



## Visual Arts

#6 Plan cycle - 6  
Plan cycle 2020/2021  
7/1/20 - 6/30/21

## 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**

2015-2016:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	AEDU	0	1	1	1	3	0	7	3	3	4	17	0	0	2	2	1	5	0
	CERM	0	0	0	1	1	0	0	1	1	5	7	1	0	1	2	3	6	2
	CRAE	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
	DRAW	0	1	0	0	1	0	2	1	2	5	10	2	1	2	4	3	10	1
	DWAE	0	0	0	0	0	0	0	0	0	0	0	0	5	1	0	0	6	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
	GDES	2	0	0	5	7	1	11	13	12	9	45	4	10	11	14	12	47	7
	PANT	0	0	0	0	0	0	0	1	1	2	4	0	0	0	1	5	6	1
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0
	PHOT	0	1	1	0	2	0	1	4	0	4	9	1	5	3	1	3	12	0
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	2	0
	PMKG	0	0	0	1	1	0	0	0	0	2	2	1	0	0	1	1	2	2
	PNAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(blank)	4	0	1	1	6	0	12	3	2	7	24	0	6	4	1	5	16	0	
<b>Total</b>		<b>6</b>	<b>3</b>	<b>3</b>	<b>9</b>	<b>21</b>	<b>1</b>	<b>33</b>	<b>26</b>	<b>21</b>	<b>38</b>	<b>118</b>	<b>11</b>	<b>28</b>	<b>26</b>	<b>26</b>	<b>33</b>	<b>113</b>	<b>13</b>

2016-2017:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
	AEDU	0	0	1	0	1	0	0	1	3	1	5	0	0	0	1	2	3	0

ART	CERM	0	0	0	0	0	0	0	1	1	2	4	1	0	0	2	1	3	1
	CRAE	0	0	0	0	0	0	0	1	0	0	0	0	1	1	0	0	0	0
	DRAW	0	0	1	0	1	0	7	0	2	4	13	4	8	0	1	2	11	1
	DWAE	0	0	0	0	0	0	3	0	1	0	4	0	3	2	0	0	5	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0
	GDES	3	2	3	0	8	0	21	11	12	15	59	3	12	13	12	19	56	11
	PANT	1	1	0	0	2	0	3	1	0	6	10	3	2	2	0	5	9	3
	PHAE	0	1	0	0	1	0	0	1	0	0	1	0	0	0	2	1	3	0
	PHOT	0	0	0	0	0	0	2	2	4	4	12	1	2	1	1	3	7	0
	PMAE	0	0	0	1	1	0	1	2	0	1	4	0	0	2	3	1	6	0
	PMKG	0	0	1	0	1	0	1	1	2	0	4	0	1	0	1	2	4	0
	PNAE	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
(blank)	1	0	0	0	1	0	1	1	1	1	4	0	2	1	2	1	6	0	
<b>Total</b>	<b>5</b>	<b>4</b>	<b>6</b>	<b>1</b>	<b>16</b>	<b>0</b>	<b>39</b>	<b>23</b>	<b>26</b>	<b>34</b>	<b>122</b>	<b>12</b>	<b>31</b>	<b>23</b>	<b>26</b>	<b>37</b>	<b>117</b>	<b>16</b>	

2017-2018:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	AEDU	0	0	0	1	1	0	0	0	0	2	2	0	0	0	0	2	2	1
	CERM	0	0	0	1	1	0	0	0	1	3	4	0	0	0	0	4	4	0
	CRAE	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	1	1	0
	DRAW	0	1	0	2	3	0	5	2	0	3	10	1	2	6	0	2	10	1
	DWAE	0	0	0	0	0	0	1	1	0	1	3	0	1	1	0	0	2	0
	GDAE	0	0	0	0	0	0	0	0	1	1	2	0	1	0	1	1	3	0
	GDES	0	2	0	2	4	0	11	9	16	9	45	3	7	9	15	11	42	3
	PANT	0	0	0	0	0	0	2	3	0	3	8	1	4	2	2	1	9	0
	PHAE	0	0	1	0	1	0	1	0	1	2	4	0	1	0	0	2	3	0
	PHOT	0	0	0	1	1	0	3	1	2	4	10	2	1	3	2	3	9	1
	PMAE	0	1	0	0	1	0	0	1	0	1	2	0	0	0	0	1	1	0
	PMKG	0	0	0	1	1	0	0	1	1	1	3	1	0	2	0	1	3	1
PNAE	0	0	0	0	0	0	0	0	0	0	0	0	3	1	0	1	5	0	
(blank)	0	0	0	0	0	0	9	2	1	2	14	0	3	1	3	1	8	0	
<b>Total</b>	<b>0</b>	<b>4</b>	<b>1</b>	<b>8</b>	<b>13</b>	<b>0</b>	<b>33</b>	<b>21</b>	<b>25</b>	<b>32</b>	<b>111</b>	<b>8</b>	<b>23</b>	<b>25</b>	<b>23</b>	<b>31</b>	<b>102</b>	<b>7</b>	

2018-2019:

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	4	4	2	0	0	0	1	1	1
	CRAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	1
	DRAW	0	1	0	0	1	0	5	4	0	1	10	0	3	1	3	1	8	0
	DWAE	0	0	0	0	0	0	0	1	1	0	2	0	0	1	2	0	3	0
	GDAE	1	0	0	0	1	0	1	0	0	2	3	0	0	0	1	2	3	1

ART	GDES	0	5	5	3	13	0	10	19	9	16	54	4	7	23	9	17	56	4
	PANT	0	0	1	0	1	0	3	0	3	4	10	3	0	5	0	4	9	1
	PHAE	0	0	0	1	1	0	0	1	0	1	2	1	0	1	0	0	1	0
	PHOT	0	0	1	2	3	0	0	4	1	8	13	3	3	1	4	4	12	4
	PMAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0
	PMKG	0	0	1	0	1	0	0	1	3	0	4	0	1	1	2	1	5	0
	PNAE	1	0	1	0	2	0	2	1	1	2	6	0	0	1	1	1	3	1
	(blank)	0	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0	1	0
<b>Total</b>	<b>2</b>	<b>6</b>	<b>9</b>	<b>6</b>	<b>23</b>	<b>0</b>	<b>21</b>	<b>32</b>	<b>18</b>	<b>40</b>	<b>111</b>	<b>13</b>	<b>14</b>	<b>35</b>	<b>22</b>	<b>33</b>	<b>104</b>	<b>13</b>	

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
<b>Total</b>	<b>4</b>	<b>3</b>	<b>7</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>29</b>	<b>25</b>	<b>27</b>	<b>28</b>	<b>109</b>	<b>10</b>	<b>21</b>	<b>26</b>	<b>29</b>	<b>31</b>	<b>107</b>	<b>10</b>	

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
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	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
	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	1	0	
	(blank)	0	0	0	0	0	0	1	0	1	0	2	0	1	0	1	0	2	0
<b>Total</b>		<b>1</b>	<b>3</b>	<b>6</b>	<b>7</b>	<b>17</b>	<b>2</b>	<b>35</b>	<b>18</b>	<b>28</b>	<b>27</b>	<b>108</b>	<b>4</b>	<b>28</b>	<b>17</b>	<b>21</b>	<b>31</b>	<b>97</b>	<b>17</b>

Percentage Change between 2017-2018:

Major	Fall	Total	% Change
ART	2017	111	0%
	2018	111	
<b>Total</b>	<b>2017</b>	<b>111</b>	<b>0%</b>
	<b>2018</b>	<b>111</b>	

Percentage Change between 2018-2019:

Major	Fall	Total	% Change
ART	2018	111	-1.082%
	2019	109	
<b>Total</b>	<b>2018</b>	<b>111</b>	<b>-1.082%</b>
	<b>2019</b>	<b>109</b>	

Percentage Change between 2019-2020:

Major	Fall	Total	% Change
ART	2019	109	-0.917%
	2020	108	
<b>Total</b>	<b>2019</b>	<b>109</b>	<b>-0.917%</b>
	<b>2020</b>	<b>108</b>	

### 1.1.1 Analysis of Data and Plan for Continuous Improvement

#### 2016-2017:

Expected base achievement is met. Enrollment from prior year maintained. Enrollment goal of +2% is not met, however fall 2015 to fall 2016 growth = +1.4%

Recruitment efforts are showing some positive results.

Digital portfolio reviews were initiated in 2017 resulting in additional submissions. Continue and track applicants who enroll. Broaden regional scope on recruitment efforts.

#### 2017-2018:

Expected base achievement is not met. Total enrollment is down 12%.

While interest in concentrations is expanding, course enrollment indicates approximately 50% composed of graphic design majors. The recruitment/enrollment/retention of majors in this area necessitates the current search be productive. The program has lost students in recent years who sought coursework in parallel fields of animation and web design.

Action: Prospective search for GDES faculty line expected to begin as soon as possible; impact to visual arts curriculum sustainment and growth is vital.

#### 2018-2019:

2019 Revised enrollment goal of 5% increase NOT MET Total enrollment increase of + 1.96 %

Analysis/ Action:

- **Concentration Demand Analysis:** In 2018-19, 51% of total majors were in graphic design concentration.

While GDES has consistently attracted the majority of majors, the average was 41% from 2013-2018. Note



# of transfers	4	6	8	3	2	3	2	3	6	3
Fall to Fall Retention	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Art - FTF	68%	68%	81%	67%	63%	47%	62%	64%	54%	70%
Major					68%	68%	70%	71%	65%	70%
College-FTF	68%	67%	64%	65%	67%	64%	62%	66%	60%	72%
University-FTF	68%	69%	67%	68%	69%	70%	70%	67%	68%	70%
Total Visual Arts Enrollment	171	176	180	165	163	147	140	119	122	113
Visual Arts Completers	24	28	37	28	29	36	27	24	28	16

Visual Arts Retention/ Recruitment Data	Academic Year Ending									
	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027
# of fall FTF	12	24	24							
# of transfers	2	1								
Fall to Fall Retention	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028
Art - FTF	58%	59%								
Major										
College	71%	62%								
University	70%	72%								
Total Visual Arts Enrollment	111	109								
Visual Arts Completers	23	20	21							

### 2.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Retention & Recruitment - Visual Arts Assessment Team

Fall 2015-2016 Retention: Met

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

FTF Retention Fall 2015-2016: not met

- Visual Arts 64%
- University 66%
- R/A Recommends focus on recruitment/retention activities.

2017-2018:

Retention & Recruitment - Visual Arts Assessment Team

Fall 2016-2017 Retention: not met

- Visual Arts [All] 65%

FTF Retention

Fall 2016-2017: Expected achievement was not met.

- Visual Arts 54%
- COLA 60%
- University 68%



**Action:**

- In order to gain insight into any issues impacting retention, especially at the FTF level, the fall 2017 FNND class in art was examined and students contacted:
- Total beginning enrollment: 18
- Total currently enrolled for fall 2018 [all degrees] = 16/18 [89%]
- Total retained in ART = 15/18 [83%]
- Total on academic probation = 2
- One student on academic probation earned a 3.0 for the spring 2018 term is appealing for financial aid and plans to return as an art major.

**2018-2019:**

2.1.1	3-YR Comparison Retention FTF, Continuing			
	15-16	16-17	18-19	Average
FTF-VA	64%	54%	70%	63%
FTF-COLA	66%	60%	72%	66%
FTF-MSU	67%	68%	70%	68%
ALL-VA	71%	65%	70%	69%

**Fall 2017-2018 Retention:**

- Visual Arts [All] 70%

**FTF Retention F17 to F18**

- Visual Arts 70% (+16% from 54% in 16-17)
- COLA 72% (+12% from 60% in 16-17)
- University 70% (+2% from 68% 16-17)

**Analysis:**

Expected achievement of meeting/exceeding FTF retention rates of University was met; COLA rates were +2% higher than Visual Arts

FTF retention rates increased: Visual Arts +16 % from prior year, College of Liberal Arts + 12% from prior year; University +2%

**Action:**

- **Department Assessment Team:** Institute data collection on FTF – VA beginning with Fall 2019 term to include enrollment information, course load, major/concentration in order to discern any indicators associated with success and/or any support or advisement that might nurture success. Pilot Fall 2019

**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 FFND 101	Fall 2019  20
Admission Regular	90%
HS-EA	20%
ACT $\leq$ 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.

### 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 Faculty/ FTE Student	Major to FTE Faculty
		FT	PT				
Fall 2013	223	9	1.3	2,672	147	22 to 1	14 to 1
Spring 2014	207	10	1	2,487	125	19 to 1	11 to 1
Fall 2014	176	10	1	2,115	125	16 to 1	11 to 1
Spring 2015	175	10	1.2	2,098	114	16 to 1	10 to 1
Fall 2015	196	11	1.57	2,350	119	18 to 1	11 to 1
Spring 2016	197	11	1.57	2,359	114	18 to 1	10 to 1
Fall 2016	188	11	1.57	2,251	124	15 to 1	11 to 1
Spring 2017	191	10	1.57	2,290	117	17 to 1	12 to 1
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

#### 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 2016/ Spring 2017 Faculty	Fall 2017 Faculty	Spring 2018 Faculty

	PT	FT	PT	FT	PT	FT
100 Level	3/2	6/5	2	6	2	6
200 Level	1/2	14/13	0	13	1	10
300/400 Studio		16/16	0	14	0	14
Art History			0	0	0	0
200		3/3	0	3	0	4
300+	2/2	3/5	2	5	0	4
All Visual Arts	6/6	42/42	4	41	4	41

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
100 Level	2	6	2	7				
200 Level		12		12				
300/400 Studio		14		14				
Art History								
200		4		4				
300+	1	2	1	2				
All Visual Arts	3	38	3	39				

NASAD Heads Data Chart  
40 Public Institutions, 101-200 Majors

# of Art/Design Majors per FTE Faculty Member						
Academic Year	Percentile					
	5 <sup>th</sup>	25 <sup>th</sup>	50 <sup>th</sup>	75 <sup>th</sup>	95 <sup>th</sup>	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

### 3.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Visual Arts Assessment Team 2016-2017:

FTE Student to FTE Faculty Ratio: Expected achievement is met.

FTE Major to FTE Faculty ratio average: 11.5 to 1 placing program in the 75th percentile of public institutions with 101-200 majors - 9.3 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.

Visual Arts Course Distribution by Level/FT + PT Faculty 2016-2017: 88% of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 1% increase from 2015-2016.

2017-2018:

Visual Arts Assessment Team 2017-2018:

FTE Student to FTE Faculty Ratio: Expected achievement is met.

FTE Major to FTE Faculty ratio average: 10 to 1 placing program in the 50th percentile of public institutions with 101-200 majors - 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. 2017-2018 = 17 to 1.

Visual Arts Course Distribution by Level/FT + PT Faculty 2017-2018: 91% of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 3% increase from 2016-2017.

Action: NASAD recommended standards met based upon data of FT faculty/student ratio during the 2017-2018 academic year. It is imperative programs fill open GDES and inactive ARED faculty positions for the fall 2018 term to meet accreditation standards.

2018-2019:

Visual Arts Assessment Team AY 2018-19 Summary

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [9] to 1 placing program in the 50 th percentile of public institutions with 101-200 majors with 11.2 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 to1 or less, and not in excess of 20 to 1. 2018-2019 = [18 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 208-19:

93 % of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 2% increase from AY 17-18.

**Action:** NASAD recommended standards met based upon data of FT faculty /student ratio during the 2018-2019 academic year. Faculty position hire in GDES filled January 2019 and FT Temporary replacement ARED faculty hire for AY 2018-19.

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.

#### 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

2016-2017:

- Visual Arts Orientation - fall 2016.
- Published revised Visual Arts Student Handbook 2016-2017.
- Faculty participated in spring and fall Preview Days with additional Department open house.
- Conducted eight individual and three school-group tours.
- Conducted Visual Arts 2017 High School Portfolio Day recruiting [Rosepine High School, St. Louis High School, Reeves High School, Barbe High School, Sam Houston High School, LaGrange High School, Alexandria Senior High School, Starks High School, Sulphur High School, home schooled].
- Recruited/endorsed nine Freshman Art Scholarships for fall 2017.

2017-2018:

- Visual Arts Orientation - fall 2017.
- Published revised Visual Arts Student Handbook 2017-2019.

- Faculty participated in spring and fall Preview Days with additional Department open house and department tours.
- Conducted six individual and four school-group tours.
- Conducted Visual Arts 2018 High School Portfolio Day recruiting [Barbe High School, Iowa High School, Starks High School, Sam Houston High School, Sulphur High School].
- Recruited/endorsed seven Freshman Art Scholarships for fall 2017.

## 2018-2019:

- *Visual Arts Orientation- Fall 2018 + advising session*
- Published revised *Visual Arts Student Handbook 2017-2019*. \* *Revised 2019 Art Education curriculum sheets added to online Catalog*
- Faculty participated in *Spring* and *Fall Preview Days* with additional Department open house and department tours - *SAA students gave art demonstrations at recruitment events*
- Conducted [ 4 ] individual and [ 3 ] school-group tours.
- Conducted *Visual Arts 2019 High School Portfolio Day* recruiting [A M Barbe High School, Hamilton Christian Academy, Jennings High School, LaGrange High School, Starks High School, Lake Charles College Prep, Pickering High School, Sam Houston High School, Sulphur High School, Welsh High School].
- Recruited/endorsed [ 11 ] Freshman Art Scholarships for Fall 2019.
- *Special event: Hosted 2019 LAEA Louisiana Art Educators Association conference on campus - including workshops and visiting artist Austin Kleon.*

## 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 [3] 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 [2] 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 [ 2 ] Freshman Art Scholarships for Fall 2021.

**4.1.1 Analysis of Data and Plan for Continuous Improvement**

## 2016-2017:

## Departmental Assessment Team

- Maintain focus on strong program of recruitment and retention.

- Student handbook revised to reflect changes to General Education course changes and BA Art catalog revisions.
- Study correlation between recruited/freshman art awards/retention/graduation rates.
- 13% of the summer 2016 BA Art graduates were recruited via Portfolio Day Event.
- 8% of the fall 2016 BA Art graduates were recruited via Portfolio Day Event.
- 6% of the spring 2017 BA Art graduates were recruited via Portfolio Day Event.

McNeese and SOWELA signed a Memorandum of Agreement on June 7, 2017, creating an articulation agreement for the Associate of Applied Science in Graphic Art offered at SOWELA Technical College to the Bachelor of Arts in Art offered at McNeese.

2017-2018:

Expected achievement is met.

While the department conducted and participated in recruitment and retention activities as planned, the response from high schools both within and outside the 5-parish area diminished. Active participation from the Student Art Association with these events increased and expanded during 2017-2018, with students offering demonstrations and live art events. The interaction between the art majors and prospective students and parents created a discernable level of increased energy from previous years.

Action: The department head accepts the committee's recommendation to support these student-driven activities with recruitment events. The department is currently exploring ways to support these student ambassadors with their efforts. A proposed temporary one-year emergency position in ARED has recruitment activities written into the job description, as an active liaison between the department and the school system is vital.

2018-2019:

Expected achievement is met.

Analysis: The number of High Schools (10) participating in Portfolio Day/recruitment events marks the highest in three years and resulted in the highest number of scholarship recommendations (11) over the same period.

Action: The Department is considering moving the Portfolio Day event to the new/second Fall Preview Day to maximize the potential of aligning scholarship /admission priority. The plan is to pilot in Fall 2019 and analyze results to determine scheduling. Freshman Art advising added to the Art Orientation event, with all participants completing Fall 19 advisement the same day.

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.

## 5 Assessment and Benchmark

### Benchmarks:

- A persistence rate (retained students 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

2012:

Major	Cohort Size	Same Major?	Persistence Rate		Retention Rate						Graduation Rate					
					Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
			#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	25*	Same	18	72.0	11	44.0	9	36.0	9	36.0	8	32.0	11	44.0	11	44.0
		Changed	3	12.0	4	16.0	5	20.0	4	16.0	2	8.0	3	12.0	3	12.0
		<b>Total</b>	<b>21</b>	<b>84.0</b>	<b>15</b>	<b>60.0</b>	<b>14</b>	<b>56.0</b>	<b>13</b>	<b>52.0</b>	<b>10</b>	<b>40.0</b>	<b>14</b>	<b>56.0</b>	<b>14</b>	<b>56.0</b>

\*1 student was previously undeclared before declaring ART.

2013:

Major	Cohort Size	Same Major?	Persistence Rate		Retention Rate						Graduation Rate					
					Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
			#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	19	Same	16	84.2	9	47.4	9	47.4	8	42.1	4	21.1	5	26.3	5	26.3
		Changed	1	5.3	0	0.0	1	5.3	1	5.3	0	0.0	0	0.0	0	0.0
		<b>Total</b>	<b>17</b>	<b>89.5</b>	<b>9</b>	<b>47.4</b>	<b>10</b>	<b>52.6</b>	<b>9</b>	<b>47.4</b>	<b>4</b>	<b>21.1</b>	<b>5</b>	<b>26.3</b>	<b>5</b>	<b>26.3</b>

2014:

Major	Cohort Size	Same Major?	Persistence Rate		Retention Rate						Graduation Rate					
					Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
			#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	26	Same	21	80.8	16	61.5	14	53.8	9	34.6	7	26.9	9	34.6	12	46.1
		Changed	3	11.5	2	7.7	3	11.5	4	15.4	2	3.8	2	7.6	2	7.6
		<b>Total</b>	<b>24</b>	<b>92.3</b>	<b>18</b>	<b>69.2</b>	<b>17</b>	<b>65.4</b>	<b>13</b>	<b>50.0</b>	<b>8</b>	<b>30.7</b>	<b>11</b>	<b>42.3</b>	<b>14</b>	<b>53.8</b>





UNIV	84.94													
2020 Goal	89%		72		63									
2020 ART	75	-10												
UNIV	86	+1												

2018-2019:

Analysis & Plan for Improvement

Graduation rates: 4/5/6 YR Benchmark (TOTAL) Met (ART) 5 YR Met Graduation rates are on par with or exceed those of the University at large.

Persistence rates:

Cohorts 2012-2014 for the most part met/exceeded benchmarks, while 2015 and 2016 fell significantly for subsequent yearly retention. Y2-Y4. Potential external impact -these coincide with the period during which the Department was relocated to buildings around campus. Note: 2018 FTF retention rates have subsequently been corrected to 70%.

Action:

- 1. FTF Profile Retention Plan** to be initiated with 2019 cohort. Visual arts freshmen data will be collected on test scores, HS GPA, and admission status in an effort to impact retention by identifying students at risk and meet with appropriate support and track retention to identify problematic courses and/or issues.
- 2. Graduate Profile** The 2012 cohort progression and graduation rates are among the strongest. A parallel profile will be created to include the data collected for FTF but also degree works analysis. Faculty assessment committee will endeavor to determine academic habits and issues successful candidates follow. Data will used to identify and create advising notes.

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.

### **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**

2016-2017:

Expected achievement is met.

- Eight faculty meetings held during 2016-2017. Meeting agenda on file in Departmental office. Virtual meetings held five of eight to accommodate full participation by faculty unable to attend due to conflicts.

Committee updates/notes:

- Curriculum GE restructuring of courses [ART 217 Visual Literacy: Drawing, ART 228 Visual Literacy: The Photograph, ART 245 Visual Literacy: Clay & Form], ART 218 requirement replaced in curriculum with 200-level studio elective, ART 318 requirement replaced with 300+ level studio, area of concentration course begin with 300+ level.

NASAD Accreditation Status:

- NASAD confirmed McNeese reaccreditation for 10 years.

2017-2018:

Expected achievement is met.

- Eight faculty meetings held during 2017-2018. Meeting agenda on file in Departmental office. Virtual meetings held six of eight.

Committee meeting updates/notes:

Assessment:

- Critical Thinking: CT prompt revised for 2018-2019. Changes made to the CT prompt with revised writing prompt created for drawing studio area.
- ART 400 review implemented diagnostic assessment with the early portfolio review.

Curriculum:

- Drawing: Committee changed review period for ART 218 removal from five years to three years in response to assessment data; CT content reinforced within curriculum structure.
- Fundamental concepts to be covered by week nine in semester, with weeks 10-15 emphasizing synthesis and application.

NASAD Accreditation:

- 2018-2019 Affirmation Statement & Accreditation Audit submitted 6/13/2018 [LBR]; Renewal year: 2024-2025.

2018-2019:

Expected achievement is met.

- [8] Faculty meetings held during AY 2018-19. Meeting agenda is on file in Department of Visual Arts

Committee meeting updates/notes:

Assessment:

- Spring 2019 Visual Arts Assessment Meeting 5/13/19 – GE and program assessment session with 100 % of active faculty submitting data and artifacts.

Curriculum:

- Revised ARED Secondary concentration curricula submitted and approved by the State of Louisiana - Changes made to 2019 Catalog

Accreditation:

- 2019-2020 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/18 /2019 [LBR] -- Renewal year: 2024-2025
- Lisa Reinauer, McNeese Reporting Officer, attended 2018 NASAD National conference

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.

### 1.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Programmatic changes that are not necessarily reflected in learning outcome actions or in other program objectives:

- Renovation Planning SFA due to loss of State funding for SFA renovation, all areas returning to SFA from temporary housing in Farrar, Gayle, and BCC.

Department of Visual Arts working with Facility Planning to provide essential updates to studio areas & address standards:

- SFA 131 - Dedicated printmaking lab for silkscreen - safety equipment and ventilation systems.
- SFA 130 - Dedicated lab for papermaking & book arts - equipment acquired & installed.

Professorship, TASC:

- SFA 121 - Graphic design lab - updated wiring, ceiling replacement.
- SFA 120 - Drawing studio - updated lighting and wall repair.
- SFA 122 - Painting studio - safety equipment and ventilation systems.

2017-2018:

- Visual Arts Committee meetings [Assessment/GE/Curriculum] to be held more frequently (proposed two times each term) to allow for specific issues to be addressed versus inclusion as part of faculty agenda.
- Grant currently being written to reconfigure current GDES area into two labs with intent to expand content in area.
- GDES faculty search to begin as soon as job search approved.
- K-12 ARED redesign plan under consideration. Primary concern to retain NASAD structure.

2018-2019:

Analysis/Action:

Assessment:

- Spring 2019 Visual Art Assessment Session 5/23/19: This initiative came as a result of 2 assessment team meetings during term and team recommends a regular faculty work session be held at close of each term. A 100% participation rate by active art faculty resulted in an efficient gathering of data and artifacts needed for both GE and Program assessment goals and reports.

Format of session allowed for broad faculty participation, discussion, plan creation.

Curriculum:

- Revised K-12 ARED Secondary concentration curricula with changes made to 2019 Catalog; Plan to revise program specific degree sheets and the Department Handbook.

Accreditation:

- 2018-2019 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6 /18/2019 [LBR]
- Renewal year: 2024-2025. *NOTE: Next site visit application will need to be submitted in 2021 and Self-Study assignments made.*
- Lisa Reinauer, McNeese Reporting Officer, attended 2019 NASAD National conference using funds taken as salary from prior EP. *McNeese is required to attend the NASAD Conference on a regular basis as part of active accreditation.*

- The revised 2019 ARED Concentration curricula include the requisite 1-yr student teaching, the total hours of 122 is unchanged, and contains no substantive changes to program requirements as might impact NASAD requirements for submission.
- Full-time faculty in GDES secured – Mr. Tom Galmarini joined the McNeese faculty in January of 2019.

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.

## 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 Data

## Employment Placements 5-year

Student	Employment Placement
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 - Ceramics, ARED Spring 2019	Moss Bluff Elementary
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
Gailbraith, Hannah BA Art - Drawing, ARED Spring 2018	Sulphur High School
Geymann, Katy BA Art- Printmaking Fall 2017	<i>* Began Post-Bach ALT CERT in ART K-12 in 2019 / Secured Teaching Position in Art , Fall 2019 - East Beauregard High School - Revised S 2019</i>

Broussard, Ashley BA Art - Painting Spring 2017	Muralist
Duncan, Bobby BA Art - Graphic Design Spring 2017	Assistant General Manager at Ember Grille & Wine Bar
Hoffpauir, Katelyn BA Art - Graphic Design Spring 2017	Billy Navarre Chevrolet, Graphic Designer in PR Dept.
Orsot, Maria BA Art - Graphic Design Spring 2017	Golden Nugget Hotel & Casino Store manager
Siddiq, Sajeela BA Art - Graphic Design Spring 2017	Healthy Image Marketing/ THRIVE Magazine Graphic Designer/Photographer
Thomas, Sydney BA Art - Graphic Design, Drawing (Psychology) Spring 2017	Stonebridge Place Assisted Living, Activity Assistant
Fisher, Erica BA Art - Photography, Art Education Fall 2016	Prien Lake Elementary Art Educator & Photographer
Hebert, Jordan BA Art - Graphic Design, Drawing Fall 2016	Illustrator
Johnson, Linda BA Art - Painting (Psychology) Fall 2016	McNeese Autism Program
Polito, Jordan BA Art - Graphic Design Fall 2016	Golden Nugget Hotel & Casino
Reed, Heidi BA Art - Ceramics, Art Education Fall 2016	Art Teacher, FK White Middle School, Calcasieu Parish

## Graduate School Placements/ Continuing/Completers

Student	Placement/Continuing/Completers
Elizabeth George BA Art- GDES Spring 2021	MFA University of Hartford Illustration
Latil, Christopher. BA Art- PNKG Spring 2020	MFA University of Mississippi Graduate Assistantship
Jones, Jennifer BA ART- Ceramics Spring 2017	MFA Ceramics University of New Orleans Graduate Assistantship
Deville, Chance BA Art - Photography	VL Photo Brown University Fall 21. *MFA RISD 2021

Fall 2017	<i>Photography</i> MFA Photography University of Florida Graduate Assistantship
Landry, Alex BA Art PANT, DRAW 2017	MFA Painting University of Massachusetts - Dartmouth
Hickey, Taylor BA Art - Printmaking Fall 2017	*MFA 2021 Printmaking University of Massachusetts - Dartmouth Graduate Assistantship
Gonzales, Meagan BA Art - Painting, Ceramics Fall 2017	* <u>May 2020</u> MFA Creative Writing * <u>May 2020</u> - MA EnglishMFA McNeese State University Graduate Assistantship
Tiffany Fontent BA Art - Graphic Design	MFA Graphic Design Marywood University
Katherine Peal BA Art - Graphic Design	MA Illustration University of Hartford
Sean Hicks BA Art - Graphic Design, Painting	* <u>December 2019</u> - MFA Illustration Savannah College of Art & Design
Brittany Buller BA Art - Graphic Design	MA Advertising & Public Relations University of Louisiana-Lafayette Graduate Assistant
Victoria Ridgway BA Art - Photography	* <u>May 2019</u> - MFA Photography Indiana University Graduate Assistantship
Lindsay Katherine Johnson BA Art - Ceramics, Drawing, and Painting	* <u>May 2018</u> - MFA Painting Studio Arts College International Florence
Jon Meaux BA Art - Painting	MFA Painting New York Academy of Art
Jody Thompson - Alum BA Art - Painting	* <u>May- 2019</u> - MFA Painting 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%

\* 18-19 1 Graduate- certification paperwork expected October 2019 will bring percentage to 100%

#### Senior Exit Survey

Academic Year	Concentration						
	ARED	GD	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	included with studio area %	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	included with studio area %	46.2%	7.7%	38.5%	0%	7.7%	7.7%

#### 2.1.1 Analysis of Data and Plan for Continuous Improvement

##### 2016-2017:

- 59% of Visual Arts graduates reported having found employment with 78% of these working in areas related to their field of study.
- 100% of Visual Arts graduates with a secondary concentration in Art Education K-12 found employment in the school system.
- Four Visual Arts graduates have been accepted into MA/MFA or advanced degree programs.

##### 2017-2018:

- 20% (3/15) of the 2017-2018 degree candidates were accepted into graduate programs with all receiving graduate assistantships.
- A shift of interests in studio concentrations has photography [1], graphic design [2], and printmaking [3], with each sharing approximately 30% of majors; Art Education K-12 certification also composed around 30%. 2017-2018 marks the first year in the department's history when graphic design was not the primary degree concentration. The QEP focus on career research and preparation appears to be playing a key role in the shift of interests, as students realize the benefits and possibilities of a diverse artistic and academic preparation.
- Vital to the program's success will be the ability to fill the single faculty line graphic design with qualified candidate within a relatively brief search period. . *Position filled January 2019*
- Local design professionals (three Visual Art alumni in graphic design and photography) are serving as non-voting members of GDES search committee. Included in faculty job description is the responsibility to serve an active conduit between the department and local design community and the placement of interns.
- 2 Visual Arts graduates have been accepted into MA/MFA or advanced degree programs - both receiving graduate assistantships

##### 2018-2019:

- 67%\* of BA Art secondary concentration in ARED K-12 degree candidates achieved teacher certification \* See NOTE above 100% expected by October, 2019
- 50% of BA ART, ARED graduates found job placement for Fall 2019;

- 1 PB ALT CERT employed Fall 2019
- 1 Visual Arts alumni accepted into MFA, Fall 2019
- 2 Visual Arts alumni completed MA/MFA or advanced degree programs.
- *Senior Exit Survey student reported:* 9% employed in area at Graduation; 55 % Ready to begin job search; 9% Not seeking employment ; 18% Plan to return for PB ALT CERT ARED ; 6% Interest in graduate study; 27% other.
- Students completing Secondary concentration in ARED (or PB ALT CERT ART K-12) report higher employment rates within 1st year; Successfulness of this career path introduced in FFND and career panel (open to all art majors) will feature recent graduate(s) teaching in area; Break-out session to be offered for interested students.
- Data on graduates/job placement in studio areas reliant on self-reported information; assessment committee developing supplemental means to collect and update information.

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

### **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%

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			
Teaching notebook	96.4			
Collegiality	96.1			
Student portfolio/ writing assessment	92.5			

### 1.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Departmental Assessment Team:

All FT continuing faculty reviewed for the total assessment period earned combined scores of 89%+ on the APR in area of teaching. While expected achievement is not met, a close analysis of both composite and component scores reveal no discernible area of weakness.

- 5/9 or 56% earned a combined score of 90%+ on teaching component of APR
- 2/9 earned score of 89%
- 1/9 earned score below 80% (partial year participation)

2017-2018:

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 the following percentage of faculty scored 90% or above on each area: SEI 100%, Teaching Notebook 75%, Collegiality 100%, and Student Portfolio/Writing 88%.

The performance area warranting primary attention is the teaching notebook, with the student portfolio a secondary issue. The department assessment team recommends any faculty falling below benchmark in these areas be mentored by senior/achieving faculty.

Action: Strengths and weaknesses discussed with individual faculty; mentorship of junior faculty initiated.

2018-2019:

Expected achievement was met. 91% of FT active faculty achieved a score of 90% or above on the

combined teaching component of the APR.

Analysis: Composite performance goals are being met by all FT active faculty, while areas for improvement exist in the teaching notebook and student portfolio.

Action: Department initiative of proactive mentorship for junior faculty.

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 4 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.

## 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%

\* 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%		
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%			
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%		
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%		
	Spring 2017	75%	12.5%	12.5%		



Photography	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%			
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%			
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%			

### 2.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Departmental Assessment Team:

- Maintain focus on strong faculty performance in all areas assessed by the senior exit survey in instruction, classroom strengths, and major studio concentration.
- A review of senior exit survey comments and scores for insight into specific areas for improvement under instruction included "more and better equipment" and "printers"- two 2017 TASC grants submitted for improved studio equipment in media areas where concerns expressed and all studio areas will return to SFA beginning with the fall 2017 term. Comments and scores following the fall 2017 term will be compared issues noted and additional improvements and/or actions taken.

2017-2018:

Expected achievement was met. 100% of responses of 4.00/5.00 on [a] overall quality of instruction, and met 87% [b] faculty classroom strengths in area of concentration.

The assessment team reviewed senior exit survey additional responses and comments in order to gain insight into areas for improvement. Student comments expressed both a desire for more tutorial in graphic design and the request for courses in animation, visual effects, and inter-media. Students expressed a desire for segregated/specified courses. Suggestions were made for more film photography and sculpture.

Opportunities requested included inviting companies to the department, practical exercises, opportunities, and a masters program of study.

Action: senior exit survey results and comments given review and consideration. With the very recent retirement of the sole GDES faculty and impending search, student concerns/interests regarding course content and structure are being included in discussions at this time. Art Education major advisement shifted to FR/SO advisors and department head until position absence resolved.

2018-2019:

Expected achievement was MET

- 90% of responses of 4/5 on [a] overall quality of instruction and 90% [b] faculty classroom strengths in area of concentration. ( \* 18-19 Data used Spring 2019 SES)

Department Assessment Team:

3-YR comparison SES

Score	AY 16-17		AY 17-18		AY 18-19		Average	
	5/4	3/2/1	5/4	3/2/1	5/4	3/2/1	5/4	3/2/1
CERM	86%	14% (<3)	92%	8%	78%	22% (<3)	85%	15%
DRAW	79%	22% (<3)	84%	16%	82%	18%	82%	18%
GDES	55%	45%	83%	17%	71%	29%	70%	30%
PANT	100%	0%	100%	0%	100%	0%	100%	0%
PHOT	87%	13% (<3)	100%	0%	100%	0%	96%	4%
PRNK	91%	9% (<3)	100%	0%	80%	20%	90%	10%
ARED	25%	75%	60%	40%	33%	67% <3)	39%	61%

Analysis:

- Composite responses on both overall quality and concentration area instruction met expectations for past 3 years.
- 3-YR Comparison Evaluation of instruction by area with <15% scores (1) or (2) indicating *Needs Improvement* over the same period-- Drawing (-3%), Graphic Design (-15%), and Art Education (-36%). Improvements are appearing in these 2 areas, with ARED scores all at (3) or above.
- Student comments indicate improved instruction in areas noted - continued interest in animation, film /video, and art therapy.

Action:

- Junior faculty mentorship initiative to include course development, teaching and advising; senior faculty feedback/ department head via APR.
- Recommend faculty develop additional feedback opportunities prior to SES through either course or program survey; assessment team agenda fall 2019 term.
- Assess potential pre-art therapy program potential; accreditation team to explore and report recommendations.

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.

### 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
2013-2014	100%
2014-2015	100%
2015-2016	100%
2016-2017	50%
2017-2018	33%
2018-2019	55%*
2019-2020	100%
2020-2021	100%

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

#### 3.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Departmental Assessment Team:

- Maintain focus on strong faculty performance in all areas assessed by the APR in advising.
- While results fell short of 90% goal, faculty mean score was 87.8%.
- Spring 2017 was the first term where faculty and students had access to Degree Works as part of the advising process. Assessment team recommends an analysis of Degree Works data to gain perspective on student progression through program in a timely fashion.

2017-2018:

Expected achievement was not met.

## Assessment committee comments:

- Faculty mean score for APR in Advising was 88.6%, with all faculty scoring above 83%. Absence of an Active ARED advisor impacted students. Approximately 60% of students returned to a freshman /sophomore advisor for their JR/SR terms.
- The Degree Works program had been active for one year as of spring advising period, and both faculty and students were still unfamiliar with several applications. A few errors were discovered when using the “what-if” application and when a student had two studio concentrations, with additional issues occurring when the ARED concentration was added.

## Action:

- The two freshman/sophomore advisors will be more proactive in shifting students to a concentration advisor by the fifth semester.
- The absence of an active advisor in ARED for 2017-2018 was addressed by shifting these students to the freshman/sophomore advisors and department head.
- IRE notified and actions to rectify DW issues surrounding secondary concentratons.
- Degree Works workshop scheduled for all Visual Arts faculty in an effort to troubleshoot issues concerning: 1) ARED requirements/timetable, 2) secondary concentrations, and 3) common petitions.

## 2018-2019:

Expected achievement was not met with 55% of active full-time faculty achieving APR scores of 90+ in area of advising

## Assessment committee comments:

- Faculty mean score for APR in Advising was 91%,with all active faculty scores < 87%
- Advising load distribution beginning to ease as junior faculty complete mentorship; art education showing great improvement.

## Action:

- Degree Works workshop held for all Visual Arts faculty to troubleshoot issues concerning secondary concentrations, petitions, and special issues.
- ARED advising assisted greatly with interim hire in position; Moodle page to assist ARED students in multi-faceted course/testing portal advancement.
- Department initiative – proactive mentorship in advising. Junior faculty shadow senior advisors for 2 terms before assuming full responsibility.

## 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.

#### 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	88%
average	93%

Component of Advising at Excellent or Above Average

Component	2016-2017	Fall 2017	Spring 2018	2017-2018 Combined
a) Advisor was accessible	93%	100%	75%	88%
b) Communicated with advisor	85%	100%	75%	88%
c) Accurate information	93%	100%	75%	88%
Average	90%	100%	75%	88%

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%

*\*18-19 Spring Data only*

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

#### 4.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Departmental Assessment Team:

Focus on strong faculty performance in all areas assessed by student exit survey for advising. Student suggestions for improving advising included communication, scheduling, and location.

Assessment team recommends the following actions:

1. Continued and improved use of social media [Visual Arts and Student Art Association Facebook pages] to alert and remind students of advising periods.
2. Schedule advising to ensure at least one visual arts faculty member is open for advising each day during a two-week scheduling period.

2017-2018:

Expected achievement was met with 88% achieving 4.00/5.00+ on student exit survey area of advising.

Composite score from fall and spring terms results in expected achievement as met, however spring scores fell below. Unfortunately, there were no written comments available from which to cull additional insight. Raw data from the student exit survey indicated all of the low marks [below expectations] came from students in the art education concentration.

Action: Corrective action taken - ARED major advisement shifted to other faculty and department head while area faculty on leave.

2018-2019:

Analysis: Expected achievement of 85% achievement score on advising NOT MET with 76% combined average. Closer examination of advising responses/ comments reveal the following:

7/11 or 64% Advising scores 4+ ( 36% Scores of 5)

4/11 or 36% Advising scores 3 or lower

Scores 3 or below: 2/4 GDES 2/4 STUDIO / ARED

Comments reflect lack of availability and accuracy of advising by 2 faculty either no longer employed or not active.

Action: New faculty are being prepared with active mentorship in area of advising. Art education majors being supported with newly created and dedicated Moodle page.

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.

## 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
2013-2014	90%
2014-2015	100%
2015-2016	100%
2016-2017	100%
2017-2018	100%
2018-2019	50%
2019-2020	100%
2020-2021	90%

#### 1.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Visual Arts Faculty Committee:

- Recommends department maintain strong faculty commitment to research and reinforce through APR reviews, merit increases and promotion.
- Initiate composite sheet faculty submit with merit notebooks containing all relative exhibitions and professional activities.

2017-2018:

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

44% of faculty achieved scores of 90+ on the APR in area of research, indicative of an achievement level beyond expectations, and all active faculty achieved scores above 87%. Inactive faculty are not included in these statistics.

Action: APR notebook requirements amended to include expanded data on faculty research with an emphasis on student-faculty research connections/curriculum/department impact. Results to serve as discussion points and inform planning and development.

2018-2019:

Expected achievement is NOT MET, with 50% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis: 50% of faculty achieved scores of 80+ on the APR in area of research; Inactive faculty are not included in these statistics.

Action: Individual discussions held between faculty and department head; expectation reminder and ideas /suggestions on how to improve.

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.

## 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* <i>Professorships moved from Awards in 2018</i>	2*	3*	0*	7	7	4
Total	53	83	69	116	81	92

Research Activity	2020- 2021	2021- 2022	2022- 2023	2023- 2024	2025- 2026	5-yr Average
Academic/creative/scholarly awards	5					
Publications/solo exhibits /National, International - Tier 1	28					
Publications/juried exhibits/ Regional /State - Tier 2	6					
Publications/group/invitational exhibits/Local - Tier 3	9					
Workshops/lectures /conferences*	5					
Grants funded / Professorships* <i>Professorships moved from Awar ds in 2018</i>	4					
Total	57					

### 2.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

- Visual Arts faculty committee recommends department maintain strong faculty commitment to research and reinforce through APR reviews, merit increases, and promotion.
- Initiate composite sheet faculty submit with merit notebooks containing all relative exhibitions and professional activities.

2017-2018:

- Workshops/lectures/conferences given separate category (from Tier 3) in 2017.
- Five-year chart shows positive growth in both Tier 1 and 2 accomplishments.

Action: Revise APR submissions in areas of faculty research for 2018.

2018-2019:

Analysis:

Revised APR submissions in 2018-2019 resulted in the highest number of recorded research activities in the 5-year span. Assessment team expresses concern about the accuracy of the summary view, as accomplishments have likely gone underreported.

Action:

1. Assessment committee is currently requesting follow-up data from all faculty and will revise categories and submission process in an effort to create a full and accurate 5-YR profile.
2. These revisions and creation of a detailed charting of research activity will provide the department and individual faculty greater clarity regarding research goals.
3. Benchmark for PO4 will be revised for 2019-2020 to include APR results/aspirations.

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.

### 3 Assessment and Benchmark

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

#### 3.1 Data

2016:

Faculty Member	Accomplishments
Ken Baskin	<b>Juried Exhibition-Award-International</b> <i>America's ClayFest International Exhibition</i> , 2016 Best of Show Award, University of North Florida International Ceramics Exhibit
Marty Bee	<b>Publication-National</b> <i>The Dopamine Chronicles</i> , cartoons about Parkinson's disease featured in <i>The Directory of Illustration</i> for the 5th year
Meghan Fleming	<b>Juried Exhibition-International</b> <i>Feast on Paper Art Exhibition</i> , D-Lab Art Center, Guangzhou, China
	<b>Solo Exhibition-State</b> <i>THE MIDDEN HEAP PROJECT</i> – ,Reading

Heather Kelley	Room 220, Antenna Gallery, New Orleans
Lisa Reinauer	<b>Award- Community</b> 2016 Arts Educator of the Year, Mayor's Art Awards
Lynn Reynolds	<b>Juried Exhibition-Regional</b> TASIMJAE 2016 Exhibition, The Art Studio, Beaumont, TX
Larry Schuh	<b>Artist in Residence</b> , Custer State Park
Lewis Temple	<b>Exhibition-Community</b> Gallery Promenade 2016 Exhibition, Grand Gallery

2017:

Faculty Member	Accomplishments
Ken Baskin	<b>Juried Exhibition- Award-International</b> Workhouse Clay International 2017, 2 <sup>nd</sup> place award, Lorton, Virginia
Jacob Dugas	<b>Art History Lecture- Community</b> PAN: A Graphic Arts Time Capsule of Avant Garde Europe, 1895-1900- Lake Charles Historic City Hall exhibition: PAN: Shepherds of Observation
Meghan Fleming	<b>Lecture-Community</b> Women Papermaking Artists, Women's Studies Lecture Series 2017
Heather Kelley	<b>Exhibition-Conference- International</b> Diasporic Joyce, North American Joyce Conference, University of Toronto, 2017
Lisa Reinauer	<b>Exhibition-Award-Regional</b> TASIMJAE Annual Juried Exhibition, 1st place award, The Art Studio, Inc. Beaumont, TX
Larry Schuh	<b>Exhibit-Portfolio-National</b> Frogman's Workshop Portfolio Exhibit 2017
Samantha Van Deman	<b>Solo Exhibition-National</b> No Vacancy, Orange Coast Community College, Irvine, CA

2018:

Faculty Member	Accomplishments
Ken Baskin	<b>Juried Exhibition-Award-International</b> 2018 Shapes of Influence Biennial International Ceramics Exhibition. Springfield Art Association, Springfield Illinois (Juror: Simon Levin), <i>First Place Award</i>
Jacob Dugas	<b>Conference Workshop Presenter-State</b> LAEA State Conference 2018 - Multi-Color Relief Printmaking Workshop
Meghan Fleming	<b>Solo Exhibition-Community</b> Fluctuations: An Installation of Handmade Paper, 1911 Historic City Hall
Tom Galmarini	<b>Artist Lecture-Community</b> Visual Artist Lecture 2018
	<b>Solo Exhibition-International Symposium</b> S TORIELLA and THE

Heather Kelley	<i>MIDDEN HEAP</i> , Royal Academy of Art / <i>THE ART OF JAMES JOYCE INTERNATIONAL JAMES JOYCE SYMPOSIUM</i> , University of Antwerp in Antwerp, Belgium 2018
Bridget McDaniel	<b>Conference-International</b> <i>International Conference on History &amp; Archaeology - Athens Institute for Education and Research</i> , Greece. 2018
Lydia Powers	<b>Conference McNeese Liason-State</b> Louisiana Art Educators State Conference 2018– McNeese Coordinator
Lisa Reinauer	<b>Publication-International</b> <i>Studio Visit Magazine</i> -Volume forty-one, Juried Selection of International Visual Artists, Juror: Lisa Crossman
Lynn Reynolds	<b>Art History Lecture-Community</b> <i>Lecture: The Life and Work of Imogen Cunningham</i> , 1911 Historic City Hall
Larry Schuh	<b>Symposium-State</b> <i>This Print Thing We Are Doing 2018</i> - Louisiana Collaborative Print Symposium and Portfolio, Loyola University, New Orleans
Samantha VanDeman	<b>Artist Lecture-National</b> Elmhurst College – Artist Talk on <i>Anthotypes - Recent work</i>

2019-2020:

Faculty Member	Accomplishments
Ken Baskin	<b>Juried Exhibition-Award-International</b> Third Place Award, <i>7<sup>th</sup> Annual Central Time Zone</i> Exhibition [ USA Canada Mexico], Bradley University Galleries, Peoria, Illinois
Jacob Dugas	<b>Exhibition Coordinator</b> McNeese Alumni Print Portfolio
Meghan Fleming	<b>Exhibition-International</b> <i>Shanghai Biennale: Feast on Paper Art</i> , Invitational, Fengxian, Shanghai, China
Tom Galmarini	<b>Juried Publication Award-National</b> 2020 Communication Arts Typography Annual Award
Heather Kelley	<b>Documentary Featured Artist PBS</b> <i>Louisiana Public Broadcasting, Art Rocks, Season Opener, September 2019</i> , <a href="https://www.lpb.org/programs/art-rocks/art-rocks-season-7">https://www.lpb.org/programs/art-rocks/art-rocks-season-7</a>

Bridget McDaniel	<b>Co-PI Music, Art, Theater Experience Course Architect</b> Built 3 courses within an "iDesign" course shell, incorporating iDesign preferred online instruction format.
Lydia Powers	<b>Exhibition-Community TWO-FOLD</b> An Exhibition of Lake Charles Historical Figures, 1911 Historic Cit Hall & Cultural Center
Lisa Reinauer	<b>Solo Exhibition-Regional</b> <i>ALLEGORIES: Solo Exhibition</i> , The Art Studio,INC, Beaumont, TX
Lynn Reynolds	<b>Exhibition-Community TWO-FOLD</b> <i>An Exhibition of Lake Charles Historical Figures</i> , 1911 Historic Cit Hall & Cultural Center
Larry Schuh	<b>Faculty Research Endowment</b> completed <i>Wunderland Revisited</i>

## 2020-2021:

Faculty Member	Accomplishments
Ken Baskin	<b>Juried Exhibition-Award-International</b> <i>Workhouse Clay International, 2020.</i> Workhouse Way Arts Center, Lorton, Virginia Juror: Lynnette Hesser Steve Loucks
Jacob Dugas	<b>Exhibition Coordinator-McNeese Outreach</b> Frazer Memorial Library
Meghan Fleming	<b>Exhibition-Juried Regional</b> <i>Hindsight</i> Marginal Art Project 2021
Tom Galmarini	<b>Poster Design</b> John Lewis Museum
Rosemary Jesinowski	<b>Artist Talk.</b> Vincennes University Shircliff Gallery Artist Talk, Thursday, November 19, 2020

Heather Kelley	<b>Solo Exhibition</b> <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	<b>Conference Participant- International</b> American School of Classical Studies at Athens      Webinar Series (live from Athens, Greece)
Lisa Reinauer	<b>Juried Exhibition-Award-International.</b> <i>PAINTING 2020</i> The In Art Gallery      Juror: Hagit Barker      Honorable Mention – <i>Approach</i>
Lynn Reynolds	<b>Exhibition Coordinator-McNeese Grand Gallery</b> McNeese National Works on Paper Exhibition
Larry Schuh	<b>Professional Research</b> Faculty Research Endowment <i>Wunderland Revisited</i>

### 3.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

- Visual Arts faculty committee recommends department maintain strong faculty commitment to research and reinforce through APR reviews, merit increases, and promotion.
- Initiate composite sheet faculty submit with merit notebooks containing all relative exhibitions and professional activities.

2017-2018:

- Visual Arts faculty accomplishments include national and international arenas.

Action: Revise APR submissions in area of faculty research in 2018; include appropriate links and materials.

2018-2019:

*Note -- From the 2018-19 NASAD Handbook on Faculty, SEC II.E.3: Guidelines and Recommendation (4) Creative work in art/design should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.*

- Analysis: Select faculty accomplishments from 2018 highlight active creative research and professional involvement on the community, state, national, and international level.
- Action: Faculty accomplishments data revised (and past submissions edited) to include notations on category and level. Assessment committee to coordinate continued APR submissions with NASAD faculty



Art 217	A							70%	50%	81%	39%
	B							50%	25%	n/a	38%
Art 228	A							72%	90%	76%	72%
	B							76%	80%	81%	78%
Art 245	A							80%	90%	100%	82%
	B							80%	80%	100%	93%
Art 261	A	90%	80%	80%	100%	40%	60%	100%	85%	80%	80%
	B	70%	80%	80%	90%	30%	40%	75%	80%	75%	80%
Art 262	A									90%	85%
	B									85%	85%

Course	Goal	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021	Fall 2021	Spring 2022	Fall 2022	Spring 2023
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	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018
A	87%	90%	60%	81%	76%
B	73%	88%	47%	71%	77%
Total	80%	89%	54%	76%	77%

Goal	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
A	82%	83%	89%		
B	81%	81%	86%		
Total	81.5%	82%	87%		

### 1.1.1 Analysis of Data and Plan for Continuous Improvement



2016-2017:

Visual Arts General Education Assessment Data Analysis:

- The benchmark was met for both goals.
- While assessment goals met for combined areas, Goal B still falling behind Goal A in all areas.

Assessment team meets in two days to discuss the critical thinking aspect of Goal B. Will develop and pilot a new assessment tool in at least some of the General Education courses for the fall 2017 term. Following initial results with new tool, team will discuss results with faculty and determine best course of action.

2017-2018:

Expected achievement was met with 76% met/exceeded Goal A and 77% met/exceeded Goal B.

Analysis:

- ART 102: Pilot of CT exercise with Academic Journals with positive impact seen on outcome in studio projects and content/Goal B. Plan to continue exercises as supportive of overreaching goal but retain essay as GE assessment tool.
- ART 217: Curriculum revision/structure needed.
- ART 228:
  - Strengths: Accurately identify and properly describe essential components of visual communication directly related to individual photographic imagery.
  - Weakness: Clearly assemble and articulate a coherent overarching theme (subject) based upon the accurate identification and proper description of components essential to visual communication as directly related to photographic imagery.

Action:

- ART 102: Revised academic journals CT content and art historical context and link to GE essay.
- ART 217: CT content reinforced within curriculum structure. Fundamental concepts covered by week nine in semester, with weeks 10-15 emphasizing synthesis and application
- ART 228: Expanded instructional overview and evaluation of successful overarching theme (subject) examples coupled with additional preliminary exercises and feedback

2018-2019:

*Note: When proposed GE changes in assessment are made to Fine Arts per IRE, the Visual Arts Dept. will conduct an internal annual assessment of GE courses using the fine arts rubric.*

Analysis / Actions:

• **ART 101**

Analysis: The assignment requires written answers to questions investigating the reasons why humans create art, how art creation benefits us, how art is an expression of the human experience and how technology plays a role in art production. An open classroom discussion pertaining to the topics provides prompts for the students to follow in their personal research.

Action: While student responses meet assessment scores of 80% or higher, perhaps narrowing the parameter, scope and directed content of the questions will generate responses that are more relevant to their personal lives.

• **ART 102**

Analysis: Assignment and writing prompt revised in Fall 2018 and again in Spring 2019 terms. The art historical basis for the project and essay is Pop art and issues of appropriation and copyright. The revised assignment requires students to read about and reference copyright law in supporting their arguments pro or against usage. Content of essays has risen dramatically along with the connections made to project design decisions. Clarity in writing remains the number one issue. While the arguments and content have improved, the ability of students to effectively communicate theses remains a struggle.

Action: Rubric and essay prompt will be revised again in an effort to help students maintain focus and touch on all required elements. Students will be paired to read orally their essay drafts in an effort to help them

hear any awkward or confusing language.

• **ART 105**

Analysis/Action: Change assignment to be completed in class. Students appear to be more engaged when assignment is completed in class rather than an out-of-class assignment.

• **ART 228**

18% of students enrolled were absent the week prior to final exam and as a result did not properly complete final project as requested.

• **ART 245**

Analysis: In general the students understand the societal value of 2 and 3 dimensional art and art making as it equates to the human experience.

Action: Providing more prompts within the assignment that the written response is tied to will help the students to further understand the historical as well as contemporary significance of art making and how it pertains to the human experience.

• **ART 261**

Analysis/Action: Expand scope of the essay to forge deeper connections.

• **ART 262**

Analysis/Action: Expand scope of the essay to forge deeper connections.

OVERALL SUGGESTION /ACTION (MF)

Benchmarks are being exceeded for both goals in most courses. Raise benchmark on GE assessments for 2020-2021.

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 3<sup>rd</sup> 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.

## 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	2013-2014		2014-2015		2015-2016		2016-2017		2017-2018	
	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?
Art 101	100%	Yes	83%	Yes	100%	Yes	100%	Yes	98%	Yes
Art 102	100%	Yes	100%	Yes	100%	Yes	90%	Yes	95%	Yes
Art 105					80%	Yes	100%	Yes	94%	Yes

Art 217	75%	No	63%	No	80%	Yes	95%	Yes	81%	No
Art 218	83%	Yes	100%	Yes			94%	Yes	-	-
Art 261	100%	Yes	90%	Yes	90%	Yes	80%	Yes	85%	Yes
Art 262			100%	Yes	80%	Yes	88%	Yes	90%	Yes
Total	92%	Yes	91%	Yes	88%	Yes	92%	Yes	88%	Yes

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

### 2.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

General Education Course Content Knowledge Data Analysis: Improvement continues in ART 217 and ART 105 with all areas meeting goal with benchmark of 85%.

Assessment Team: Common embedded assessment questions submitted to IRE Assessment team in process of reviewing course content tools along with GE and WE assessments. In fall 2017 the department will pilot new critical thinking assessment and teaching tools in an effort to maximize impact and foster growth between areas. Results will be examined after the fall 2017 pilot.

2017-2018:

The benchmark was not met for GE Art content goal for ART 217 (81%).

ART 218 no longer required as of fall 2017 term. Content knowledge scores on ART 217 decreased by 14% during the same assessment period.

Action: ART 217 curriculum structure reinforced. Fundamental concepts are to be covered by week nine in semester, with weeks 10-15 emphasizing synthesis and application.

2018-2019:

Benchmark of 85% of students scoring 80% or above on art content questions. ART 217 ( *removed from GE assessment* ) met goals for the 1st time in five years.

Analysis:

ART 217: The only individual concepts falling below 80% included Value (MF) and Perspective (LR)

Action: Reinforce concepts of value and perspective in course assignments.

ART 105: Individual concept falling below 80% included technical terminology.

Action: Revise format of embedded questions to support technical concepts to better identify specific

weakness and adjust to meet need.

Overall analysis/ Recommendation:

Assessment committee to meet with faculty and review content questions. Consider revising content questions and/or format to encourage critical thinking/application.

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.

**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 Assessment and Benchmark

Benchmark: To fulfill this commitment the program offers and/or collaborates to offer eight cultural events each year to include artist lectures, workshops, demonstrations, and exhibitions.

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

The Visual Arts program is committed to playing an active role in the cultural life of the University and southwest Louisiana community by providing educational and artistic contributions/collaborations. All events are free and open for any University student to attend.

### 1.1 Data

Educational, Artistic, & Cultural Events and Collaborations:

2016-2017:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	10	3	7	2	6
Visiting Artist Lectures/ Workshops/Panels	8				
Cultural Events	18				

2017-2018:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	9	2	4	3	3
Visiting Artist Lectures/ Workshops/Panels	8			8	1
Cultural Events	18				

2018-2019:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	10	2	4	4	5
Visiting Artist Lectures/ Workshops/Panels	12			8	2
Cultural Events	22				

2019-2020:

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

2020-2021:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	4		2	1	1
Visiting Artist Lectures/ Workshops/Panels					



Workshops/Panels	1			1	
Cultural Events	5				

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

### 1.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

Benchmark met.

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

- 2016-2017 programming included:
  - Six collaborative events
  - 9 visiting artists
  - 10 exhibitions
  - 3 student participation
  - 2 faculty participation
- The Visual Arts Department exceeded its expected level of activity with 18 cultural events this year, supporting our commitment to the Arts and Humanities in southwest Louisiana.
- Maintain strong commitment to sponsorship of enriching visual arts programming available to both local and university communities.
- Abercombie Gallery utilized during transition year to host four additional events.
- Alumni/art professional panels two engaged with students in panel discussion and portfolio reviews supportive of professional development.
- McNeese Hosted the 2017 Undergraduate Print Symposium, a three-day event involving faculty and students from University of Louisiana-Lafayette, Nicholls State University, and Louisiana Tech.

2017-2018:

Benchmark met.

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

- 2017-2018 programming included: The Visual Arts Department exceeded its expected level of activity with 18 cultural events this year, supporting our commitment to the Arts and Humanities in southwest Louisiana.
  - Eight collaborative events
  - Eight visiting artists
  - Nine exhibitions
  - Eight student participation
  - Four faculty participation
- Alumni/art professional panels (one) engaged with students in panel discussion and portfolio reviews supportive of professional development.

Action: Expand career/professional panels and activities.

- LAEA Conference will be held November of 2018 in the Shearman Fine Arts Center
- Propose panel/opportunities for mock interviews

2018-2019:

Benchmark met.

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

- 2018-2019 programming included: The Visual Arts Department exceeded its expected level of activity with 22 cultural events this year, supporting our commitment to the Arts and Humanities in southwest Louisiana.

Eight collaborative events

Twelve visiting artists events

Ten exhibitions

Four student exhibitions

Two faculty exhibitions

Alumni/art professional panels (two) 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*, Calcasieu Parish School Board, and the Louisiana Art Educators Association. McNeese hosted the LAEA State conference on campus, including a lecture by nationally acclaimed artist-author, Austin Kleon and workshops given by faculty and students. McNeese students participated in a cooperative print workshop and portfolio hosted by Loyola University and the *2019 Undergraduate Academic Research Summit*.

Action : Assessment team to evaluate what partnerships support undergraduate research and propose opportunities for expansion and further collaboration. Included in this proposal would be individual and group investigation, faculty mentorship, presentations, and internship/course connections.

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.

## 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	\$6750	7
2014-2015	56	506	176	26	\$5280	8
2015-2016	56	741	270	47	\$9457	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

2019

The 32nd Annual McNeese National Works on Paper Exhibit was held March 21-May 9, 2019 Juror: Stephanie Mitchell, Executive Director of the Lawndale Art Center selected (six) purchase awards.

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.

### 2.1.1 Analysis of Data and Plan for Continuous Improvement

2016-2017:

30<sup>th</sup> Annual McNeese National Works on Paper Exhibition:

- Recommend the Department of Visual Arts maintain its commitment to this seminal event.
- Connections to community-supported purchase awards must be maintained and new donors sought.
- Encourage students to enter this national juried exhibition as a step in their development as artists.

2017-2018:

31<sup>st</sup> Annual McNeese National Works on Paper Exhibition:

- Largest number of entries in five-year period.
- Visual Resource Management intern cataloging McNeese Permanent Collection, summer 2018.
- Explore interest in exhibition potential of permanent collection.

2018-2019:

32nd Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 43 states and 65 artists - adding \$9,684 to resources supporting arts programming.
- 6 purchase award works added to the McNeese Permanent Collection.
- An exhibition of select works from 30 years of Works on Paper was presented on loan to the Imperial Calcasieu Museum, reflecting the Department of Visual Arts mission to support regional arts programming.
- Explore adding opportunities in the community for students to intern in gallery installation and/or visual research management.
- The McNeese Permanent Collection is a great teaching tool and a valuable asset to the University; long term planning should explore permanent housing and/or museum exhibition space.

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.
- 7 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.
- 6 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