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**Date of Report**

July 7, 2016

**Academic Program Review**

Department of Art

Academic Programs Reviewed

Bachelor of Fine Arts in Art

Bachelor of Arts in Art

Bachelor of Science in Art

Chiong-Yiao Chen

**Department Chair**

**Part I**

**Departmental Assessment**

The University of North Alabama is committed to a process of ongoing and integrated planning and evaluation. To this end, each department engages in a five-year review to ensure that departmental goals, strategies, and projected outcomes support the institution’s mission, strategic plan, and commitment to academic excellence.

Specifically, all five-year reviews should 1) incorporate a systematic review of institutional mission, goals, and outcomes; 2) review results targeted toward continuing improvement in departmental quality; and 3) document changes that have occurred as a result of the review.

1. *Assessment of the department as it relates to students including enrollment and graduation data, and student services:*
	1. Enrollment

The five-year enrollment data provided by the Office of Institutional Research, Planning and Assessment indicates that the numbers of total undergraduate enrollments, full-time and part-time art majors combined, showed a notable down trend for four years from 2010-11 to 2013-14. However, the enrollment this past academic cycle 2014-15 has stabilized. The decline coincides with overall University-wide decline in enrollments. Both full time and part time enrollments declined with the total head count declining by 26.5 % from 147 to 107 students. Over the five-year span, the department’s total student credit hour production declined by 20.38% down from 5121 to 4077 hours.

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| 1. Number of Duplicated Majors |
| BACHELOR | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Full-Time | 121 | 118 | 105 | 87 | 89 | 104.00 |
| Part-Time | 25 | 22 | 15 | 23 | 18 | 20.60 |
| Total | 146 | 140 | 120 | 110 | 107 | 124.6 |
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| BA | 5 | 7 | 4 | 2 | 3 | 4.2 |
| BS | 74 | 54 | 41 | 45 | 50 | 52.8 |
| BFA | 74 | 83 | 77 | 65 | 58 | 71.4 |
| Total | 153 | 144 | 122 | 112 | 111 | 128.4 |
| 2. Student Credit Hours (Combined SU, FA, and SP Semesters) |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Undergraduate | 5,121 | 4,941 | 4,833 | 4,251 | 4,077 | 4,644.60 |
| Total | 5,121 | 4,941 | 4,833 | 4,251 | 4,077 | 4,644.60 |

1.2 Graduation Data

The number of degrees awarded is more or less unchanged with 2014-15 being a lot fewer, but that is consistent with the University trend, with an overall decrease by 5 students over the five years span. The majors and degrees conferred ratio experienced a downward curve but ending with the same ratio as the beginning.

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| Number of Degrees Conferred |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Bachelor | 19 | 18 | 18 | 20 | 14 | 17.8 |
| Total | 19 | 18 | 18 | 20 | 14 | 17.8 |

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| Majors/Degrees Conferred Ratio |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Bachelor | 7.68 | 7.78 | 6.67 | 5.50 | 7.64 | 7.05 |

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| Degree Completions |
|  | 2010-11 | 2011-12 | Inc/Dec | 2012-13 | Inc/Dec | 2013-14 | Inc/Dec | 2014-15 | Inc/Dec | AVERAGE |
| Art | 19 | 18 | *-5.26%* | 18 | - | 20 | *+5.55%* | 14 | *-30%* | 17.8 |
| COAS | 399 | 441 | *+10.52%* | 473 | *+7.26%* | 518 | *+9.51%* | 423 | *-18.34%* | 450.8 |
| UNA | 971 | 1030 | *+6.08%* | 1026 | *-0.39%* | 1136 | *+10.72%* | 1017 | *-10.48%* | 1036 |

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| Credit Hour Production |
|  | 2010-11 | 2011-12 | Inc/Dec | 2012-13 | Inc/Dec | 2013-14 | Inc/Dec | 2014-15 | Inc/Dec | AVERAGE |
| Art | 5127 | 4941 | *-3.63%* | 4836 | *-2.13%* | 4254 | *-12.03%* | 4077 | *-4.16%* | 4647 |
| COAS | 106,142 | 99,309 | *-6.44%* | 98,768 | *-.54%* | 91,979 | *-6.87%* | 83,844 no su15  | *-8.84%* | 96,008.4 |
| UNA | 179,122 | 175,229 | *-2.17%* | 172,320 | *-1.66%* | 167,428 | *-2.84%* | 161,783 | *-3.37%* | 171,176.4 |

* 1. Student Services

*a. Academic advising*

To support the University’s academic advising and retention efforts, each of the art faculty was assigned approximately 15 art students depending on the students’ interests in the areas of study in art. While structured pre-registration advising every semester offers each student mandatory meeting with his/her advisors, the inherent nature of the small class size and one-on-one studio art instruction provides ample teacher/student contact opportunities. Thus, the advising process for the art faculty is ongoing throughout the semester.

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| 1. Average Class Size |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Undergraduate | 22.3 | 22.6 | 23.2 | 21.8 | 21.5 | 22.28 |

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| 2. Number of Faculty |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Full-Time | 8 | 8 | 8 | 8 | 8 | 8 |
| Part-Time | 4 | 3 | 3 | 4 | 1 | 3 |
| Total | 12 | 11 | 11 | 12 | 9 | 11 |
| FTE/Faculty | 9.33 | 9.00 | 9.00 | 9.33 | 8.33 | 9 |

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| 3. FTE Student/FTE Faculty Ratio (as per U.S. News definition) |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Ratio | 13.86 | 13.93 | 12.22 | 10.14 | 11.40 | 12.31 |

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| 4. Credit Hours/FTE Faculty Ratio |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| CH/Faculty | 549.32 | 549.00 | 537.33 | 455.79 | 489.24 | 516.14 |

*b. Degree program reviews*

Bachelor of Fine Art degree Program Review

Students who are pursuing professional art degree BFA must submit their portfolio for review after completing 60 hours of study, 36 of which must be from the core courses in the art department and, at the minimum, 15 hours must be from the advanced level studio art courses in their BFA concentration.

The portfolio review will determine whether students will be formally admitted to the candidacy for the BFA degree program. A panel of art faculty review and assess the merit of student artwork, offer professional opinions, and make recommendation for acceptance. The average ratio of BFA admission acceptance for a given year is approximately 13.5 %.

Graduation Exhibition and Exit Portfolio Review

All seniors (BFA, BA, BS, BS/ED) are required to participate in the Graduation Exhibition and Exit Portfolio Review during their graduating semester. Each participant will present a small body of work (4-5 pieces) for the exhibition. These works must be created in one medium and be thematically coherent.

The submissions are screened and weed out work that is deemed unacceptable by the faculty review committee. Students are strongly recommended to consult with their faculty advisors while preparing work for the exhibition. Students who are pursuing a professional degree– Bachelor of Fine Arts–are required to present a body of work that is consistent with their BFA course of study. They are expected to demonstrate both conceptual and technical maturity in their chosen concentration.

*c. Career development mentoring*

The field of art uniquely assumes not one clearly defined pathway and the department does not offer structured instruction on this subject. The art faculty continues to assists senior art students to develop customized portfolios, industry connections, contracts and budgeting skills, supplies and resources that are specific to a variety of fine arts and commercial venues.

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| Number of Degrees Conferred |
| LEVEL | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Total |
| Bachelor | 19 | 18 | 18 | 20 | 14 | 89 |

*d. Alumni career choice and primary employment in industries:*

**Media and Design Industry** (70%)

 Web and mobile developer

 Advertising and marketing associate

 Graphic production artist

**Arts Service Industry** (10 %)

 Gallery staff

 Studio apprentice

 Certified framer

 Silkscreen printer

 Signage designer

**Education Sectors** (10 %)

 Education technology specialist

 Non-profit organization instructor

 K-12 visual art instructor

**Self-Employed Fine Artist** (15 %)

Gallery and private art studio owner

 Freelance graphic artist

 News paper/press photographer

Portrait & wedding photographer

Photo archive restorer

During Fall 2011, the department made contacts with the University Career Planning and Development Center to learn the current tools and assistance available for art students. We learned that UNA students are offered excellent resources for internship opportunities and career planning and development in a general approach. However, only a handful of opportunities through the Lions Jobs system are available for art students. A majority of employment and internship opportunities for art students come from direct public inquiry to the department or by way of art faculty’s professional network. Beyond unique one to one mentoring, a course entitled “Professional Practices” was developed to further broaden students’ knowledge base in their career development.

*d. Honor society and extra curricular activities*

The department sponsors Delta-Mu, the UNA Chapter of Kappa-Pi, the International Art Honor Society by guiding the chapter officers in their effort to organize and carry out discipline specific extra-curricular activities such as offsite exhibition planning, planning and leading fieldtrips and services for the community. Over this five-year span, the department inducted 36 members. Delta-Mu activities that promote the value of art, build community, and gaining professional experience included:

• Organized meet and greet to welcome freshmen and new faculty.

• Offered community art-making workshop for fellow university students.

• Held mother’s day and Christmas ceramics sale

• Attended National Conferences held out of state.

• Led field trip to museum and galleries

• Presented gallery talk to primary and middle school students

• Served on the State Arts Council Junior Leadership Team

*2. Assessment of the department as it relates to faculty and staff activities throughout the previous reporting period including research, service, and faculty/staff development:*

*a. On faculty research and creativities*

Every art faculty has a specialized art medium. While their research and creative endeavors continue to develop in this focus area, they also investigate other art forms or art history genre to support their teaching. Their research might result in outcomes that are material, technical, conceptual, theoretical, or pedagogical. They might share their research outcomes with their students in the classroom. They frequently shared with peers at professional conferences. While presenting public exhibition is the norm for a studio art faculty, the art history and art education faculty published articles, books, and conference proceedings.

In the area of departmental and University service, the Faculty participate in student portfolio reviews, curriculum development, academic advising, and university gallery functions. To support teaching, each faculty investigates and recommends studio equipment and facility improvement relevant to their teaching areas. A couple of faculty sponsor art student organizations and many took special interest in serving on the University committees. Department chair and select faculty participated in the college and University recruitment and retention efforts.

In the area of professional and community service, the studio art faculty applied their knowledge and skills through presenting gallery talks, curating exhibitions, and conducting workshops, serving as art jurors, and mentoring students in their public art production and design services. The art history and art education faculty contribute to the knowledge and skills of their specialty areas through peer reviews, editing and translating manuscripts, chairing conference sessions, and mentoring student research projects. In some cases, the faculty has extended their leadership and organizational skills by undertaking uncompensated professional services for community or professional organizations. They have applied their scholarship and creativity for educational and social causes beyond their institutional role as classroom teachers.

Documented evidence of each faculty’s service over the past five years can be found in the annual Faculty Evaluation Summary and in each faculty’s vitae.

*b. On faculty and staff development*

The University and College of Arts and Sciences provide faculty development grants up to $2000 annually to support faculty professional development needs on a competitive basis. The University allocates $500 travel allowance per faculty and the department further supplements each faculty travel with an additional $500 or greater for travel. These funding in totality provides means for transportation, lodging and in some cases, registration fees to attend conferences and annual professional meetings, to do field research and to install exhibitions for the purposes of advancing scholarly and artistic development and teaching merit.

In response to the rapidly changing education technology and culture, the administration and various non-academic service divisions regularly provide trainings to facilitate new knowledge and skills building. At least one representative art faculty has attended majority of the events and the knowledge was shared informally among the art colleagues. These workshops revolve around the following areas:

 • New culture of teaching and learning

 • Student academic skill building and student engagement

 • Federal issues or concerns such as: diversity, Title IX,

 Gainful Employment, and A.L.I.C.E.

 • Administrative and leadership skill building

 • Interdisciplinary collaborative initiatives

*3. Are facilities and resources adequate to address the goals and objectives of the program within the department? Explain why or why not?*

*Facility and resources for**art history and art appreciation*

Lecture rooms devoted to Art History and Art Appreciation are equipped for projection of slides, videos, DVDs, and digital presentations. Visual resources for lecture are drawn from textbook media from publishers, the database provided by Collier Library Collections and through the instructor’s individual collections. University Media Services and Collier Library also provide film and video collection to support the lecture courses.

Our facility and resources more than adequately support current course offerings in the art history and art appreciation curriculum. Funding should be maintained at least at current levels in order to continue to support the needs of the department, though increasing cost of resources must be considered. The departmental and library faculty will continue to identify and acquire current scholarship resources in the area. The library is committed to supplying the information resources required to support the needs of the Art Department.

*Facility and resources for digital media*

A computer lab located in AB302 currently supports the instructional needs of our digital media curriculum as well as minimum usage of Introduction to Digital Photography. The computer equipment and software are regularly upgraded, and are adequate to meet instructional needs and basic industry standards. However, our 10-year old, self-designed and configured interior layout and lighting system are in need of an update, considering that the current teaching pedagogy calls for a learning space that allows for more interactivity and creative sparks. The department will actively address this need during this upcoming academic year.

*Facility and resources for photography*

The department manages a film photography darkroom currently located in the second floor of the Communications Building. This film darkroom is a relic of a past era; it is inadequate to support our current curriculum and severely limits faculty’s ability to teach and monitor learning outcomes. Our enrollment in this professional degree program has declined severely and the goal of future growth is practically unattainable.

The department has advocated for an upgrade for more than ten years. Alternate locations for relocation were visited and many iterations of space layout were proposed. At last, this summer, the department received the good news that the administration has committed sizable resources for the renovation to be carried out during the upcoming academic cycle.

*Facility and resources for two-dimensional art*

Current studio equipment and facilities support the instructional needs of most traditional two-dimensional studio techniques. Painting and Drawing facilities located in classrooms AB 202 and AB 203 provide easels, adequate surface facility, and storage for students. The drawing studio is equipped with drawing benches, easels, as well as storage space. *2-D and 3-D Design* the facilities provide worktables and storage for students, and a desk computer and projector for instruction.The printmaking studio is equipped with printing presses and tools where a reasonable rage of techniques can be explored. Computers and video projectors are installed in most of the art studios for instructional use.

*Facility and resources for three-dimensional art*

Current ceramics and sculpture studio equipment and facilities support the instructional needs of all traditional studio techniques. Our current gas kiln has undergone frequent repair over the past two years and the costs of repair continues to escalate. Though it is still functioning, it is rapidly approaching breakdown. The administration has authorized the purchase of a new kiln in the amount of $23,205 this spring.

Faculty members are responsible for the appraisal of equipment in their respective curricular areas and often perform equipment maintenance. The need for repair, upgrade, or replacement of facilities and equipment is through purchase order requests subject to the availability of funds. Requests for the replacement or updating of computer equipment and software are submitted to the department chair and forwarded to the Director of Computer Services.

While the art studios are functional and adequately equipped, the lack of sufficient ventilation and functioning climate control was a major problem. In the summer of 2008, the University replaced the AC system. While the ventilation and climate control are no longer an issue, the newly built but outdated system design still poses significant noise pollution that interferes with instructors being heard.

1. *Notable achievements by the department:*

# *a. Notable student achievements*

2016 • Lizzy Reburn, received first place award in the Undergraduate Individual Category of the Phi Kappa Phi Student Scholars Forum for her research paper entitled “Expanding the Tabacco Market”. This research explored the use of cigarette cards as advertisement to women in early twentieth century Germany.

2015 • Shilo Cupples received the Best Newspaper Page Layout Designer award at the Southeastern Journalism Conference, at Clarksville, TN. She distinguished herself among competitors representing 37 higher education institutions. In 2014, Shilo ranked fourth place at the same conference that took place in Atlanta, GA.

2014, 2015 • Shilo Cupples and Mollie Schaeffer were selected by the Alabama State Council on the Arts to serve as founding members of the Junior Arts Education Leadership Team. This statewide “think tank” for arts education will assist our state’s Arts Education Leadership Team in the development of a statewide plan to create access and equity to arts education for all Alabama students.

2013 • Kayla Sloan received the second place award in the Undergraduate Individual Category of the 2012-2013 Phi Kappa Phi Student Scholars Forum. Her research paper entitled “Jenny Holzer: Lustmord*,”* summarized her study in American Art.

2012 • Jordan Weisenauer presented a creative thesis underlining his large-scale painting *Liberty Leading the Majority*. The painting displayed the outcome of Jordan's applied theory study, based on the 18th century French Romantic artist Eugene Delacroix's painting of the same name. University Research Program Committee selected the research.

# *b. Notable faculty achievements*

2016 • Dr. Lisa Kirch receivedFulbright Award for her research concerned with the question: "Where did museums come from?" In the Spring 2017 semester, Dr. Kirch will travel to Germany, where she will be working with a team of researchers to study a 16th century German document.

2015 • Professor Aaron Benson won an international commissioned sculpture competition, *Sculpture by the Sea, Bondi*, in Sydney, Australia. His sculpture was one of over 100 pieces featured on the Bondi to Tamarama coastal walk this year. He and the other participating artists were chosen out of 500 submissions from 41 countries and 6 territories.

2014 • Dr. Lisa Kirch received a Short-Term Research Grant awarded by the Renaissance Society of America for her research project entitled: “Collecting, Status, and Power: Display and the Patrician House in Early-Modern Frankfurt am Main”. Dr. Kirch attended the RSA conference in Germany, chaired a conference session, and presented her research on collecting prints and drawings.

2014 • Dr. Suzanne Duvall-Zurinsky was named a member of the TSI Editorial Board in the area of Fine Art. The Transformative Studies Institute is a global educational think tank that was created to provide an inclusive educational space for research and practice that foster social justice.

2013 • Ms. Nanhee Kim was awarded a $10,000 National Endowment for the Arts Challenge America Fast-Track Grant to mount an Art and Technology exhibition and implement related outreach activities for the Shoals community. Before the project was implemented, Professor Kim relocated to another institution. This project did not take place.

2012 • Dr. Lisa Kirch was awarded a Franklin Research Grant for her research project entitled "Susanna of Bavaria (1502-43), Consort, Patron, and Collector of Art." Her proposed research will be the first comparative study of the collections of a German princely, married couple.

*c. Notable collaborative endeavors*

2015-16 • Art students collaborated with North Alabama barn quilt trail enthusiasts to design and produce a series of barn-quilt murals for installation. The Alabama Barn Quilt movement was kicked-off officially on April with three quilts being installed in Killen, AL. Barn quilt trails help preserve an important piece of American heritage, and the trend is a boon for rural tourism.

2015 • Art students and faculty collaborated to conceive, design, brand, and execute wall graphics and signage for the UNA student business incubator “The Generator” in which students from multiple disciplines at the University can bring innovative ideas, work collaboratively, and realize their enterprise.

2013 • Art students and faculty collaborated to promote the Court Appointed Special Advocates for Children of the Shoals Program (CASA). Photography students created representations of the impact on child abuse and neglect in a documentary exhibition entitled “Through the Lens: shining the light on child abuse and neglect.” Digital media students created videos to promote the CASA program and published their videos on social media.

2012 • Professor Wayne Sides, Robert Steven (guest artist, photographic historian, and TIME magazine editor), and adjunct faculty Robert Rausch, held a panel discussion covering a broad perspective on the power of the image and how it shapes contemporary life. In conjunction, Professor Sides exhibited his work “*Human Traces,”* a series of photographs based on his research on images and metaphors being a minority race/ethnic group.

2012 • The Department of Art launched its first study abroad in China. Art students studied in Nanjing University of the Arts and toured designated UNISCO sites. After return, they presented “Impressions: China Photography Exhibition” reflecting on their travel and study.

2012 • In support of the exhibition program *Projections and Reflections* that was held at the Kennedy Douglass Art Center, art students collaborated with cellists from the Florence Fine Arts Academy Orchestra to stage a *Happenings* event, and introduced the New Music and Performance Art movement originated by John Cage and Allan Kaprow in the 1960s

1. *How has the department addressed recommendations from the previous program review?*

The Art Department previous five-year review recommendations include two critical issues outlined in our 2007 National Association of Schools of Art and Design Onsite Evaluators Report: outdated photography darkroom facility and the need for an additional faculty line.

1. *The report cited curriculum deficiency and recommended the addition of another faculty position in art history with specialty areas in modern/contemporary, and none western art.*

Our attempt to advocate for an additional faculty line to remedy the problem since 2008 proved to be futile due to continuous state proration and enrollment decline. This issue will be actively addressed in light of our 2017 reaccreditation review is fast approaching.

b. *Art department photography darkroom is a relic of a past era and is in urgent need of an upgrade. It is inadequate to support our current curriculum and severely limits faculty’s ability to teach and monitor learning outcomes. Our enrollment in this professional degree program suffered severely and the future growth will be unattainable.*

Since 2008, the department has sought alternative spaces for possible darkroom relocation. Budget proposal and the space configuration had bee n redrawn and resubmitted numerous times. We recently received the good news that the administration has committed a sizable resource for the renovation to be carried out during the upcoming academic cycle.

c. *Renovate the University Gallery interior to improve the professional image and exhibition function, to facilitate community outreach, and address the security issue identified in our previous program review.*

The University Art Gallery interior renovation was completed in February 2015. This updated contemporary exhibition facility has offered much joy. It promoted faculty morale, inspired student commitment, and the potential for beneficial community outreach initiatives seem probable. The lack of adequate security hasn’t been detrimental to our quality exhibition program to this point, but it is an issue of increasing concern as we attempt to ramp up our curatorial practice.

*d. With regards to development and implementation of the Art Department Quality Enhancement Plan for Research Literacy in support of the University efforts in preparation for the Southern Association of Colleges and Schools Accreditation Review:*

AR170 Art Appreciation and the complete sequence of Art History survey AR 281, 282, and 283, AR385 Critical and Applied Art Theory, and four hundred level focus studies were identified as the suitable assessment subjects. Pre and post-tests were carried out annually. Data collected for assessment indicates a healthy workflow and satisfactory levels of student accomplishment in research literacy.

e. *Full time and adjunct faculty were expected to work together to establish definite student objectives in academic, aesthetic, and manual skills areas at the studio art foundation level. It is our hope that this effort will help define the pathway toward our shared objectives.*

 This issue has not been addressed due to the lack of cordial relations between a couple of full-time and adjunct faculty. The tasks of coordinating, evaluating, and mentoring adjunct faculty rested solely on the department chair and since there is no policy established to facilitate communication and collaboration, the department might be advised to do some team building and outline the scope of the involvement by adjuncts on curriculum matters.

1. *Briefly describe the department’s vision and how it align with the University’s strategic plan:*

In support of the mission of the University, the Art Department provides students the opportunity and means to develop a confident, knowledgeable, and proficient grounding in the field of Art and Design; endeavors to instill in each student a refined aesthetic sensibility that ensures artistic imagination, individual expression, and the recognition of quality; and through the imparting of specialized knowledge, facilitates students’ technical skill development in the media of their choice.

By recruiting highly qualified educators and experienced industry professionals to teach; by offering an enriched academic experience (strategic goal 2) through interdisciplinary collaboration, experiential learning, study abroad, and internships offerings; by developing a vigorous gallery exhibition program and hosting visiting artists; the department provides art students an enriched academic experience toward building a strong program that will help distinguish the University (strategic goal 3). Moreover, our successful attainment of the upcoming 2017 reaccreditation by the National Association School of Art and Design (NASAD) will further distinguish the University.

The Art Department endorses University’s intent to build and maintain a student-centered University (strategic goal 1). Beyond the classroom setting, the art faculty participated in the University Success Center’s First Year Experience and University Advising Program to help meet the needs of today’s college students. Art faculty offer individual coaching tirelessly and shared their time and resources generously to support student activities. They facilitate museum/gallery fieldtrips and service initiatives, and they stay attuned to social media dynamics and work on community building whenever they deem suitable.

While the department continues to forge individual artistic competency, we are very much aware that the practice of art is becoming more organic, and the relation between the artist and its community has become more interactive. To that ends, the department has sought to engage the Shoals community through professional service and outreach activities. As such, aligning our vision to University Strategic Goal #5: to support regional development and outreach.

**Part II**

**Academic** **Program Assessment**

Departments should identify expected outcomes for each of their educational programs. The process below helps to determine whether the program achieves the stated outcomes and provides documented evidence of improvement based on analysis of those results. If a department offers more than one program, each program coordinator should complete this part of the report.

1. Name of Program: *Department of Art*
2. Coordinator of Program:  *Chiong-Yiao Chen, Professor of Art*
3. Mission Statement of Program:

*To provide students the opportunity and means to develop a confident, knowledgeable, and proficient grounding in art and design. To develop within each student a refined aesthetic that ensures artistic expression, imagination, and the ability to recognize quality. Along with specialized knowledge, each student will develop a high level of technical skill in the media of choice.*

1. Program Overview

*10.1* *Brief overview of program*

The University of North Alabama is an accredited institutional member of the National Association of Schools of Art and Design (NASAD). The Department of Art offers major programs leading to the Bachelor of Fine Arts, Bachelor of Arts and Bachelor of Science degrees; minor programs in art, art for interior design, art history, photography, human computer interaction–user experience design (HCI-UX design), and coursework applicable

to partial satisfaction of general studies components in all programs. Subject programs for the preparation of art teachers are offered as a double major in Art and Education.

The Bachelor of Fine Arts degree program is designed for students with a professional interest in art, and five areas of concentration are offered: ceramics, digital media, painting, photography, and sculpture. Candidacy for the Bachelor of Fine Arts Degree requires successfully passing a portfolio review following the completion of 45–96 credit hours of university coursework. The Bachelor of Arts and Bachelor of Science degree programs are designed for students with a personal or academic interest in art. Students in the BA and BS programs may choose to specialize by devoting their general elective hours to course work in ceramics, digital media, drawing, painting, photography, printmaking, or sculpture. Bachelor of Art adds to the Bachelor of Science the global enrichment of language training.

Students are encouraged to become aware of works and techniques from various world cultures and historical periods and to recognize the wide range of current artistic activity. Students are invited to explore their individual interests in art and discover ways to apply their own artistic capabilities within society. Through a cooperative program with the College of Education, the Department of Art offers coursework for the preparation of teachers of art. The department also contributes to the liberal arts experience of other non-majors by offering sufficient curricular opportunities.

The University Art Gallery provides a venue for the exhibition of significant artistic presentations by nationally and regionally recognized artists. By means of lectures and interactive gallery talks, art majors, non-majors, and community members are exposed to and enriched by contact with contemporary art and artists.

As changes in technology and society redefine the role of art education in institutions of higher learning, the Art Department continually reevaluates the effectiveness of its programs, its direction, and its relevancy to contemporary life.

*10.2 Student Learning Outcomes of the program.*

The department developed six outcome goals in 2011-12 to support the University’s Institutional Effectiveness and General Education Assessment efforts. These outcomes reflect the competency standards articulated in the assessment documents provided by NASAD. Designated courses provide means for data collecting and analysis.

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| **Student Learning Outcomes** | **University Core Competencies** | **Competency Standard** |
| **Knowledge of art/design fundamentals** Student will gain functional competence with principles of visual organization, they will be able to draw, to apply color theory and to work with visual elements in both two and three dimensions. | [x]  Effective Communication[ ]  Critical Thinking[x]  Use of Existing and New Technology[ ]  Analysis and Reasoning[x]  Seeking Out and Acquiring Knowledge | AR 221AR 222AR 231AR 232 |  |  |
| **Knowledge of history and theory of art/design**Students will become familiar with the major achievements in the history of art/design, including the work and intentions of leading artists/designers in the past and present. | [x]  Effective Communication[ ]  Critical Thinking[ ]  Use of Existing and New Technology[ ]  Analysis and Reasoning[x]  Seeking Out and Acquiring Knowledge | AR 170AR 281AR 282AR 283 |  |  |
| **Research and analytical competency**Students will develop the ability to write, speak, analyze and evaluate works of art/design perspective and critically, and place them in diverse historical, cultural, and stylistic contexts. | [x]  Effective Communication[x]  Critical Thinking[ ]  Use of Existing and New Technology[x]  Analysis and Reasoning[x]  Seeking Out and Acquiring Knowledge | AR 385AR 480AR 481AR 482AR 483 | AR 484AR 486AR 487 |  |
| **Knowledge of technology and equipment**Students will acquire a working knowledge of the technology and equipment applicable to their area of concentration--Ceramics, Digital Media, Photography, Painting and Sculpture. | [ ]  Effective Communication[ ]  Critical Thinking[x]  Use of Existing and New Technology[ ]  Analysis and Reasoning[x]  Seeking Out and Acquiring Knowledge | AR 200AR 201AR 300AR 302AR 311AR 312AR 335 | AR 340AR 341AR 342AR 343AR 347AR 348AR 351 | AR 352AR 391AR 392AR 461AR 462AR 463AR 464 |
| **Ability to solve problems through synthesis**Students will demonstrate their ability to solve a variety of art and design problems by combining their studio skills, analytical skills, technological skills, and their knowledge of art history. | [x]  Effective Communication[x]  Critical Thinking[x]  Use of Existing and New Technology[x]  Analysis and Reasoning[ ]  Seeking Out and Acquiring Knowledge | AR 403AR 404AR 405AR 411AR 421 | AR 442AR 446AR 449AR 451AR 491 |  |
| **Readiness to enter workforce upon graduation**Students will present work that demonstrates perceptual acuity, conceptual understanding and technical facility at a professional entry level in their chosen field(s). | [x]  Effective Communication[x]  Critical Thinking[x]  Use of Existing and New Technology[x]  Analysis and Reasoning[ ]  Seeking Out and Acquiring Knowledge |  AR 406AR 423AR 439AR 457AR 479AR 493AR 499 |  |  |

*10.3 Program productivity to include five-year trends for number of majors, degrees conferred, and other data that demonstrate program growth*

See narrative 1.2 Enrollment

*10.4. Evaluate the adequacy of library resources available to support your program*

The Collier library collection meets the needs of general art students, the faculty, and supports the Art curriculum. The collection provides basic resources for undergraduate research, supports the research interests of the faculty, and provides current technical information about the arts. Ongoing cooperation between the Department of Art and Collier Library ensures the quality of the art/design collection. Current collecting parameters is set with emphasis on contemporary art, and Asian and non-western art to support global infusion of curriculum.

The department faculty recommends selections for the art/design collection related to their teaching areas, while the physical ordering and processing reside in Collier Library. The librarians supplement this process with additional selections. The art/design collection contains a total of 12,450 volumes which includes printed text, image resources, electronic materials, and selected art periodicals. Materials housed at the Learning Resource Center support the College of Education Teachers’ Preparation Program. A survey of art faculty indicates that their respective instructional area is adequately supported.

 *10.5 If you deem existing library resources to be inadequate for your program, identify resources that would improve the level of adequacy.*

 Not applicable

1. Program Evaluation Including Appropriate Documentation

 *11.1 Means of assessing each Student Learning Outcome*

 Outcome 1 *Knowledge of art/design fundamentals*

Students will gain functional competence with principles of visual organization; they will be able to draw, to apply color theory and to work with visual elements in both two and three dimensions. (Core Competencies: 1,2,4,5)

Assessed every year, using AR221, AR231, AR232 hands-on studio projects, portfolio evaluations, and foundation exhibitions

 Outcome 2 *Knowledge of history and theory of art/design*

Students will become familiar with the major achievements in the history of art/design, including the work and intentions of leading artists/designers in the past and present. (Core Competencies: 1,3,5)

 Assessed every year, using AR170, AR281, and AR282 pre and post-tests

 Outcome 3 *Research and analytical competency*

Students will develop the ability to write, speak, analyze, and evaluate works of art/design perceptively and critically, and place them in diverse historical, cultural, and stylistic contexts. (Core Competencies: 1,2,4,5)

Assessed every year, using AR385W research papers, applied theory projects and class presentations.

 Outcome 4 *Knowledge of technology and equipment*

Students will acquire a working knowledge of the technology and equipment applicable to their area of concentration—Ceramics, Digital Media, Photography, Painting and Sculpture. (Core Competencies: 1,3,5)

 Assessed every year, Exit Portfolio Evaluation.

 Outcome 5 *Ability to solve problems through synthesis*

Students will demonstrate their ability to solve a variety of art and design problems by combining their studio skills, analytical skills, technological skills, and their knowledge of art history. (Core Competencies: 1,2,3,4,5)

 Assessed every year, using AR493 Senior Exhibition evaluation.

 Outcome 6 *Readiness to enter workforce upon graduation*

Students will present work that demonstrates perceptual acuity, conceptual understanding and technical facility at a professional entry level in their chosen fields. (Core Competencies: 1,2,3,4)

Assessed every year, using senior exhibition, graduation exit portfolio, and studio internship portfolio evaluations.

*11.2 Summary of the results of the assessment for each Student Learning Outcome*

Outcome 1. *Knowledge of art/design fundamentals*

A comparative, qualitative analysis of a selected number of student portfolios indicates a significant discrepancy in content, workload, and performance expectation between fulltime faculty and adjuncts. Full-time faculty preferred traditional pedagogy that stress basic formal and technical skill development leading to product-oriented outcomes. The adjuncts seem partial to conceptual and narrative outcome. While students’ creative potential was evident, their final products generally fell short of formal and technical maturity.

Outcome 2. *Knowledge of history and theory of art/design*

Pre and post-tests consist of simple true-or-false questions, one for each chapter covered in the semester. The questions relate to material students will learn: historical facts, artistic terminology, and differences among styles. Results show that students overwhelmingly improve their score on the post-test.

Outcome 3. *Research and analytical competency*

The course assessment shows that students are able to write a thoughtful, accurate, and detailed formal analysis of one work. They demonstrated their ability to analyze at least one primary textual source in an objective fashion. They are able to discuss the differing methodologies and conclusions of at least two scholarly/critical works on one subject.

Outcome 4.  *Knowledge of technology and equipment*

The assessment shows that all students thus far have learned at least the rudiments of traditional and contemporary technology that are required in the core curriculum well enough to pass the graduation exit portfolio review. However, an increasing number of graduating seniors pursing their liberal arts degree received low evaluation scores because of a lack of technical mastery and conceptual depth.

Outcome 5. *Ability to solve problems through synthesis*

A standardized assessment rubric has not yet been developed due to the exceedingly broad scope of the studio art curriculum. At the present time, AR493 Professional Practices has been designated as the source for data collectiing and analysis. The assessment results show that the average student score ranges from moderate to good. However, the content depth and craftsmanship appears to be declining.

Outcome 6. *Readiness to enter workforce upon graduation*

The results of the Graduation Exit Portfolio Reviews indicate that students are capable of achieving moderate to good outcomes; however, their portfolio indicates that, in spite of the fact they are motivated to create a body of work for exhibition and assignments, they expend little time to polish their craft. Many students initially intending to pursue the professional degree have opted to graduate with a liberal art degree to avoid perceived hard work. Most of the students are unaware of the level of creative and technical maturity required to enter the professional workforce.

*11.3 Program improvements made as a result of these assessments*

Relevant to Outcome 1:

The department made a resolution to standardize drawing and design foundation course syllabi for more consistent learning outcomes. Faculty teaching assignments have been modified considering their specialties, strengths and weaknesses.

Relevant to Outcome 2:

The instructors use the results to improve assessment by removing ambiguous questions and by changing the post-test administration date. The instructors rely on other feedback to improve teaching. Should the assessment scores fall drastically, the assessment results would be used to improve course instruction.

Relevant to Outcome 3:

Since the student feedback was consistently positive and observation/comments from Faculty colleagues were also positive, no changes will be made at this time.

Relevant to Outcome 4:

The administrative policies and procedures of the portfolio review have been fine tuned in order to improve learning outcomes. The guidelines for portfolio reviews have been revised and expanded and evaluation criteria were defined in greater detail in order to more accurately convey our program expectations.

Relevant to Outcome 5:

Although the professional practices course is not required for students enrolled in B.A. and B.S. degree programs, the number of students enrolled in it has consistently increased. Many graduates regard the value of this course highly satisfactory. The department is considering adding this course to its major core requirements. This addition will allow for a larger student population to demonstrate their ability to synthesize and problem solve.

Relevant to Outcome 6:

The department has resolved to strengthen the applied art component in the digital media curriculum. A faculty member specializing in visual communication design was hired in anticipation of the curriculum development in this area. We further initiated a visiting alumni workshop series beginning in 2012 to enhance the quality of career development and mentoring and to instill a stronger work ethic in the art students.

*11.4* *Appropriate documentation to support the assessment of Student Learning Outcomes as well as the improvements made as a result of these assessments*

The information below displays student learning outcomes derived from two primary program assessments in the department: BFA Review and Graduation Exhibition and Exit Portfolio Review. Overall, art students’ leaning outcome over this past five years appears to be above satisfaction. However, learning outcomes from art students that pursue the professional BFA degree has regressed. The department will focus on finding means for improvement going forward.

a. BFA Review Assessment five-year trend line

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Term | 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 | Average |
| BFA Review | 3.3 | 3 | 2.9 | 2.0 | 2.8 | 2.8 |

b. 2014–15 BFA Review Assessment comparative scores

 4 = excellent, 3 = good, 2 = moderate, 1 = weak

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Functional Competencies** | **Student 1** | **Student 2** | **Student 3** | **Student 4** | **Student 5** |
| Ability to manage figure and ground relationships creatively and intelligently | 3 | 2 | 2 | 3 | 2 |
| Ability to apply chiaruscuro; convey mood and project volume, depth, and space | 3 | 2 | 3 | 3 | 2 |
| Knowledge of color theory and ability to apply it expressively and tastefully | 3 | 3 | 3 | 2 | 3 |
| Sensitivity toward physical properties of materials and their expressive potentials | 2 | 3 | 2 | 3 | 2 |
| Ability to integrate all the visual elements to achieve compositional unity | 3 | 2 | 3 | 3 | 3 |
| Ability to recognize and avoid naïve and awkward solutions | 2 | 2 | 2 | 2 | 2 |
| Selectivity, craftsmanship, and appropriateness of portfolio presentation | 1 | 2 | 2 | 2 | 1 |
| Ability to clearly communicate the creative concept and defend their work | 2 | 2 | 2 | 3 | 2 |
| Evidence of studies of historical contemporary art and artists | 2 | 2 | 2 | 2 | 1 |
|  Total: | 21 | 20 | 21 | 23 | 18 |
|  Final Score: | 2.33 | 2.22 | 2.33 | 2.56 | 2 |

1. 2014-15 BFA Review Assessment

Individual student score-sheet sample



d. Graduation Exhibition and Exit Portfolio Review trend line

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Term | 2010-11 | 2011-12 | 2012-13 | 2013-14 | 2014-15 | Average |
| Exit Review | 3.3 | 3.1 | 3.3 | 3 | 2.8 | 3.1 |

e. Graduation Exhibition and Exit Portfolio Review

 2014-15 comparative scores of all seniors



**f.** Graduation Exhibition and Exit Portfolio Review

 Individual student score-sheet sample



12. Planning

*12.1 Outline program goals over the next five years including, but not limited to, re-accreditation, enrollment or expansion, and curriculum:*

*a. Successfully attain reaccreditation in 2017*

As a member of the National Association of School of Arts and Design (NASAD), the Department is scheduled for re-accreditation onsite review in spring 17, faculty are working diligently to prepare for this comprehensive review. It is our goal to attain the re-accreditation successfully. To this ends, we need to secure our place in the University’s planning priority with regard to our program’s mid-to long-range plan forward.

*b*. *BFA in photography curriculum revision*

The upcoming photography lab facility renovation, and the arrival of our new full-time faculty Photography instructor have provided us the motivation and means for a full review of the photography curriculum. The department is ready to work with the university to create an updated functional facility and redesign our photography curriculum.

*c. Strengthening the BFA degree program*

Following the advice of our reaccreditation consultant Lesley Cadman, the department will explore an alternative method of admitting students to the professional BFA degree track, develop a required, shared seminar for all BFA students, further reinforce the essential difference between the BFA and the BA/BS options, and review if the scope of and expectations for the BFA capstone project (Portfolio, Exhibition, Artist’s Statement) meet the undergraduate professional degree standards.

*d. Pre–art therapy minor program development*

Developing an interdisciplinary pre-professional art therapy minor program, drawing the coursework from Psychology, Social Work, and Collaborative Special Education programs. We expect this curriculum proposal to be vested through the College and University Curriculum Committees during this coming fall 2016.

*E.* *Community outreach development*

The Art Department annually presents a series of exhibitions to the University and the Shoals Community through its gallery program. Going forward, in addition to presenting visiting artist exhibitions, student capstone project exhibitions, and juried competitions, the department plans to develop stronger partnerships with the Alabama State Arts Council and northwest Alabama area secondary schools. Specifically, we will initiate conversations with area art teachers to identify gallery initiatives that support their professional development.

*F.* Implementation of the proposed art and design service subsidiary *unaArt Works* and

fund-raising for it.

In the fall of 2015, the Department proposed to establish a professional art and design service subsidiary *the unaArt Works.* This entity intends to offer a broad range of art and design service to the North Alabama community, thereby providing real-world experience for the faculty, students, and alumni. We intend to continue our efforts toward its actualization.

*12.2 Outline faculty development goals for the next five years including new faculty, research, and professional development*

g. Conduct a faculty search for retirement replacement and advocate for a new faculty line for a modernist to remedy the curriculum void in contemporary and non-western art history. The National Association of Schools of Art and Design, in their evaluation report dated March 2007, strongly recommended that the department add another faculty position in modern and contemporary art and non-western art. The department will actively address this need.

h. Following the input from our consultant for reaccreditation, the department will look into developing a means of regularizing long-term adjunct appointments and engaging adjunct faculty in discussions of curriculum and long-range planning. This resolution represents potential increase of department resources, with respect to committees, community service, ideas and professional opportunities.

e. The University Pathways to Innovation Team is in the process of developing a frame work to encourage interdisciplinary collaboration. The concept of STEAM combined with increased understanding of creativity in the role of innovation education, the art faculty might find opportunities to develop partnership for collaborative teaching.

13. Program Recommendation

*13.1 Recommendations for changes that are within the control of the program:*

The department will dedicate attention to revising and finalizing its departmental self-study in preparation for our reaccreditation site visit scheduled for Spring 2017. With respect to facility renovation, our readiness for onsite visit will depend on the attention and support from the administration.

Aforementioned future initiatives (item b. c. d. e. f.) pertain to curriculum development. They are mostly within the control of the program. However, item d: Pre-professional art therapy minor development, item e: Community Outreach Development,and item f: Implementation of *unaArt Works*, will require modest funding to augment their potential operational success.

Specifically, (1) Hiring of an additional adjunct faculty with specialty in art therapy will be necessary. (2) An adjusted gallery budget will help expedite the development of an effective community outreach program. (3) Upfront costs for one part-time staff, business space preparation, and procurement of operational equipment can be expected to launch the professional service.

*13.2 Recommendations for changes that require action at the Dean, Provost, or higher, which are congruent to and support the institution’s mission and strategic plan:*

Faculty is the backbone of an education institution, and the building of a strong program that will help distinguish the University (strategic goal 3) necessitates adequate faculty development support. Our future initiatives outlined under 12.2, concerning new faculty line and means for regularizing long-term adjunct employment, will require approval and resource allocation from the higher administration.