exhibition Coordinator-McNeese Outreach Frazer Memorial Library
Meghan Fleming	Exhibition-Juried Regional <i>Hindsight</i> Marginal Art Project 2021
Tom Galmarini	Poster Design John Lewis Museum
Rosemary Jesinowski	Artist Talk. Vincennes University Shircliff Gallery Artist Talk, Thursday, November 19, 2020
Heather Kelley	Solo Exhibition <i>THE MIDDEN HEAP PROJECT: STUDIES AFTER JAMES JOYCE'S FINNEGANS WAKE</i> Hall Art Gallery, Millsaps College, Jackson, MS. October-November 2020
Bridget McDaniel	Conference Participant- International American School of Classical Studies at Athens Webinar Series (live from Athens, Greece)
Lisa Reinauer	Juried Exhibition-Award-International. <i>PAINTING 2020</i> The In Art Gallery Juror: Hagit Barker Honorable Mention – <i>Approach</i>
Lynn Reynolds	Exhibition Coordinator-McNeese Grand Gallery McNeese National Works on Paper Exhibition
Larry Schuh	Professional Research Faculty Research Endowment <i>Wunderland Revisited</i>

2021-2022:

Faculty Member	Accomplishments
Ken Baskin	Mechanical Artifacts. Mason-Scharfenstien Museum of Art, Piedmont Collage, Demorest, Georgia
Jacob Dugas	"Points of View" Solo Exhibition, Imperial Calcasieu Museum
Meghan Fleming	6X6X2021 Rochester Contemporary Art Center, Rochester, NY
Tom Galmarini	Featured artist in Southeast Exhibition "Paint and Pixels", Charleston South Carolina (June 2022)
Rosemary Jesinowski	Image and writing included/published in "Blur is a Part of Life" – A Collaborative Project, 35mm.com
Bridget McDaniel	List Mayor's Arts / Arts and Humanities Council: Arts Educator of the Year
Lisa Reinauer	6X6X2021 Rochester Contemporary Art Center, Rochester, NY
Lynn Reynolds	McNeese State University Alumni Print Exchange
Lydia Powers	Conference: National Art Education Association Need to Know Webcast Visual Journaling in a Self-Study Exploring Intersectional Issues of Professional Practice
Larry Schuh	Retrospective @Historic City Hall Over 44 years and 90 works

2022-2023:

Faculty Member	Accomplishments
Ken Baskin	Solo Exhibition Mechanical Movements. Blue Spiral One Gallery, Asheville, North Carolina
Jacob Dugas	
Meghan Fleming	Winter Juried Exhibition, Blue Mountain Gallery, NY, NY
Tom Galmarini	Having collateral, specifically the poster designed for Colour of Music Festival, appear in Carnegie Hall in New York.
Rosemary Jesinowski	Endowed Professorship (Robert Jones Beauregard Parish Historic Fund Visual Art Endowed Professorship) to attend the National Society for Photographic Education and to attend a wet-plate photographic process workshop.
Bridget McDaniel	Advanced Online Teaching Certification (12-week program through Online Learning Consortium)
Lynn Reynolds	EP recipient for continued departmental effort for ASPIRE--student retention program.
Lydia Powers	Building a partnership with local schools to improve recruitment and retention efforts.
Larry Schuh	Initiation of discussions with Library of Congress about adding work to their collection.

2023-2024:

Faculty Member	Accomplishments
Ken Baskin	LPB-- Art Rocks featured artist
Jacob Dugas	Solo Exhibit--Grand Gallery
Meghan Fleming	Juror for Imperial Calcasieu Museum's Residency at the Museum
Tom Galmarini	Implementing Adobe Max content in classroom
Rosemary Jesionowski	Solo Exhibit at ULM

Bridget McDaniel	EP to photograph art historically relevant architecture in Paris and Amsterdam
Lynn Reynolds	Art Programming Coordination with Imperial Calcasieu
Lydia Powers	Higher Ed Art Educator of the Year--LAEA
Larry Schuh	Curated Student Exhibit at Print Thing ULL

3.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Analysis:

Faculty select accomplishments in 2019-2020 represent regional, national and international participation in the arts.

Action:

Assessment Committee:

- Revised data collection format to reflect the academic year and mirror new AFPR data collection point.
- Established benchmark for *PO4 Demonstrate commitment to research and creative and scholarly activity*.

2020-2021:

Analysis:

Faculty professional accomplishments in 2020-2021 include [57] events and represent regional, national and international participation in the arts. In a year when many galleries, museums, and conferences were shuttered due to COVID-19 and our own spaces damaged by hurricanes, the creative activity is impressive.

Action:

- Explore options to sustain faculty development in virtual or alternative formats.

2021-2022:

Analysis:

Faculty professional accomplishments in 2021-2022 include [56] events and represent regional, national and international participation in the arts. Several faculty are still mending home/studio spaces from loss /damages sustained due to 2020 hurricanes.

Action:

- Encourage faculty to seek for Endowed Professorships to support faculty development and studio /research.

2022-2023:

Encourage faculty to seek more exhibitions by creating a departmental exhibition opportunity resource page with links to email or post.

2023-2024:

Analysis:

The highlighted activities demonstrate the Vis Art faculty are highly engaged in the community.

Action:

Continue community engagement, while encouraging faculty to nurture their creative endeavors and research in their studios.

Performance Objective 5 Designated Visual Arts courses fulfill the general educational goal for students to develop the ability to recognize fine and performing arts as expressions of human experience and to make informed judgments about them. [Area D-Fine Arts]

1 Assessment and Benchmark

New Assessment/Benchmark -- 2022

Communication: Students will effectively use written, oral, and visual modes of communication.

Benchmark: 85% of students will receive a score of 7 or better on the communication rubric.

Former Benchmark: 70% of students will receive a four or better on both goals of the rubric.

Goal A: Student demonstrates ability to recognize fine and performing arts as expressions of human experience

- Shows excellent understanding of key concept
- Connects course content to assignment at a high level

Goal B: Student demonstrates ability to make informed judgments about the fine and performing arts

- Supports ideas fully with effective and appropriate examples
- Effectively applies logic and cohesion within the text of assignment

Visual Arts General Education Assessment

Assessment Tool: Rubric evaluated essay

Proficiency: The proficient student will score a four or better on the ability to recognize and make informed judgments about the fine and performing arts.

Prior to 2015-2016, the benchmark was three.

[GE Fine Arts Rubric](#) [PDF 66 KB 2/18/20]

1.1 Data

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Goal	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021
Art 101	A	89%	93%	85%	84%	100%	92%
	B	89%	93%	88%	84%	90%	86%
Art 102	A	75%	73%	73%	69%	94%	92%
	B	75%	67%	89%	85%	82%	83%
Art 228	A	77%	74%	88%	79%	n/d	76%
	B	71%	68%	68%	50%	n/d	66%
Art 245	A	82%	83%	91%	96%	86%	88%
	B	82%	80%	73%	96%	95%	88%
Art 251	A	—	—	—	—	76%	82%
	B	—	—	—	—	78%	81%
Art 261	A	80%	85%	85%	80%	90%	98%
	B	85%	85%	88%	85%	92%	95%
Art 262	A	85%	88%	85%	85%	90%	95%
	B	88%	90%	85%	80%	90%	95%

Combined Results:

Goal	2018-2019	2019-2020	2020-2021
A	82%	83%	89%
B	81%	81%	86%
Total	81.5%	82%	87%

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
Art 101	93%	90%	92%	95%	95%	93%
Art 102	80%	88%	84%	100%	100%	82%
ART 105	—	—	75%	100%	—	100%
Art 228*	86%/86%	70%	84%	100%	87%	75%
Art 245	83%	91%/65%	88%	93%	88%	90%
Art 251	95%	93%	97%	95%	90%	89%
Art 261	88%	87%	96%	94%	89%	95%
Art 262	89%	92%	92%	93%	93%	98%
Combined	88%	85%	89%	96%	92%	90%

1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Combined results: Expected achievement was met with 83% met/exceeded Goal A and 81% met/exceeded Goal B.

Benchmark: 70% of students will score a 4 or higher on both Goals A and B

Note: Revised benchmark for 2020-21: 80% of students will score a 4 or higher on both Goals A and B

Analysis / Actions:**ART 101**

(LR) SP 20 Assignment was adjusted to include a virtual gallery visit due to Covid-19. Ironically, the essays were exceedingly well done and among the strongest ever submitted. 21% of SECTION B was composed of ESL students and the language challenge was evident in those cases.

PLAN FOR IMPROVEMENT: Retain the assignment structure as necessitated by the COVID 19 term.

NOTE: Students who performed lower did not make any or any significant edits, disregarding specific notes and recommendations. Issue may be in part COVID related but in many cases, the irregular access pre-dates the move to online instruction. Action: A shift to more online course content in Moodle will be part of course from Day 1 – to both encourage student interaction with the technology but also effect a smoother transition to online-only in case of disruption for any reason, say a hurricane or pandemic.

ART 102

Goals A and B were MET and EXCEEDED Note: Writing About Art assignment for Spring 2020 was amended to require on an online gallery visit. Responses to the assignment were exceptionally positive.

Action: Revise future essays to incorporate online components to supplement face-to-face assignments

ART 105

[LS] Since class is comprised mostly of non-majors, the results are satisfactory. The part that always needs work involves the writing elements describing using art terminology. Keeping it basic and simple helps keep these Art and Computer classes grounded.

ART 228

Goal B benchmark not met primarily due to the absence of intensive second-half semester hands-on exercises centered around in-class exercises specific to image-critique breakdown of visual communication components.

Action: An alternate fully-virtual component is currently being crafted to address these issues.

ART 245

Fall 2019

[KB] Students met or exceeded the benchmark for assessment. I was surprised to see the discrepancy in percentages between the 2 classes;

Action: I will assess the class performance next semester and reevaluate my assessment question if the results are as inconsistent as this semester.

Spring 2020

Students met or exceeded the benchmark for assessment.

Action: Points for the assessment prompt were doubled to see how it would effect the student's participation and research pertaining to the assessment question. I am very encouraged at the participation I received from the students; the work was thoughtful, reflective and engaging.

ART 261

Written response assignment will change for either Fall 2020 or Spring 2021. Need to make essay more challenging – requiring deeper connection/cross-referencing.

ART 262

Written response assignment will change for Fall 2020. Goal was to change it for Spring 2020, but that fell apart.

Essay will be more challenging and require students to make deeper connections and cross-reference ideas /concepts.

2020-2021:

Analysis/Action

- Benchmark MET for both goals A and B. Expected achievement was met with summary totals of 89% met/exceeded Goal A and 86% met/exceeded Goal B.
- Benchmark 80% of students will score a 4 or higher on both Goals A and B (*Raised 2021*)

ART 101

LBR: For the 3rd term using an online art gallery assignment, the essay results improved on both Goals A and B from prior year. Both the analysis component in Goal A and the support component in Goal B showed improvement. This is notable because both are an application of knowledge to support meaning. Changes to the assignment for S21 that might be relative: 1) A BBN live session was used to walk through a visual analysis of an unrelated landscape image – a practice chance to apply knowledge before starting the research on their own image and essay and 2) again -- students were asked to compare their selected image the three others done in the same media, and 3) an art history resource link was provided, as well a live BBN demo on linocut, to familiarize students with the process/media.

Action: Build into future writing assignments these live BBN sessions to include 1) practice analysis and 2) art history link/demonstrations.

CB: The questions elicited relevant responses, as the students were able to express their beliefs and formulate informed judgements pertaining to the topics. The students that did not meet the benchmark did not put in the effort to fulfill the assignment at a higher level.

ART 102:

The 20-21 terms were taught almost exclusively online, with the writing assignment built using an online gallery resource. Results show improvement from the prior terms, with both goals meeting the revised benchmark from 70% to 80% An ability to apply course content in the analysis and use information to inform the meaning/content was exceptionally strong. One change to the assignment process was to include a “practice” analysis of unrelated works during a synchronous BBN session. Essays this term reflect the analysis process each student took in examining the works. The writing is more reflective and thoughtful – less a rote summary, with better command of subject matter and application to meaning.

Action: A practice analysis will become part of an assignment revision, as it seems to have engaged students more fully in the analyses and content areas. Supportive art history links will be added.

ART 105

RJ: The students who are meeting the benchmark are going above and beyond. The majority of students who did not meet the benchmark did not turn in the project and in fact had stopped attending class all together when the assessed assignment (a final portfolio) was given. Of the 23 students (over both semesters) who actually turned in a final portfolio, only 3 clearly did not meet the goals of the assignment. That being said, this was my first year at McNeese. Moving forward, I will adjust my means of

assessment to include more written work. This will allow me to evaluate their artwork as well as their ability to articulate what they're learning.

ART 228

Spring 2021 (Data not collected Fall 2020) Goal A: 76% Goal B: 66%

Goal B benchmark not met due to 30% student absences once face -to-face instruction resumed following Mardi Gras Holiday. Of these 30% student absences, 42% never participated in course activities and did not withdraw ultimately earning a failing grade. Furthermore, chronic absences severely hindered student academic performance due to intensive second-half semester hands-on exercises centered around in-class exercises specific to image-critique breakdown of visual communication components. Also disheartening, a newly implemented, fully-digital MOODLE instructional-component specifically crafted to address these issues was underutilized / ignored by those among the "at-risk" student population. Further emphasis encouraging student access to these digital resources is currently being explored.

ART 251

[Notes DE Section at SLCH] RA: The assessments showed students recognizing and reconsidering their approaches and bias towards art. The variety of visual art discussed, especially when the artists were present and able to give insight, opened avenues of and desires for further exploration in multiple expressive forms. This recognition was unable to be fully met due to Covid restrictions and hurricane impacts on SLCH campus. With theatrical and musical productions returning soon, they will be included in the repertoire of student arts experiences and added to the potential writing assignment subjects. Note: Hybrid format reflects period of FTF time interrupted by natural disasters

ART 261

Students met benchmark because they are engaged in short, informative, fun videos (from Khan Academy, for example) and virtual tours (inside Roman catacombs, for example) which bolster their understanding of concepts and aid in recognition of art and architecture.

I will broaden the scope of the essay to encourage students to make deeper and make "real life" connections. Course will be redesigned, using the iDesign course design and development process

ART 262

Course was redesigned for the Fall 2020 semester, using the iDesign course design and development process. All assessments, essays, reflections designed to promote student understanding at a deeper level, encouraging students to make connections across disciplines. Emphasis on (1) critical thinking skills and application to real world environments; (2) written communication as students interpret artwork; (3) life-long learning skills in student's ability to not only appreciate art, but understand the impact and relevance of social, cultural, political, economic, and intellectual history.

2021-2022:

- *Benchmark MET with 88% students meeting in the fall and 85% meeting in the spring.*

ART 101 CB: Although students scored high on the Clarity and Support portions of the rubric, this was not the case for the Professionalism portion. Combined course scores show that 14/36 students scored a 1 or 2.

Perhaps revision and/or possible reconsideration of the prompt used to measure professionalism is in order. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. While others entirely avoided writing about the three specific formal aspects as they pertained to creating a mood or establishing the content and concept of the work. However, these same students were able to formulate responses successfully communicating the general meaning of the artwork.

Perhaps the word count of 200 minimum did not allow for more elaboration on the subject. Another consideration is the complexity of the question. As this is a beginning level course, this question may have been beyond the scope of experience for some students. Although all students demonstrated a command of "the language which was appropriate to the audience and purpose of the work", and their use of terminology was "accurate and appropriate", their explanations of the applied concepts were generally quite minimal.

In other areas of the writing assignment, all students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles.

And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

ART 101 LBR:

Analysis/Action:

ANALYSIS/ACTION: As part of introducing the assignment this term, an image was projected and the class worked through the assignment prompt aloud. The remainder of the session was used as a notes and draft-writing session for their own images. This process seems to result in better overall performance – It's not possible to know if the dedicated time or the prompt practice most helped. A clear understanding of the assignment resulted.

ART 102:

Analysis/Action:

ACTION: Revise assignment to require one of the three supports to come from a formal or compositional decision.

Introduction: As part of introducing the assignment this term, an image was projected and the class worked through the assignment prompt aloud. The class went to the gallery to select works and take notes. The remainder of the session was used as a draft-writing session. 2) Assignment Prompt Revision) The assignment prompt was revised this term, asking the student to pose and answer a question connecting the art work to one of the major themes/ purposes in art: art as communication /expression, art as commemoration, and art as issue or cause related. This part of the assignment was adapted from the ARTS 151 course piloted last year, asking students to place the meaning/purpose of the work within a larger context. The resulting essays demonstrate considerable insight, with students drawing connections between the art and diverse topics such as the Me Too movement, the Cold War, and Holistic Medicine.

ART 105:

Again, I will revise my essay question(s). I think the questions I have been giving are too vague and easy to answer (not offering the students much opportunity to truly demonstrate their communication skills). My spring course did not meet the benchmark because only 70% of my students actually participated in the essay.

ART 245:

Student feedback on the project was very positive. They enjoyed researching their chosen artwork and learning about art that has a very clear social message. This project was so successful I plan on incorporating a 3-dimensional companion project to accompany the written component in the fall.

ART 228

Continued Challenges:

In what appears to be a regular occurrence, a small number of late semester student absences have again detrimentally affected the overall final percentages of both Goal_A and Goal_B with 25 % of

Positive Revisions:

a "late work exercise" due to excessive absences during the regular semester and/or not acting to withdraw from the course enrolled students completing the required course assessment activity as

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

Fall:

Continued Challenges:

In what appears to be a regular occurrence, a small number of late semester student absences have again detrimentally affected the overall final percentages of both Goal_A and Goal_B with 11% of enrolled students not completing the required course assessment activities or acting to withdraw from the course.

Positive Revisions:

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 251

The students who completed this assignment this year were mostly successful. I will be updating this assessment slightly to include more problem solving a thus more rigorous.

ART 261

Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the essay assignment.

I will update and improve upon the supplemental videos and alter the essay to encourage further understanding and analysis.

ART 262

The attribution essay used for assessment encourages students to make deeper connections, combining what they have learned through lecture and discussion with what they are seeing in the artwork presented. The observation and interpretation skills developed are essential to every major. This assignment enhances those skills by requiring the student to really "look", consider, and explain.

2022-2023:

ART 101**Analysis**

CB Benchmark was met. 101 B – 93% of students received a 7 or better. 101-C – 94% of students received a 7 or better. Students were able to score high on the Clarity and Support portions of the rubric and they also scored well on the Professionalism portion. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. In other areas of the writing assignment, all students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles. And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

CB Benchmark was met. 101 B – 92% of students received a 7 or better. 101-C – 100% of students received a 7 or better. Students scored high on all three areas of the rubric. By increasing the word count, the exploration of concepts was more extensive. This provided the opportunity for conveyance of authority or professionalism in the discussion of the concepts as well as the opportunity to impart supporting information. Students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles. And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

LP Benchmark was met. I worked to create opportunities for students to communicate with each other and about throughout the semester and they improved from the fall semester in communicating about art with their peers. In the first critique we left sticky notes on the first project based on prompts that I gave them and then they continued to get more comfortable with communicating with each other.

Action

CB Perhaps revision and/or possible reconsideration of the prompt used to measure professionalism is in order. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. All students were able to formulate responses successfully communicating the general meaning of the artwork. Perhaps the word count of 200 minimum did not allow for more elaboration on the subject. Another consideration is the complexity of the question. As this is a beginning level course,

this question may have been beyond the scope of experience for some students. Although all students demonstrated a command of “the language which was appropriate to the audience and purpose of the work”, and their use of terminology was “accurate and appropriate”, their explanations of the applied concepts were generally minimal.

CB Further consideration will be given to modifications within the assignment to address the repetitiveness of content in student responses. Those students with lower scores did not put forth dedicated effort on the assignment which directly impacts assessment.

LP I want to modify this assignment prompt more to align with the prompts that they are given during critique.

ART 102 :

Analysis: 84% of received a 7 or better on the rubric. The benchmark was NOT MET by 1%. Students were given a formative assignment to explore description and analysis. That portion of the summative writing assignment was highly successful. (Fall 22/MF)

Action: Plans for improvement are to create an additional formative assignment, giving students the opportunity to explore synthesis which was less successful on the summative assignment. (Fall 22/MF)

Analysis: 100% of students scored 30/40 on the GE Communication rubric. Detailed expectations were reviewed and students were required to turn in a rough draft, both of which led to the success of this assignment (an analysis of one piece of work from the *Works on Paper Exhibition*). Rough drafts were handed back with feedback before the final draft was due. Students successfully used vocabulary and terminology from class lectures and critiques in their written work. (Spring 23/RJ)

Action: Overall, I am quite satisfied with the results. However, I plan to incorporate more guidance and practice on how to talk about / analyze art during critiques. (Spring 23/RJ)

ART 105:

Analysis

Fall 2022 This was the most effective assessment to date for the Art 105 classes. All of the students got very involved with this assignment and were able to make observations by organizing and designing data to make their work plus to write effectively about the work they made.

Spring 23 The Art 105 students have shown remarkable creative skills plus meeting the benchmarks for answering the technical questions, creating visually effective artworks and describing the process of making the work.

ART 228

Analysis Combined Courses, fall 2022: Results for Goal A: (75% success)

* if all non-completer students had withdrawn prior to deadline: (84% success)

Combined Courses, fall 2022: Results for Goal B: (75% success)

* if all non-completer students had withdrawn prior to deadline: (84% success)

Analysis

Continued Challenges:

Once again, a small number of late semester student absences have detrimentally affected the overall final percentages of both Goal_A and Goal_B with **21%** of enrolled students not completing, or partially completing, the required Final Portfolio / Final Exam course exercise which included the primary General Education Assessment activity. Not surprising, this small group of partial-completer / non-completer students also distinguished themselves through excessive absences during the regular semester and/or not acting to withdraw from the course.

Action

Positive Revisions:

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching “fine art appreciation” concepts. Continued refinement strategies for more effective implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 228

Analysis Combined Courses, spring 2023: Results for Goal A: (100% success)

Combined Courses, spring 2022: Results for Goal B: (100% success)

Analysis Continued Challenges:

Early engagement as well as repetition of Visual Communication Exercises remain key to student success. Once again, a small group of partial-completer / non-completer students also distinguished themselves through excessive absences during the regular semester and/or not acting to withdraw from the course.

Action Positive Revisions:

Early integration of additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "visual communication" concepts. Continued refinement strategies for more effective implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 245

Analysis Students in both sections meet the benchmark. Student feedback on the project was very positive. They enjoyed researching their chosen artwork and learning about art that has a very clear social message. Both classes in the spring of 2023 met the benchmark.

Action This project was so successful I plan on incorporating a 3-dimensional companion project to accompany the written component in the Spring of 2023. The 3-dimensional social activist art project assigned in the Spring of 2023 was a great success. I will incorporate a similar project for the fall of 2023

ART 251

Analysis 100% of students met the benchmark.(RA—F22)

Action In spring 23, section RZ1 will switch to the new SLO and communication rubric. (RA—F22)

LP 96% and 94% students met benchmark.

I will be keeping the prompt the same because it seems to be successful thus far.

ART 261

Fall 22 Analysis: Students met benchmark: A new essay assignment involves attribution which requires the student to consider multiple civilizations/cultures and then methodically reduce the possibilities to the essential characteristics. This different approach supports deeper connections. It also engages students with a "mystery" to be solved since they are provided with unknown artwork. Supplemental videos are concise and provide the opportunity for students to gain deeper insights.

Action : Design a discussion based on a topical event

Spring 23 Analysis: Benchmark met. The essay instituted in Fall 22 requires students to consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities (and dissimilarities) between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Added a discussion based on topical event (Parthenon sculptures in peril in British Museum) to support engagement and enhance relevance of course content in contemporary times.

Action : Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 262

Fall 22 Analysis: The new essay is especially poignant because it creates a real-world and contemporary connection for the students. Their understanding and application of the course content are greatly enhanced.

Action: Design a discussion based on a topical event

Spring 22 Analysis: The writing assignment instituted in the Fall (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content are greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Added a discussion based on topical event (Artistic Censorship/Caravaggio as Criminal and #MeToo Movement) to support engagement and enhance relevance of course content in contemporary times.

Action : Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

2023-2024:

ART 101

Analysis: CB Benchmark was met. 101 B – 100% of students achieved a 7 or better. 101 C – 94% achieved a 7 or better. Combined – 96% of students achieved a 7 or better. The objective was to make careful observations of a selected artwork and write an informative summary/description (Descriptive Critique) to communicate to the reader the visual organization of the artwork. In addition, peer-to-peer dialogue pertaining to the observable aspects of the artwork took place in conjunction with the written component requirements to enhance the communicative experience. This effort was evidenced in the detailed descriptions provided in their written component.

Action: CB Develop a method of observing peer-to-peer interactions during their discussions of the observable aspects and visual organization of the artworks.

Analysis: LP

Action: LP The benchmark was met, but I will be adjusting this assignment in the fall to scaffold the writing process more and to avoid misuse of AI-generated academic writing.

Spring 2024—MF

Benchmark MET. Overall, students did well but the weaker essays were due to misunderstanding the assignment. Reiteration of instructions would be prudent to clarify parameters of the assignment.

Spring 2024—CB

Benchmark MET. The written component for the class was divided into three sections: a Descriptive Critique, a Subjective Critique and an Objective Critique. The Descriptive Critique was used as a measure for this assessment, and students were paired with a peer. The Descriptive Critique required that each student describe to their partner, both verbally and in writing, all the details that could be seen in the artwork. Each of the paired groups of students was observed during their conversations, as well as verbally engaging with this faculty member during the visit to the gallery. The amount of communication was determined by the complexity of the artwork. A less complex artwork required less communication than a more complex artwork. Overall, verbal communication greatly enhanced the content of the written component.

Additionally, students were observed spending more time engaging in in-depth conversations about the artworks during the Subjective Critique portion of the course's verbal/written components. The Subjective Critique involved determining what the artist's intent and meaning were as conveyed in the artwork. Perhaps this component of the overall assignment would be a better measure of communication.

ART 102 :

Analysis F23 RJ: Benchmark MET. 16/16 students who completed the assignment scored at least 30/40 on the communication rubric. Overall, the essays were clearly written and exhibited good communication skills.

Action F23 RJ: While the content of the essays was successful, there's always room for improvement in grammar. I also notice a disconnect between writing about others' work and writing about the students' own work (i.e. artist statements). I'd like to see students make the connection between writing about someone else's work and writing about their own work.

ART 105:

Analysis: The final project does reflect each student's comprehension of the effectiveness of the course structure. Majors and non-majors have no problems working with high expectations. A high percentage of work produced could compete on the regional and national level.

Action: The class structure will improve upon giving technical data questions both at mid- term and during finals

ART 245

Analysis

Fall - Benchmark was met, ART 245 A 90% of the students scored a 7 or higher, ART 245 B 87% of the students scored a 7 or higher, combined total 88%

Spring - Benchmark was met, ART 245 A 94% of the students scored a 7 or higher, ART 245 B 85% of the students scored a 7 or higher, combined total 90%

Students were provided with a PowerPoint presentation that highlighted four artist artworks. From the artwork provided students picked one artist piece to research and then wrote a 500-word essay using the prompts provided.

Action

Fall- Update the artist list and incorporate a project tied to the assessment prompt

Spring – Updated artist list incorporated, students seemed to like the new artist to analyze

ART 251

RZ 1 Sp 24 Analysis 90% of students received 7 or higher. Benchmark met.

Action:

RZ1 Sp 24 Students grasped concepts of visual and performing arts thoroughly through several in person and virtual discussions with a variety of artists. I call the series "ARTchats". The discussions were organic and comments reflected an understanding of free form ideas and communication through visual, theatrical, and research driven creativity. However, though students were able to communicate clearly after the fact, the "in-house" communication varied. This batch of students, lack personal confidence in their ability to process verbally what they know intellectually. This may be remedied next semester through a series of presentations I assign them to perform to the class.

LP SP24: The benchmark was met. I adjusted the prompt for this assessment to ensure continued engagement and relevance for students, as it had been utilized extensively over the course duration.

ART 261

Analysis: Fall 23 - 96% of students attained 80% or higher on course content. Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the reflection essay assignment. In addition, video lecture transcripts were improved and reformatted.

Action: Improve and enhance Medieval section of course

Analysis: Sp 24 - 95% of students attained 80% or higher on course content. New reflection added. Students consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities and dissimilarities among and between civilizations and cultures. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Action: Improve and enhance Medieval section of course

ART 262

Analysis: Fall 23 - 94% of students attained 80% or higher on course content. The essay used for assessment encourages students to make deeper connections, combining what they have learned through lecture and discussion with what they are seeing in the artwork presented. Analysis, observation, and interpretation skills are developed. In addition, my lecture transcripts were improved and reformatted.

Action: Adjust discussion requirements to further support essay analysis

Analysis: Sp 24 - 98% of students attained 80% or higher on course content. Reflection essay was added requiring students to delve into the cultural/historical/ social relevance of the artwork from which the essay is drawn. The assignment creates a real-world and contemporary connection for the students. Student understanding and application of the course content is greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Action: Adjust discussion requirements to further support essay analysis

2 Assessment and Benchmark

Benchmark: 85% of students will score 80% or higher on embedded questions/quizzes.

General Education Course Content Knowledge Assessment Tool: Embedded content questions on quizzes or exams.

Proficiency: The proficient student will receive a score of 4.00/5.00 or better (80%) on content knowledge.

2.1 Data

General Education Content Knowledge

Course	2018-2019		2019-2020		2020-2021		2021-2022		2022-2023		2023-2024	
	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?
Art 101	100%	Yes	100%	Yes	98%	Y	100%	Y	98%	Y	80%	N
Art 102	90%	Yes	97%	Yes	95%	Y	100%	Y	95%	Y	82%	N
Art 105	88.5%	Yes	80%	No	79%	N	100%	Y	100%	Y	100 %	Y
Art 217	94%	Yes	72%	No	100%	Y	90%	Y	92%	Y	71%	N
Art 261	88%	Yes	87%	Yes	93%	Y	91%	Y	96%	Y	98%	Y
Art 262	94%	Yes	93%	Yes	96%	Y	95%	Y	93%	Y	96%	Y
Total	92 %	Yes	88%	Yes	94%	Y	96%	Y	96%	Y	87%	Y
Additional ART History Course content knowledge (Not GE)												
Art 363	86.5%	Yes	90%	Yes	93%	Y	91%	Y	93%	Y	96%	Y
Art 367	96%	Yes	93%	Yes	92%	Y	93%	Y	96%	Y	98%	Y
Art 461	90%	Yes	100%	Yes	100%	Y	95%	Y	97%	Y	96%	Y

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

ART 101 (LR)

Notes: All content knowledge areas met benchmark at 80% + The one content area meeting 80% was composition.

Analysis: Content on composition was based on the formal definition of design. While concepts are reinforced throughout the term, the definition is only in Quiz one and the final exam. This is a recurring issue in assessment, when term definitions appear early in the term and not again until the exam.

ACTION: Quizzes will be redesigned to include 20% of review material.

ART 102

Analysis/ Action: The one content area scoring at 85% concerns the application of additive color. A continuing issue from Fall 2019 is additive /subtractive color theory.

ACTION: The introduction to Color theory lecture and the concepts of additive vs subtractive color will become an ART 102 course resource on the Moodle page. Assignments will require students review this material as new concepts are introduced.

ART 105—[LS]

The students met the goals because they have been preparing for the final by each project that proceeds it steps up their needs at the end of this course

ART 217 (MF) Perspective is still falling short both in exam responses and in the portfolio.

Action:Exams will be redesigned to address both understanding and application. New teaching demos will be implemented to present perspective in a new way to assist the understanding and application.

2020-2021:

Benchmark of 85% of students scoring 80% or above on art content questions. Composite benchmark MET

Analysis/Action:

ART 101

LR Notes: Content knowledge area closest to benchmark with 83% – LINE (definition).

Analysis/ Action: Line had not reached benchmark previous term. All other content questions scored at 90%+, with two area scoring 100%. The question most missed concerned line orientation, with all students selecting the same wrong answer and the same students missing two questions not assessed.

Action: Wording of assessed question revised to remove any ambiguity.

CB: Previously Course Content was measured as part of the final exam in which students were required to provide a description of selected art elements and art principles.

Action/Revision: Course Content measure was embedded in a Critical Review Writing Component, specifically, in the Objective Criticism unit of this assignment. The Objective Criticism unit of this 3-part writing component (Critical Review) required written responses to elicit a working knowledge of how the following concepts operate in a selected artwork: the formal aspects of composition, the art elements and the art principles.

The Objective Criticism unit provided a coherent measure, designed to capture specific course content learning data. The unit included a controlled selection of images/artworks, and specific instruction to discuss the formal aspects of composition, 3 art elements, and 3 art principles.

ART 102

LR: Fall 2020 Concept of pigment function is the one area where scores met but did not exceed benchmark. Most improved this term was the concept of additive color. Journal reflections introduced with the online course content appear to help in the retention and application of concepts. Guided reflections will become part of future course delivery regardless of course format.

Spring 2021 Concept of visible spectrum is the one area where scores did not meet benchmark. Most improved this term were the concept of pigment function. Approximately half of the students missing concept question on visible spectrum also missed color wheel. As these are symbiotic concepts, if confusion exists about one it will impact both.

Action: The relationship and differences between Additive and Subtractive color will be emphasized in a revised lecture and introduced into the journal one questions.

ART 217

Students met and exceeded benchmark and improved remarkably from previous semesters in ART 217. Fall and Spring had online delivery with voiced-over lectures and demo videos (as opposed to in-class lectures and demos—to be seen only once). It is possible, with the addition of videos/demos which were available for multiple views, that the change in delivery of instruction resulted in improved understanding and application. Of course, cheating is a possible side effect of online test-taking. However, the format requires short-answer responses and application of terminology to the content, so cheating is not suspected (or at least not obvious).

Action: Continue to implement video demos and other online content to supplement face to face instruction.

ART 105

RJ: 100% of art majors met the benchmark in the Fall and yet failed to meet the benchmark in the Spring. Of the 7 art majors enrolled in the course for the Spring semester, 2 did not turn in a final portfolio, and 1 did not fully complete the portfolio. The 4 students who completed the portfolio did illustrate their understanding of the course content. This year, I allowed for more independence in their responses by providing very open-ended questions for the students to submit with their final portfolios for the class. However, in reviewing written answers, I think this was too broad.

Action: To more accurately evaluate student understanding of the course content in the future, more specific questions will be asked related to using the Creative Cloud software, as well as questions related to basic design. I will say, though, that in reviewing their final portfolios, it is clear that 100% of the art majors did understand the course content- the proof is in the artwork they've created.

ART 261

Students met benchmark because I have included short, informative, fun videos (from Khan Academy, for example) and virtual tours (inside Roman catacombs, for example) to bolster their understanding of concepts and aid in recognition of art and architecture.

ART 262

Course was redesigned for the Fall 2020 semester, using the iDesign course design and development process. Test prep was enhanced.

ART 363

Students met benchmark because study guide and essay questions over the semester allow them to successfully narrow down the answers. Students are required to complete half of the course by midterm, which supports learning and successful course completion.

ART 367

Decline from SP 2020: through a series of essays, this course requires attention to detail. The two hurricanes pushed students to the limit and I believe they were simply unable to focus; Student scores rebounded during SP21.

ART 461

Why did they meet the benchmark? I think it's because my courses are self-paced classes with deadlines to keep them on track. The students have time to digest and understand the course content when it suits their schedule. They don't miss any classes because they are able to "attend" the course when it is convenient.

2021-2022:

ART 101 LR:

Students scored 100% on embedded questions, and they also scored 100% on the application of the same concepts. Credit should be given to the review process, as an expanded period of time given to explore all concepts (visually and verbally) until no questions remained.

ART 101CB:

Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal art aspects, art elements, and art principles used by the artist to create the artwork and discussed the application of these concepts. The students gained this working knowledge throughout the semester as they applied the concepts to tangible projects they produced. Expanding the opportunity for students to elaborate on specific concepts and to apply formal analysis more specifically is a valid consideration.

ART 102:

The one question 20% of students missed concerned subtractive color. A companion question not assessed scored at 90%. Related concept question have been added to both the exam review and quizzes 5 and 6, in an effort to keep the terminology fresh for the second half of the term. Two questions scored at 20% of students missed – 1) tertiary definition and 2) additive/subtractive color. Companion questions not assessed scored at 100%. Concept question were added to the exam review. Recommend adding review and discussion about the relationship and differences between additive and subtractive color, as this remains an issue on which clarification is needed.

ART 105: RJ

I had seven majors between my two sections of 105 in the fall and one major in my spring section. All students exceeded the benchmark. While these students were in fact all above average in their performance, in the future, I will make the embedded questions a bit more rigorous. Furthermore, I will incorporate a bit more writing throughout the semester to give students the opportunity to grow their writing skills.

ART 261

Fall - Students met benchmark because of supplemental materials provided which bolster a more comprehensive understanding of course material.

ART 262

Fall - Course redesign in Fall 2020 is enhancing student understanding of what amounts to a whole lot of content covered in Art 262. The essays, discussions, and short answers are preparing students for the

questions more successfully.

ART 363

Fall – Essay questions and study guides continue to help students focus on course content, making connections between stylistic periods. Lectures reorganized for better flow.

ART 367

Fall – Assignments were revamped in accordance with the alteration of audio lectures – audio lectures were shortened so that each is now limited to one artist. This should help students to focus and learn content in small bites.

ART 461

I think that my percentage dropped in my Spring 2022 class because only 75% of the students were successful on one of the embedded questions. It's odd because the question came from my lecture, which has not changed since last year so I'm not sure why more students missed this question. I do notice that my class size in the 2022 PreColumbian class has doubled this semester and overall, the students appear to be weaker. They are more prone to procrastination, which causes them to rush their answers to meet the final assignment deadline. It's possible that the recent Covid crisis is forcing more students into online classes - students who might do better in a face to face situation?

2022-2023:

ART 101

Analysis .

CB 100% of students received an 80% or higher. The benchmark was met. Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal art aspects, art elements, and art principles used by the artist to create the artwork and discussed the application of these concepts. The students gained this working knowledge throughout the semester as they applied these concepts to the tangible projects they produced.

CB 100% of students received an 80% or higher. The benchmark was met. By increasing the word count, the exploration of concepts was more extensive. Students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles.

LP 93% of students received an 80% or higher. The benchmark was met. The students analyzed works of art from the Works on Paper exhibition using research methods and the lectures from class.

Action:

CB Although all students met the criteria of the assignment and discussed the required concepts, the overall quality of responses was elevated in those that expanded their word count. Expanding the opportunity for students to elaborate on specific concepts and to apply formal analysis more specifically is a valid consideration. In a couple of cases, the students described the concepts without specifically naming the concept. Altering the instructions to state specific naming of concepts may lead to more direct identification.

CB Further consideration will be given to modifications within the assignment to address the repetitiveness of content in student responses.

LP The benchmark was met but I will be adjusting this assignment in the fall to scaffold the writing process more and to avoid missuse of AI generated academic writing.

ART 102:

Analysis . 90% of students received an 80% or higher on embedded questions from the final exam. The benchmark was met. Course content is assessed in quizzes throughout the semester, and in a cumulative final exam (where the data for this assessment is taken). Since course content is consistently reinforced, students are performing well on the exam. (Fall 22/MF)

Action: Review course content and assessment methods to evaluate possible new directions for the course. (Fall 22/MF)

Analysis . 100% of students received 80% or higher on embedded questions from the final exam. The benchmark was met. The exam is cumulative, building on quizzes given throughout the semester. This format reinforces knowledge of course content. A review was given at the end of the semester and students

did very well on the exam. (Spring 23/RJ)

Action: I will continue to include quizzes leading up to the final exam. Next semester, however, I am going to use magenta and cyan instead of red and blue. This will affect some quiz/exam questions. (Spring 23/RJ)

ART 217:

Analysis . Benchmark was met. Course content is reviewed during demonstrations and use of terms are used during class discussions and critiques. Consistent repetition and use in the exercises we perform during class tends to lead in high performance. Students are much more engaged in conversations and terms use in a post-online environment.

Action: An expansion of course terms will be reviewed along with workshopping new avenues to test and assess students on this content.

ART 105:

Analysis:

Action:

ART 261

Fall 22 Analysis: Students met benchmark: A new essay assignment involves attribution which requires the student to consider multiple civilizations/cultures and then methodically reduce the possibilities to the essential characteristics. This different approach supports deeper connections. It also engages students with a "mystery" to be solved since they are provided with unknown artwork. Supplemental videos are concise and provide the opportunity for students to gain deeper insights.

Action : Design a discussion based on a topical event

Spring 23 Analysis: Benchmark met. The essay instituted in Fall 22 requires students to consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities (and dissimilarities) between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Added a discussion based on topical event (Parthenon sculptures in peril in British Museum) to support engagement and enhance relevance of course content in contemporary times.

Action : Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 262

Fall 22 Analysis: The new essay is especially poignant because it creates a real-world and contemporary connection for the students. Their understanding and application of the course content are greatly enhanced.

Action: Design a discussion based on a topical event

Spring 22 Analysis: The writing assignment instituted in the Fall (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content are greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Added a discussion based on topical event (Artistic Censorship/Caravaggio as Criminal and #MeToo Movement) to support engagement and enhance relevance of course content in contemporary times.

Action : Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 363

Fall 22 Analysis: Current essay needs replacement

Action: Consider an assignment to improve engagement and interest

Spring 22 Analysis: Essay and Discussion need to be replaced/revised to help students understand relevance of art in contemporary times

Action: Replace current Public Sculpture essay with a Reflection Essay (similar to Art 261 & 262). Revise current discussion to address the return of artwork stolen by Nazi's

ART 367

Fall 22 Analysis: Course needs updating

Action: - Redesign course content as well as layout/design to mirror Art 261 and Art 262

Spring 22 Analysis: Course redesign in progress. Course shell enhances overall "look" of the course and layout is more student user friendly

Action: - continue course redesign

ART 461 FA 2022

Analysis . The students this semester performed well on most of the embedded questions. The only exception is a question from the Unit 2 lecture exam. I analyzed the overall results and found that most students who missed this embedded question did poorly on the exam. My assumption is that they did not watch the lecture videos or, if they did, they did not use the lecture guides that I provide for each lecture.

Action: I need to stress that the students take the time to watch each lecture and use the lecture guides as they watch the videos.

ART 461 SP 2023

Analysis . The students this semester performed better on the embedded questions. My assumption is that my reminder to watch the lecture videos with the lecture guides in hand made them more aware of the importance of using those course materials.

Action: I need to continue stressing that the students need to use the lecture guides as they watch the videos.

2023-2024:

ART 101

Analysis: F23 CB 100% of students achieved 80% or higher on course content. The benchmark was met. Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal aspects of composition, art elements, and art principles used by the artist to create the artwork and briefly discussed the application of these concepts within the artwork. The students acquired their working knowledge throughout the semester as they applied these concepts to the tangible projects they produced.

Action: F23 CB While the current written component is a good measure of course content, changing to embedded questions within an exam format will provide a more direct measure of course content.

ART 101 Sp24

Analysis: MF 40% of students (specifically art majors) received 80% or higher on embedded questions pertaining to art content.

Action: MF Students struggled remembering the list of *Principles of Design* and *Art Elements*—two of the embedded questions for the art content. To understand the scores in a larger context, art majors averaged 88% on the entire final exam. To improve the score, the elements and principles could be repeatedly quizzed throughout the semester, or faculty could review the embedded questions used for evaluation.

Analysis: Sp24 CB 100% of students achieved 80% or higher on embedded questions pertaining to art content.

Action: Sp24 CB Testing method may require further consideration and adjustment.

ART 102:

Analysis F23 RJ 100% of students achieved an 80% or higher on the embedded questions.

Action F23 RJ: Information was regularly reviewed throughout the semester both in written form and in practice with each of the projects. This is a successful method of instruction. Some questions on the final exam could be re-evaluated.

Spring 24 LP: This is my first time teaching this course. To ensure greater success, I will require students to turn in rough drafts in the future.

ART 217:

Analysis: Fall 23 90% of students achieved 80% or higher on course content. Students were successful this semester because the assessment was a reassessment of course content. Benchmark met.

Action: Fall 23 While course content results are promising, the concept of perspective continues to be an area of concern. Additional support and material must be administered throughout the course to reinforce this concept.

Analysis: Spring 24 71 % of students achieved 80% or higher on course content. Benchmark NOT met.

Action: Spring 24 Students struggled with content pertaining to value and contrast. Course content will be revised for Fall 24.

ART 105:

Analysis: These "cap stone" final projects exceed the instructor's expectations....the works of art show evidence of overall understanding of both content and utilization of digital manipulation of Photoshop.

Action: The embedded technical questions will be increased to 10 questions instead of four, which will increase the course expectations of this category

ART 261

Analysis: Fall 23: 96% of students attained 80% or higher on course content. Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the essay assignment. In addition, video lecture transcripts were improved and reformatted.

Action: Improve and enhance Medieval section of course

Analysis: Sp 24: 98% of students attained 80% or higher on course content. A reflection essay was added which required students to delve into the cultural/social/historical relevance of the artwork from which the "Attribution Essay" is drawn. Students consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities and dissimilarities among and between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Action: Improve and enhance Medieval section of course

ART 262

Analysis: Fall 23: 94% of students attained 80% or higher on course content. The essay used for assessment encourages students to make deeper connections, combining what they have learned through lectures and discussion with what they are seeing in the artwork presented. Analysis, observation, and interpretation skills are developed. In addition, my lecture transcripts were improved and reformatted.

Analysis: Sp 24: 96% of students attained 80% or higher on course content. A reflection essay was added requiring students to delve into the cultural/historical/ social relevance of the artwork from which the essay is drawn. The writing assignment (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content is greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

ART 363

ART 367

ART 461 FA 2023

ART 461 SP2024

Performance Objective 6 The department serves and collaborates with the University community and Southwest Louisiana by offering exhibitions, lectures and artist workshops that contribute to the cultural and artistic growth of the region and enhance student engagement in campus life.

1.1 Data

2019-2020:

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Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	9	2	3	1	4
Visiting Artist Lectures/ Workshops/Panels	10	0	0	8	2
Cultural Events	19				

2020-2021:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	4	0	2	1	1
Visiting Artist Lectures/ Workshops/Panels	1	0	0	1	0
Cultural Events	5				

2021-2022:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	8	1	4	1	2
Visiting Artist Lectures/ Workshops/Panels	3	0	0	3	0
Cultural Events	11				

2022-2023:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	11	3	5	1	4
Visiting Artist Lectures/ Workshops/Panels	2	0	0	2	0
Cultural Events	13				

2023-2024:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	10	2	4	3	1
Visiting Artist Lectures/ Workshops/Panels	8	2	0	4	2
Cultural Events	18				

Academic Year	# of cultural events
2013-2014	22
2014-2015	13
2015-2016	14
2016-2017	18
2017-2018	18
2018-2019	22
2019-2020	19

2020-2021	5
2021-2022	11
2022-2023	13
2023-2024	18

1.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

Benchmark met.

McNeese Visual Arts Educational, Artistic, & Cultural Events and Collaborations Data Summary Analysis:

- 2019-2019 programming included: The Visual Arts Department exceeded its expected level of activity with 19 cultural events this year, supporting our commitment to the Arts and Humanities in southwest Louisiana.

Eight collaborative events

Twelve visiting artists events

Nine exhibitions

Four student exhibitions

Two faculty exhibitions

Alumni/art professional panels (one) engaged with students in panel discussion and portfolio reviews supportive of professional development.

Collaborative events included partnerships with the *Black Heritage Gallery*, *Imperial Calcasieu Museum*, and the Louisiana Art Educators Association. McNeese hosted a lecture/workshop by nationally acclaimed artist-illustrator, Chris Payne. McNeese students participated in a cooperative exhibition, the *2020 Undergraduate Academic Research Summit*.

Action : Assessment team noted undergraduate research opportunities cancelled due to Covid -19 /related issues:

La Print Symposium, NCECA national clay conference

Action plan created to assist/explore/ fund student/faculty engagement for 2021.

2020-2021:

Benchmark NOT MET

Due to impact from hurricanes Laura and Delta, the Shearman Fine Arts building was largely unavailable for most of the 20-21 academic year. Fall 2020 and Spring 2021 Senior Thesis Exhibitions were offered as online events. The *34th Annual McNeese National Works on Paper Exhibition* was presented in the Grand Gallery of the SFAA with limited access and under COVID-19 restrictions. McNeese students participated in the ULS Undergraduate Symposium.

Action:

- Online avenues for exhibition sharing are being explored, as these afford opportunities beyond those necessitated by pandemics and hurricanes.
- McNeese Library exhibitions will be expanded, as this offers an additional venue open to students at various hours.

2021-2022:

Benchmark MET

With access to the building again following hurricane repairs, the Department of Visual Arts Department was able to offer an increased exhibition roster for Fall 2021 and Spring 2022. Faculty are actively working on the schedule for upcoming exhibitions.

Action:

- Availability of workshop offerings to increase due to fewer COVID traveling restrictions for visiting artists.

2022-2023:

Benchmark MET

The Department of Visual Arts Department was able to offer 13 exhibitions and events in Fall 2022-Spring

2023.

Action:

- Increase visiting artists workshops to two in the Fall and two in the Spring semesters--with a total of four per year.

2023-2024:

Benchmark MET

The Department of Visual Arts Department was able to offer 18 exhibitions and events in Fall 2023-Spring 2024.

Action:

- Maintain quantity and quality of cultural offerings while also exploring avenues of art partnerships with the local and regional community.

2 Assessment and Benchmark

Benchmark: To fulfill this commitment the program offers this one annual event, seeking active national and local participation, and supporting \$3,000 in purchase awards with support of local donors.

McNeese National Works on Paper Exhibition:

The McNeese National Works on Paper Exhibition serves as a teaching tool, offering students and the public exposure to works of contemporary artists on a national scale. Purchase Awards enable works to be added to the McNeese Permanent Collection where they can continue as vehicles to inform and instruct. Revenues generated provide the Department a resource to supplement arts programming. The long-standing and solid reputation of the exhibition has placed McNeese in the national spotlight of visual arts.

2.1 Data

Academic Year	# of artists selected	# of images entered	# of artists entering images	# of states represented	Supplemental revenue to Arts program	Purchase Award artworks added to the McNeese Permanent Collection
2013-2014	68	668	225	38	\$6,750	7
2014-2015	56	506	176	26	\$5,280	8
2015-2016	56	741	270	47	\$9,457	8
2016-2017	76	546	215	46	\$7,517	6
2017-2018	61	978	350	48	\$12,250	6
2018-2019	65	795	286	43	\$9,684	6
2019-2020	58	850	399	30	\$11,970	7
2020-2021	55	718	272	36	\$9,141	7
2021-2022	47	645	266	39	\$7,652	7
2022-2023	45	608	218	42	\$7,006	8
2023-2024	70	696	252	31	\$7,940	9

2020:

The 33rd Annual McNeese National Works on Paper Exhibit was held March -May 2020 Juror: Eleanor Heartney selected (seven) purchase awards.

2021:

The 34th Annual McNeese National Works on Paper Exhibit was held March -May 2021 Juror: Robyn Phillips-Pendleton selected (seven) purchase awards.

2022:

The 35th Annual McNeese National Works on Paper Exhibit was held March -May 2022 Juror: Jennifer Dasal selected (seven) purchase awards.

2023:

The 36th Annual McNeese National Works on Paper Exhibit was held March -May 2023 Juror: Johanna Gosse selected (eight) purchase awards.

2024:

The 37th Annual McNeese National Works on Paper Exhibit was held March -May 2024 Juror: Graham C. Boettcher selected (nine) purchase awards.

2.1.1 Analysis of Data and Plan for Continuous Improvement

2019-2020:

33rd Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 30 states and 58 artists - adding \$11,970 to resources supporting arts programming.
- Seven purchase award works added to the McNeese Permanent Collection
- Exhibit was hung in the Grand Gallery but did not open to the public due to Covid-19 restrictions
- A digital/virtual record of the exhibit was made and archived
- Plan is being made to record future WOP exhibits and lectures, using the resource to support teaching.

2020-2021:

34th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 36 states and 55 artists - adding \$9,141 to resources supporting arts programming.
- Six purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery with limited access and following Covid-19 restrictions.
- A digital/virtual record of the exhibit was made and archived

2021-2022:

35th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 39 states and 47 artists - adding \$7,652 to resources supporting arts programming.
- Seven purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery with regular (pre-Covid-19) access
- A digital/virtual record of the exhibit was made and archived
- Targeted marketing to paper-media specific professional organizations by increasing web and social media presence.

2022-2023:

36th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 42 states and 45 artists - adding \$7,006 to resources supporting arts programming.
- Eight purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery
- A digital/virtual record of the exhibit was made and archived
- Broaden marketing scope to organizations where paper is the primary medium--SPE, SGCI, and NAHP specifically.

2023-2024:

37th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 31 states and 70 artists - adding \$7,940 to resources supporting arts programming.
- Nine purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery
- A digital/virtual record of the exhibit was made and archived
- Benchmark Met. Continue improvement by broadening marketing scope to organizations to target illustration, advertise with book arts and paper making communities such as Women's Studio Workshop, NAHP, Minnesota Center for Book Arts, Codex Fair.