



Visual Arts

#7 Plan cycle - 7
Plan cycle 2021/2022
7/1/21 - 6/30/22

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

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	
Total		0	4	1	8	13	0	33	21	25	32	111	8	23	25	23	31	102	7

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

ART	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
	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
Total	2	6	9	6	23	0	21	32	18	40	111	13	14	35	22	33	104	13	

2019-2020:

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

2020-2021:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
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	0	1	0
	(blank)	0	0	0	0	0	0	1	0	1	0	2	0	1	0	1	0	2	0
Total		1	3	6	7	17	2	35	18	28	27	108	4	28	17	21	31	97	17

2021-2022:

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

Percentage Change between 2017-2018:

Major	Fall	Total	% Change
ART	2017	111	0%
	2018	111	
Total	2017	111	0%
	2018	111	

Percentage Change between 2018-2019:

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

Percentage Change between 2019-2020:

Major	Fall	Total	% Change

ART	2019	109	-0.917%
	2020	108	
Total	2019	109	-0.917%
	2020	108	

Percentage Change between 2020-2021:

Major	Fall	Total	% Change
ART	2020	108	- 20.370%
	2021	86	
Total	2020	108	-20.370%
	2021	86	

1.1.1 Analysis of Data and Plan for Continuous Improvement

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 enrollment in GDES concentration increase of 12% since F13.
- GDES Faculty Line: Job search resulted in hire of new graphic design professor for S19 term.
- Demand/ Lab Capacity /Degree Progression: Student demand for GDES courses is at an all-time high and exceeding lab capacity. Computer workstations and NASAD lab enrollment at maximum. To address student program progression, the department is offering multi-concentration course topics -- Textile silkscreen adds valuable commercial skills beneficial to all visual arts graduates. Additional creative course offerings are being made between drawing/book arts, photography, and other printmaking processes. A revitalization and development of letter press would serve all concentrations. Department head is working in tandem with visual arts curriculum committee on scheduling to afford more options to majors.

2019-2020:

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

Analysis/ Action:

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

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

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

2020-2021:

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

Analysis:

- Concentration Demand Analysis Graphic Design 57% of total majors, up 10% from the prior year. Second

highest demand area is photography, with 14% of all majors.

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

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

Action:

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

2021-2022:

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

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

Graphic Design lab redesign completed.

Action:

- Funding available to purchase update lab equipment and furniture for Drawing Studio, Printmaking Studio, Paper/Book Arts studio, and Painting Studio.
- Faculty Recruitment Team: Increasing efforts to reach a wider pool of potential students
- More visible and active advising through hallway pop-up table and every art major advised through coordinated effort of faculty.

2 Assessment and Benchmark

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

Total Retention:

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

FTF Retention:

- Visual Arts 64%
- University 66%

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

2.1 Data

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

2.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Retention:Rates FTF

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

Department Assessment Team:

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

Action:

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

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

- Standards: Institutions shall maintain sufficient enrollment to support the specific programs offered including:
 - An appropriate number of faculty and other resources.
 - Sufficient advanced courses in art and design appropriate to major areas of study at degree or program levels being offered.
- Guidelines:
 - 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.
 - The study of art/design normally requires opportunities for interaction with other art/design students and professionals. In academic settings, this interaction is critical not only in studio work, but also in the development of all types of art/design knowledge and skills.

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

3.1 Data

Ratio FTE Students to FTE Faculty 5-year Data:

Term	FTE Students	FTE Faculty		SCH	Majors	Ratio FTE Student/ FTE Faculty	Major to FTE Faculty
		FT	PT				
Fall 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
Fall 2021	170	10	1.57	2042	86	14 to 1	7 to 1
Spring 2022	182	10	1.57	2185	89	14 to 1	7 to 1

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	2	6	2	6
200 Level	—	12	—	12	—	12	—	12
300/400 Studio	—	14	—	14	—	10	—	12
200	—	4	—	4	—	4	—	3
300+	1	2	1	2	1	2	1	2
All Visual Arts	3	38	3	39	3	34	3	35

NASAD Heads Data Chart40 Public Institutions, 101-200 Majors

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

*waiting for NASAD to release this info 7/20/22

3.1.1 Analysis of Data and Plan for Continuous Improvement

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 50th 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 to 1 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.

2021-2022:

Visual Arts Assessment Team AY 2021-22 Summary

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [8] 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. ** waiting for NASAD data before this can be updated.

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

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

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

Action:

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

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

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.

2021-2022:

- Faculty representatives at 4 Cowboy Camps
- Visual Arts participated in Preview [4] Days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Vis-Art Orientation: Advisors contacted all new majors for advisement .
- Conducted school tour
- Hosted an open house
- Participated in Unlock education [2]

4.1.1 Analysis of Data and Plan for Continuous Improvement

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,

ART	22	Same	18	81.8	13	59.1	12	54.5									
		Changed	0	0.0	0	0.0	1	4.5									
		Total	18	81.8	13	59.1	13	59.0									

2020:

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	20	Same	15	75.0	11	55.0											
		Changed	0	0.0	0	0.0											
		Total	15	75.0	11	55.0											

2021:

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	14	Same	12	85.7													
		Changed	0	0.0													
		Total	12	85.7													

5.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Analysis:

BENCHMARKS

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

Graduation rates from 2015 cohort:

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

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

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

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

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

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.

2021-2022:

Expected achievement is met.

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

Committee notes:

Assessment:

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

Curriculum:

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

Accreditation:

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

1.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Analysis/Action:

Assessment:

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

Curriculum:

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

Accreditation:

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

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
Louviere, Taryn Fall 2021	Michael's Framing Dept.
DeVille, Chance	2022-Adjunct Professor Providence College
Grubb, Corinne BA Art - PHAE Spring 2021/td>	Art Teacher, Bishop Noland Episcopal Day School, Calcasieu Parish
Boudreaux, Savannah BA Art - PANT	Deep South Productions
Best, Mackenzie	

BA Art - DRAE	Calcasieu Parish School Board
Racca, Mary BA Art - GDES Spring 2020	Ken Miller LLP
Wright, Brenique BA Art - GDES Spring 2020	GDES McNeese PR
Biven, Lauren BA Art - GDES Fall 2019	GDES Global Asset Management Group
Fontenot, Bailey BA Art - GDES Fall 2019	Golden Nugget
Hebert, Matthew BA Art - GDES Fall 2019	L"Auberge Casino Resort
Patel, Kinjal BA Art - GDES Fall 2019	U.S.Army
Rogers, Kaitlin BA Art - GDES Fall 2019	GDES Knight Media
Augustine, Madison BA Art - CERM, ARED 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 - DRAW, ARED Spring 2018	Sulphur High School
Geymann, Katy BA Art - PMKG 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 - PANT Spring 2017	Muralist
Duncan, Bobby BA Art - GDES Spring 2017	Assistant General Manager at Ember Grille & Wine Bar
Hoffpauir, Katelyn BA Art - GDES	Billy Navarre Chevrolet,

Spring 2017	Graphic Designer in PR Dept.
Orsot, Maria BA Art - GDES Spring 2017	Golden Nugget Hotel & Casino Store manager
Siddiq, Sajeela BA Art - GDES Spring 2017	Healthy Image Marketing/ THRIVE Magazine Graphic Designer/Photographer
Thomas, Sydney BA Art - GDES, DRAW (PSYC) Spring 2017	Stonebridge Place Assisted Living, Activity Assistant
Fisher, Erica BA Art - PHOT, ARED Fall 2016	Prien Lake Elementary Art Educator & Photographer
Hebert, Jordan BA Art - GDES, DRAW Fall 2016	Illustrator
Johnson, Linda BA Art - PANT (PSYC) Fall 2016	McNeese Autism Program
Polito, Jordan BA Art - GDES Fall 2016	Golden Nugget Hotel & Casino
Reed, Heidi BA Art - CERM, ARED Fall 2016	Art Teacher, FK White Middle School, Calcasieu Parish

Graduate School Placements/ Continuing/Completers

Student	Placement/Continuing/Completers
Mere, Savannah	University of Texas, School of Advertising
Siddiq, Sajeela Spring 2017	MFA--University of Houston
Coulter, Crystal Spring 2020	MFA--University of Houston
George, Elizabeth BA Art - GDES Spring 2021	MFA University of Hartford Illustration
Latil, Christopher BA Art - PMKG Spring 2020	MFA University of Mississippi Graduate Assistantship
Jones, Jennifer BA ART - CERM Spring 2017	MFA Ceramics University of New Orleans Graduate Assistantship
Deville, Chance BA Art - PHOT Fall 2017	VL Photo Brown University Fall 2021 *MFA RISD 2021 Photography MFA Photography--University of Florida Graduate Assistantship
Landry, Alex BA Art - PANT, DRAW 2017	MFA Painting University of Massachusetts - Dartmouth
Hickey, Taylor	*MFA 2021 Printmaking

BA Art - PMKG Fall 2017	University of Massachusetts - Dartmouth Graduate Assistantship
Gonzales, Meagan BA Art - PANT, CERM Fall 2017	<i>*May 2020 MFA Creative Writing *May 2020 -MA English, MFA</i> McNeese State University Graduate Assistantship
Tiffany Fontent BA Art - GDES	MFA Graphic Design Marywood University
Katherine Peal BA Art - GDES	MA Illustration University of Hartford
Sean Hicks BA Art - GDES, Painting	<i>*December 2019 - MFA Illustration</i> Savannah College of Art & Design
Brittany Buller BA Art - GDES	MA Advertising & Public Relations University of Louisiana-Lafayette Graduate Assistant
Victoria Ridgway BA Art - PHOT	<i>* May 2019 -MFA Photography</i> Indiana University Graduate Assistantship
Lindsay Katherine Johnson BA Art - Ceramics, Drawing, and Painting	<i>* May 2018 - MFA Painting</i> Studio Arts College International Florence
Jon Meaux BA Art - PANT	MFA Painting New York Academy of Art
Jody Thompson - Alum BA Art - PANT	<i>* May- 2019 - MFA Painting</i> University of Arkansas G.A: Doctoral Fellowship

Louisiana Teacher Certification ARED 5-year

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

Senior Exit Survey

Academic Year	Concentration						
	ARED	GDES	PANT	PHOT	CERM	PMKG	DRAW
2013-2014	10%	50%	20%	20%	10%	10%	10%
2014-2015	15.4%	46.2%	7.7%	15.4%	7.7%	7.7%	7.7%

2015-2016	16.7%	50%	16.7%	8.3%	16.7%	16.7%	8.3%
2016-2017	*	53.3%	20%	0%	6.7%	6.7%	13.3%
2017-2018	29%	33%	10%	38%	10%	29%	20%
2018-2019	9.1%	45.5%	9.1%	27.3%	18.2%	27.3%	9.1%
2019-2020	11%	66%	6%	11%	0%	29%	10%
2020-2021	*	46.2%	7.7%	38.5%	0%	7.7%	7.7%
2021-2022	6.3%	34.8%	25.9%	7.2%	25.9%	20.5%	19.7%

*included with studio area

2.1.1 Analysis of Data and Plan for Continuous Improvement

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

2021-2022:

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

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

1 Assessment and Benchmark

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

1.1 Data

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

APR Teaching Components:

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

- Portfolio-Writing [5%/15%/20%]

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

Component Area/ Visual Arts Mean	Academic Year Ending			
	2021	2022	2023	2024
SEI	97.8	96.8		
Teaching notebook	96.4	95.2		
Collegiality	96.1	96.5		
Student portfolio/ writing assessment	92.5	94.9		

1.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Analysis / Action:

Expected achievement was met/exceeded.

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

Variables to consider:

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

[2] Retirement

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

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

2 Assessment and Benchmark

Benchmark: Senior Exit Survey - Teaching

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

2.1 Data

Senior Exit Survey - Instruction

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

* Spring 2019 Senior Exit Survey Data Used

Senior Exit Survey - Areas of Concentration

Area	Term	Goal			

		5	4	3	2	1
Ceramics	Spring 2017	85.7%		14.3%		
	Fall 2017	100%				
	Spring 2018	66.7%	16.7%			16.7%
	Fall 2018					
	Spring 2019	66.7%	11.1%	22.2%		
	Fall 2019	75%		12.5%	12.5%	
	Spring 2020	75%	12.5%	12.5%		
	Fall 2020	67%	33%			
	Spring 2021	84%	8%	8%		
	Fall 2021	43%	29%	14%	14%	
	Spring 2022	33%	50%	17%		
Drawing	Spring 2017	64.3	14.3	7.1	7.1	7.1
	Fall 2017	80%	20%			
	Spring 2018	87.5%	12.5%			
	Fall 2018					
	Spring 2019	81.8%	18.2%			
	Fall 2019	90%	10%			
	Spring 2020	75%	12.5%		12.5%	
	Fall 2020	67%	33%			
	Spring 2021	93%	7%			
	Fall 2021	72%	14%	14%		
	Spring 2022	75%	25%			
Graphic Design	Spring 2017	36.4%	18.2%	36.4%		9.1%
	Fall 2017	33.3%	33.3%	16.7%		16.7%
	Spring 2018	33.3%	66.7%			
	Fall 2018					
	Spring 2019	42.9%	28.6%	14.3%	14.3%	
	Fall 2019	56%	22%	11%	11%	
	Spring 2020	72%	14%	14%		
	Fall 2020	50%		50%		
	Spring 2021	91%		9%		
	Fall 2021	67%	17%	17%		
	Spring 2022	33%	67%			
Painting	Spring 2017	87.5%	12.5%			
	Fall 2017	100%				
	Spring 2018	100%				
	Fall 2018					
	Spring 2019	87.5%	12.5%			
	Fall 2019	67%	33%			
	Spring 2020	50%	25%	25%		
	Fall 2020		50%			50%

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

2.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

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

Department Assessment Team:

Analysis:

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

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

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

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%

2021-2022

100%

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

3.1.1 Analysis of Data and Plan for Continuous Improvement

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 concentrations.
- 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.

2021-2022:

Analysis / Action:

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

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

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

4 Assessment and Benchmark

Benchmark: Senior Exit Survey - Advising

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

4.1 Data

Senior Exit Survey-Advising 5-year Data:

Academic Year	% of responses of 4.00/5.00 or above on quality of advising
2014-2015	92%
2015-2016	100%
2016-2017	90%
2017-2018	88%
2018-2019	76%
5-year average	89%

Academic Year	% of responses of 4.00/5.00 or above on quality of advising
2019-2020	98%
2020-2021	94%
2021-2022	92%
average	95%

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%

*Spring data only.

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

4.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Analysis: Expected achievement of 85% achievement score on advising MET with 92% combined average. Comments and scores are very positive on all aspects of advising. A comment about needing better communication regarding the when and where students can get advised is noted.

Action:

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

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%
2021-2022	100%

1.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

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

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

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

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

2 Assessment and Benchmark

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

2.1 Data

Research Activity Summary 5-year:

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

*Professorships moved from Awards in 2018.

Research Activity	Academic Year Ending					5-yr Average
	2021	2022	2023	2024	2026	
Academic/creative/scholarly awards	5	1				
Publications/solo exhibits - National, International - Tier 1	28	9				
Publications/juried exhibits - Regional /State - Tier 2	6	8				
Publications/group/invitational exhibits - Local - Tier 3	9	17				
Workshops/lectures/conferences	5	15				
Grants funded/Professorships	4	6				
Total	57	56				

2.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

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

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

3 Assessment and Benchmark

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

3.1 Data

2017:

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

2018:

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Faculty Member	Accomplishments
Ken Baskin	Juried Exhibition-Award-International <i>2018 Shapes of Influence Biennial International Ceramics Exhibition</i> . Springfield Art Association, Springfield Illinois (Juror: Simon Levin), <i>First Place Award</i>
Jacob Dugas	Conference Workshop Presenter-State LAEA State Conference 2018 - <i>Multi-Color Relief Printmaking Workshop</i>
Meghan Fleming	Solo Exhibition-Community <i>Fluctuations: An Installation of Handmade Paper</i> , 1911 Historic City Hall
Tom Galmarini	Artist Lecture-Community Visual Artist Lecture 2018
Heather Kelley	Solo Exhibition-International Symposium <i>S TORIELLA and THE MIDDEN HEAP</i> , Royal Academy of Art / <i>T HE ART OF JAMES JOYCE INTERNATIONAL JAMES JOYCE SYMPOSIUM</i> , University of Antwerp in Antwerp, Belgium 2018
Bridget McDaniel	Conference-International <i>International Conference on History & Archaeology - Athens Institute for Education and Research</i> , Greece. 2018
Lydia Powers	Conference McNeese Liason-State Louisiana Art Educators State Conference 2018– McNeese Coordinator
Lisa Reinauer	Publication-International <i>Studio Visit Magazine</i> -Volume forty-one, Juried Selection of International Visual Artists, Juror: Lisa Crossman
Lynn Reynolds	Art History Lecture-Community <i>Lecture:The Life and Work of Imogen Cunningham</i> , 1911 Historic City Hall
Larry Schuh	Symposium-State <i>This Print Thing We Are Doing 2018</i> - Louisiana Collaborative Print Symposium and Portfolio, Loyola University, New Orleans
Samantha VanDeman	Artist Lecture-National Elmhust College – Artist Talk on <i>Anthotypes - Recent work</i>

2019-2020:

Faculty Member	Accomplishments

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

2020-2021:

Faculty Member	Accomplishments
Ken Baskin	Juried Exhibition-Award-International <i>Workhouse Clay International, 2020</i> . Workhouse Way Arts Center, Lorton, Virginia Juror: Lynnette Hesser Steve Loucks
Jacob Dugas	Exhibition Coordinator-McNeese Outreach Frazer Memorial Library

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

2021-2022:

Faculty Member	Accomplishments
Ken Baskin	Mechanical Artifacts. Mason-Scharfenstien Museum of Art, Piedmont Collage, Demorest, Georgia
Jacob Dugas	"Points of View" Solo Exhibition, Imperial Calcasieu Museum
Meghan Fleming	6X6X2021 Rochester Contemporary Art Center Rochester, NY
Tom Galmarini	Featured artist in Southeast Exhibition "Paint and Pixels", Charleston South Carolina (June 2022)

Rosemary Jesinowski	Image and writing included/published in "Blur is a Part of Life" – A Collaborative Project, 35mm.com
Bridget McDaniel	List Mayor's Arts / Arts and Humanities Council: Arts Educator of the Year
Lisa Reinauer	6X6X2021 Rochester Contemporary Art Center Rochester, NY
Lynn Reynolds	McNeese State University Alumni Print Exchange
Lydia Powers	Conference: National Art Education Association Need to Know Webcast Visual Journaling in a Self-Study Exploring Intersectional Issues of Professional Practice
Larry Schuh	Retrospective @Historic City Hall Over 44 years and 90 works

3.1.1 Analysis of Data and Plan for Continuous Improvement

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 assessment advisory notes to steer benchmark development.

2019-2020:

Analysis:

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

Action:

Assessment Committee:

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

2020-2021:

Analysis:

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

Action:

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

2021-2022:

Analysis:

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

Action:

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

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

1 Assessment and Benchmark

New Assessment/Benchmark -- 2022

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

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

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

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

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

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

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

Visual Arts General Education Assessment

Assessment Tool: Rubric evaluated essay

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

Prior to 2015-2016, the benchmark was three.

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

1.1 Data

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Goal	Fall 2013	Spring 2014	Fall 2014	Spring 2015	Fall 2015	Spring 2016	Fall 2016	Spring 2017	Fall 2017	Spring 2018
Art 101	A						80%	80%	80%	71%	75%
	B						70%	70%	70%	71%	90%
Art 102	A	90%	88%	80%	100%	90%	100%	90%	85%	50%	80%
	B	70%	71%	80%	100%	90%	90%	80%	85%	65%	80%
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
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
A	82%	83%	89%
B	81%	81%	86%
Total	81.5%	82%	87%

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
Art 101	93%	90%				
Art 102	80%	88%				
Art 228*	86%/86%	70%				
Art 245	83%	91%/65%				
Art 251	95%	93%				

Art 261	88%	87%				
Art 262	89%	92%				
Combined	88%	85%				

1.1.1 Analysis of Data and Plan for Continuous Improvement

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

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

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

ART 102:

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

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

ART 105

RJ: The students who are meeting the benchmark are going above and beyond. The majority of students who did not meet the benchmark did not turn in the project and in fact had stopped attending class all together when the assessed assignment (a final portfolio) was given. Of the 23 students (over both semesters) who actually turned in a final portfolio, only 3 clearly did not meet the goals of the assignment. That being said, this was my first year at McNeese. Moving forward, I will adjust my means of assessment to include more written work. This will allow me to evaluate their artwork as well as their ability to articulate what they're learning.

ART 228

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

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

ART 251

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

ART 261

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

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

ART 262

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

2021-2022:

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

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

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

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

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

And all students successfully completed the descriptive critique, providing clarity, by effectively

communicating their analysis and observations of the artwork.

ART 101 LBR:

Analysis/Action:

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

ART 102:

Analysis/Action:

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

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

ART 105:

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

ART 245:

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

ART 228

Continued Challenges:

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

Positive Revisions:

a "late work exercise" due to excessive absences during the regular semester and/or not acting to withdraw from the course enrolled students completing the required course assessment activity as
With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.
Fall:

Continued Challenges:

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

Positive Revisions:

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

ART 251

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

ART 261

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

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

ART 262

The attribution essay used for assessment encourages students to make deeper connections, combining what they have learned through lecture and discussion with what they are seeing in the artwork presented.

The observation and interpretation skills developed are essential to every major. This assignment enhances those skills by requiring the student to really "look", consider, and explain.

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	100%	Y		
Art 102	90%	Yes	97%	Yes	95%	Y	100%	Y		
Art 105	88.5%	Yes	80%	No	79%	N	100%	Y		

Art 217	94%	Yes	72%	No	100%	Y	90%	Y		
Art 261	88%	Yes	87%	Yes	93%	Y	91%	Y		
Art 262	94%	Yes	93%	Yes	96%	Y	95%	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	91%	Y		
Art 367	96%	Yes	93%	Yes	92%	Y	93%	Y		
Art 461	90%	Yes	100%	Yes	100%	Y	95%	Y		

2.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

ART 101 LR:

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

ART 101CB:

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

ART 102: Notes:

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

ART 105: RJ

I had 7 majors between my two sections of 105 in the fall and 1 major in my spring section. All students exceeded the benchmark. While these students were in fact all above average in their performance, in the future, I will make the embedded questions a bit more rigorous. Furthermore, I will incorporate a bit more writing throughout the semester to give students the opportunity to grow their writing skills.

ART 261

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

ART 262

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

ART 363

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

ART 367

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

ART 461

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

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:

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	1			1	
Cultural Events	5				

2021-2022:

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

Academic Year	# of cultural events
2013-2014	22
2014-2015	13
2015-2016	14
2016-2017	18
2017-2018	18
2018-2019	22
2019-2020	19
2020-2021	5
2021-2022	11

1.1.1 Analysis of Data and Plan for Continuous Improvement

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.

2021-2022:

Benchmark MET

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

Action:

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

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
2021-2022	47	645	266	39	\$7652	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.

2022

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

2.1.1 Analysis of Data and Plan for Continuous Improvement

2017-2018:

31st 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

2021-2022:

35th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 39 states and 47 artists - adding \$7652 to resources supporting arts programming.
- 7 purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery with regular (pre-Covid-19) access
- A digital/virtual record of the exhibit was made and archived
- Targeted marketing to paper-media specific professional organizations by increasing web and social media presence.