

DEPARTMENT

OF

ART + DESIGN

SELF-STUDY

ACADEMIC
PROGRAM
REVIEW

PREPARED BY

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2019-2024

2019-
2023-
2024



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SECTION I - Introduction

A. Department History

The Art Department was established in 1905 at the University of Nebraska at Kearney, the Art Department played a crucial role in liberal arts education, initially focusing on teacher preparation. In the early 1960s, the institution expanded its mission, offering various majors.

In 1973, Kearney State College gained the ability to grant the Bachelor of Fine Arts degree, setting it apart from other institutions. The graphic design/commercial art degree was added in 1975, making UNK the sole Nebraska university to offer it at the time.

The department expanded in 1984 with the addition of the Art History major. The Master of Arts in Education program, initiated in 1969, underwent significant revisions in 2004–2005.

The Nebraska Art Collection, initiated in the mid-1970s, evolved into the Museum of Nebraska Art (MONA) after legislative approval in 1979. UNK remains connected to MONA, with representatives on the board.

In 2000, the Visual Communication and Design program earned priority status at UNK, receiving supplemental funding and winning the University Wide Departmental Teaching Award in 2002.

B. Mission Statement

The Department of Art and Design guides and inspires students to become problem solvers who utilize technical processes, creative exploration, and critical thinking applicable to their personal and professional pursuits. Within a student-centered curricula of visual literacy and culture, the department connects rural Nebraska with the larger global community through a traditional foundation that informs students' contemporary voices.

C. Vision Statement

The UNK Art and Design Department aspires to:

- foster independent, self-sufficient, critical thinkers that can predict and devise solutions to future problems.
- remain on the cutting edge of emerging media, technology, and remote learning opportunities.
- embrace innovative uses of emerging media and technology.
- exchange and interchange information and ideas between Nebraska and the global community.
- explore interdisciplinary and collaborative opportunities.
- encourage independent, creative research.
- instill a willingness to fail and to grow from that failure.
- encourage and embrace diversity.

D. Department Goals

The department has identified five goals for all Art and Design students inherent in all focuses.

The Department of Art and Design will:

- Cultivate knowledge in the conceptual and communicative use and visual organization of the principles of art and design. (Creation)
- Inspire students to critically analyze and critique art in historical, cultural, and stylistic contexts. (Critical Thought)
- Train students in the use of equipment, technology, and resources. (Craft)
- Guide students to become visually literate and able to convey their thoughts and ideas in both spoken and written communication. (Communication)
- Focus on visual culture and how student expression connects to a large global art world.

SECTION II – General Program Characteristics

A. Organizational Structure

| | |
|----------------------------------|--------------------|
| Department Chair (2021–present): | Derrick Burbul |
| Department Chair (2016–2021): | Richard Schuessler |

In 2021, an assistant chair was added to the organizational structure of the department.

| | |
|---|------------------------|
| Assistant Department Chair (2022–2023): | Victoria Goro-Rapoport |
| Assistant Department Chair (2021–2022): | Mallory Wetherell |

| | |
|------------------|--|
| Tenured faculty: | Professor Derrick Burbul Professor Victoria Goro-Rapoport Professor Richard Schuessler Professor Doug Waterfield Associate Professor Mark Hartman Associate Professor Sam Rapien Associate Professor Mallory Wetherell |
|------------------|--|

| | |
|-----------------------|---|
| Tenure-track faculty: | Assistant Professor Christy Kosmicki Assistant Professor Nadine Saylor Assistant Professor Christopher Strickland |
|-----------------------|---|

| | |
|-----------|--|
| Lecturers | Senior Lecturer Matt Ziemke Lecturer Liz Bloomfield |
|-----------|--|

| | |
|----------|---|
| Adjuncts | Professor Emeriti John Fronczak Jackie Abell Linda McFadden |
|----------|---|

Margaret Proskovec
Greg Yochum

Online Instructors

Leo Alberti
Lisa Kastello
Sheri Klein
Katrina Olmstead
Nancy Smith
Nicolette Trahouila
Ross Schlemmer

SECTION III – Strategic Plan

A. Strategic Plan

The Art and Design department has not historically had a strategic plan. This is an area which we recognize as a detriment and intend to remedy in the next year by producing one, three, and five-year plans similar to our retention plan (similar to our Retention Plan found in Appendix G).

SECTION IV – Results and Changes from Previous APR

A. Changes Based On Last APR Report

The following section will quote from the previous 2016 APR Report. Quotes will be italicized, followed by commentary regarding changes made since 2016 and/or based on the suggestions of the review team.

The Self-Study document notes the following changes that are in progress:

- 1. A Career Preparation Course for VCD and studio majors – This course will become available to students in the Fall 2016. This course is intended to teach students how to apply for grants and exhibitions, write artist statements, prepare applications for artist residencies, write contracts as freelancers.*

The ART 456 Portfolio, introduced in Fall 2016, addressed concerns for Studio Art and VCD majors. Students' desires for more preparation led to three one-credit seminars starting Fall 2024 for Art and Design majors, enhancing professional perspectives, career navigation, presentation skills, and professional materials (résumés, cover letters, business cards, print, online portfolios, etc.). These courses will provide useful longitudinal and comparative assessments for the department.

2. Sophomore Portfolio Review – The SPR is still undergoing refinement. This is still a relatively new assessment of student development and the rubric is still undergoing changes. The Senior Show review is also relatively new; therefore, there is not enough data to make any kind of assessment on the growth of the students' abilities at this time. The Chair and faculty are aware of this, and their goal is to have data within five years.

In May 2021, Art and Design faculty unanimously voted to eliminate the Sophomore Portfolio Review (SPR). This decision followed the Assessment committee's conclusion that SPR lacked consistent and valuable assessment data. It didn't tackle grade inflation in foundational courses, evaluated skills beyond their scope, and didn't impact upper-level class quality. To address these, SPR was replaced by three one-credit seminars focusing on professional practice and assessment in sophomore, junior, and senior years. Faculty also raised the passing grade for majors to a minimum of C, up from the earlier D requirement.

3. *The VCD program is in the process of hiring a fourth full time faculty member for Fall 2016.*

A fourth full-time faculty member was hired for the Fall 2016 semester to assist in the VCD courses and bolster offerings in web and interactive design and motion graphics.

The Self-Study document notes that the following issues have not been addressed:

3. *Health & Safety and ADA Compliance – The Department is having difficulty addressing these issues on their own due to the fact that the constraints of the facilities do not allow for changes to be made. For the overall safety of all students and faculty, these issues should be a top priority for the University to ensure a quality and safe learning environment.*

Ongoing constraints persist, notably in Ceramics and Printmaking studios. Ventilation attempts in Printmaking were dropped due to space, layout, and budget limitations. Lack of details in the previous APR review regarding ADA compliance hinders issue resolution.

An area of recommendation from the APR team is the use of social media for recruitment. In addition to the Department's Facebook page, it is also encouraged for the faculty to consider Twitter, Instagram, and Flickr accounts.

The department has been leveraging Facebook and Instagram alongside revamping the UNK Art and Design site (art.unk.edu). Twitter and Snapchat were explored from 2017–2019, but abandoned due to a lack of activity and popularity among our demographic. A Web and Social Media Team was formed with two to three supervised student workers. Facebook followers surged by 500% (2016–2018), and Instagram currently has 678 followers. The team will intensify activities from Fall 2023 post a COVID-19 hiatus.

The Department notes in its Self-Study that placement rates are high. However, it is made clear that students are easily tracked in the Visual Communication and

Design program, but are not easily tracked in art education or studio disciplines. The APR team suggests the use of LinkedIn as a means to track all students.

Placement data was sourced from LinkedIn, cold calls, and faculty tracking post-graduation. An exit survey, created and tested in Spring 2023, will gather feedback and alumni contact info for ongoing communication and data collection.

The APR team questions what the decision is for the growth of the MAED program and how it can be sustainable. The goal and mission of this program needs to be solidified to ensure its growth and outreach so that it can remain competitive. This is obviously a thriving program, therefore, it should not be limited in its course offerings, as it has the potential to continue to grow beyond its current enrollment and sustain that growth with assistance. The team recommends the coordinator's teaching load be reduced to 2/2 in order to continue to lead the program into the future. At the same time, a part time faculty member needs to be hired to cover the loss of her courses to ensure the best education possible for these students.

Our sole MAED program full-time faculty, also serving as the Graduate Program Coordinator (GPC) in their second year, faces challenges with a 3/3 teaching load and limited compensation for administrative duties. Previously, GPC stipends were funded through enrollment-based residuals, but a 2020/2021 distribution model change hinders our ability to compensate faculty. We anticipate the Dean of Graduate Studies recognizing the need to allocate funds for compensation or release for Graduate Program service.

Traditionally, the MAED had two full-time tenure-track faculty, but now relies on capable PhD adjuncts due to challenges in recruiting and retaining full-time faculty. Discussions with the Graduate Dean led us to defer seeking a second full-time position for now. Dr. Strickland, in his first year, used release time to assess and develop a strategic plan, resulting in a program redesign for the 2023-2024 Academic Year. Changes include a new scope and sequence, transition to eight-week courses, and a reduction in credits from 36 to 33, aiming to enhance program attractiveness amidst increasing competition for students.

The APR team recommends that the Department and University break [Glass and Sculpture] into two separate positions by hiring a second faculty member for sculpture. In addition, the Department is in dire need of a technician.

Limited effort has been directed toward hiring a Sculpture faculty, primarily due to budget constraints and the heavy workloads of Ceramics and Glass instructors. The Glass program has experienced faculty turnover since 2019. A workshop technician was appointed in 2020 for FAB 305's fabrication studio. As of 2022, the lab no longer has a technician beyond the lone 3D Design faculty, limiting studio hours for students.

It appears as though there is a lack of communication from the administration to the faculty. The Promotion and Tenure guidelines come across as inconsistent and vague and the concern specifically arises that the College guidelines are inconsistent with the Department's guidelines. The APR team suggests that the

Department work with the College to revise these guidelines so that there is more consistency and clarity.

In Spring 2021, the faculty voted unanimously on the Guidelines to Tenure and Promotion updates. These updates were designed to align closer to the College's requirements and provide more clarity for tenure-track faculty.

It seems as though more faculty do not apply for sabbaticals and course load reductions due to lack of clarity of the process. The APR team recommends that the administration make it clear of what the process for application is and what the criteria is for both and make it accessible for faculty in all units on campus on the University website.

Chairs have rarely endorsed sabbaticals or reduced course loads as budget constraints limit adjunct funds for temporary faculty replacements, so attempts have been made to balance course loads. During 2016–2022, two instructors went on sabbatical: Professor Goro-Rapoport in Fall 2021 and Professor Wetherell in Fall 2022. In 2021, deans shifted responsibility for adjunct funding to departments, creating budgetary challenges for sabbaticals and reduced loads.

Other than the General Studies Program requirement, the next biggest complaint from students seemed to be the facilities. There is no storage space for their work and they constantly have to carry artwork and supplies back and forth from their dormitories to the classroom.

Following the 2019 Fine Arts Building renovations, lockers were added for supply storage. Studio expansions also enhanced storage for both students and faculty.

Non VCD majors would like to take more design courses to complement their studio activities, but find it difficult because of all the prerequisites and few elective opportunities.

Starting in Fall 2016, ART 105 Graphic Media became mandatory for all Art and Design students. This course imparts software skills, conceptualization, and digital art principles, enhancing presentation abilities. The course has also proven popular with non-VCD and non-Art and Design majors.

Students in the VCD program complained about high fees for printing and stated that they print their work off campus because it is affordable. The APR team suggests that students can apply for scholarship monies to be applied to printing purposes.

As of Fall 2018, students no longer pay for black and white prints in FAB 311. Print fees have stayed the same since 2016, and less printing occurs due to increased reliance on proofs and digital PDFs, reducing costs for VCD students.

Additionally, students would like longer access to the computer labs and requested the possibility of having FOB access to these facilities to have longer periods to work on their assignments.

FAB 310 and 311 computer labs are open 6–11 PM Sun-Thurs, monitored by paid student workers. Lab use during these times is minimal; students prefer personal devices and work outside of the labs. FAB 310 serves as a classroom sporadically, its vacancy allowing students to work while classes are held in 311. Although some students want extended access, this isn't a pressing concern for most.

Students questioned the significance of the Sophomore Portfolio Review. While they understand that it is required and they prepare for it as outlined in the Self-Study, they are unclear as to why they must go through a review, especially when they do not have to do so in order to gain admittance to the program.

The department's Assessment committee shared similar and additional concerns about the Sophomore Portfolio Review's use as an assessment tool and the extra stress on students to complete this evaluation. In May 2021, faculty voted to replace SPR with professional practice seminars while raising the passing grade from D to C. These changes will be applied in the 2023–2024 catalog.

The final issue brought up by students was that they requested more life-drawing courses in the curriculum.

Previously, life drawing had 13–14 students, but a sharp drop occurred, making it nonviable as it's not a mandatory course. Using student fees for models was unviable. Drawing III and IV now include life drawing, and Painting will fund a model in Fall 2023.

Facilities and equipment appear to be the biggest challenge facing faculty and students.

Additions to the Fine Arts Building were finished in 2019, relocating Glass and Sculpture from Otto Olsen. However, the amount of available space for students to work was reduced. In 2022, Prof. Saylor secured a \$25,000 Windgate grant for a new glass furnace and additional equipment.

The size of the printmaking facility is incredibly small and highly problematic when classes are run.

Unfortunately, the printmaking facility remains unaltered post-renovation. Ventilation talks were shelved due to expenses.

The drawing classroom is small and cannot accommodate a large number of students.

Post-2018/2019 construction, painting and drawing space (FAB 318 and 319) grew larger but is divided into distinct sections due to differing needs. This shrinks student space, prompting smaller class sizes for an improved teacher-to-student ratio.

The painting classroom is not much larger and has similar problems. It lacks a natural light source; therefore, it is hard to light the room well.

This was addressed in the construction of the add-on to the building. Painting now has the ability to control both natural and artificial light, more storage space, and proper ventilation.

The ceramics classroom is overcrowded with shelving units for storage. This compresses the amount of space where students have to work, but also the shelving units are not tall enough to accommodate large amounts of work or large scale work.

Space remains problematic in the ceramics studio, limiting the size of student work. Ventilation concerns also persist.

The glass, sculpture and woodworking facilities appear to be spacious; however, there are no tables or workbenches where students can set up to do finishing work on their projects.

This was resolved in the building's expansion. The new hot shop and converted painting studio (FAB 306) provide added storage and finishing space. Also, new woodworking equipment enhances the 3D labs.

The lack of space prohibits the Department from becoming progressive. It does not allow for new media, fabrication labs, installation work, or large scale work in any media.

More fabrication room is now in FAB 313's Makerspace. However, the department has lost space after the expansion and the demolition of Otto Olsen.

There are issues with ventilation, ADA compliance, lack of studio space for students, and health and safety.

Printmaking's ventilation has yet to be improved due to budget constraints. The new painting room helps, but the 2016 review lacks clarity on ADA, health, and safety concerns, complicating resolution. The department seeks clarification on the remaining issues.

Faculty offices in the back of classroom is also inadequate. That structure makes it difficult for students to seek out their professors when another class is taking place at that time.

Unfortunately, this stems from space constraints. Instructors encourage students to walk through classrooms for meetings, even during class sessions. The 2019 expansion added two faculty offices, but seven of twelve faculty have classroom offices due to limited space.

It is the recommendation of the APR team that Facilities Management & Planning offer more help with maintenance and repair, as too much of that work seems to fall upon the faculty to make the classroom experience better.

In 2018 and 2019, the Art and Design Department was granted funding by the NU system as part of a bigger STEM building project for the construction of an expansion to the Art and Design department. Additional funds from UNK were given for equipment and furniture for new and remodeled studio spaces, including the wood shop and makerspace. E-Campus also funded technology upgrades for the art education room (FAB 304) including cameras, TV monitors, and microphones.

However, the APR team feels that more measures should be put in place for the Senior Show, as the seniors are at a significantly higher level and measures may be different because of their level of proficiency in their field.

Discussions regarding an extensive overhaul of our departmental and programmatic assessment began in 2019, and a new assessment plan was created and implemented in the 2022–2023 academic year. This new assessment plan will provide annual data at beginning, intermediate, and advanced levels in all three programs and will incorporate the professional seminar courses as additional direct measures along with the Senior Exhibition. The rubrics for the senior show have also been updated with advanced criteria and additional measures that align with department/program student learning outcomes for use in the Spring 2024 semester (see Appendix H).

The only issue brought to the team's attention regarding the effective use of instructional technology is that there is no room to add equipment and other resources to the program to ensure state-of-the-art curricula. Several faculty stated that equipment exists to start a fabrication lab; however, they are not readily available for use because there is no room to place them within the facilities.

With the new addition/renovation, space and equipment have been provided for a fabrication lab in FAB 305. Additionally, a makerspace containing a laser cutter, vinyl cutter, 3D printers, a mini-photography set-up, additional computers, and a large format printer has been provided in FAB 313.

Faculty research and development appears to be compromised. [...] It is important for the Chair and administration to ensure that teaching loads are consistent with University policy, especially to allow tenure track faculty time to do their research to ensure a positive tenure review. [...] The APR team recommends consideration of adoption of a document or policy that determines fair workloads for all faculty, especially junior faculty.

A disproportionate workload is being put on junior faculty regarding service and teaching loads that continue to compromise time for research and professional development. This issue will be addressed in an upcoming review and revision of the Faculty Handbook.

B. Additional Changes Since Last APR

In addition to changes made based on the last APR, the Department of Art and Design has seen some additional developments.

- The Department of Art and Art History became the Department of Art and Design in Fall 2017.

- In the summer of 2018, the College of Fine Arts and Humanities merged with the College of Natural and Social Sciences to become the College of Arts and Sciences.
- Fall 2017: Added ART 205 Foundations to Art Education into an art education course earlier in the art ed majors' sequence.
- Fall 2017: ART 118 Color and Design as a requirement for VCD Minor.
- Initiated faculty handbook revision and Tenure and Promotion guideline update in Fall 2019. Tenure and Promotion guidelines finished and faculty-approved in Fall 2020. COVID-19 delayed Faculty Handbook revisions in Spring 2020. College of Arts and Sciences requested handbook updates including University & Professional Conduct, Conflict of Interest, and Classroom/Studio Size & Faculty Load policies.
- A second web design course—ART 445 Web & Motion Graphics II was approved and added to the VCD program in Fall of 2021.
- Two new minors were approved in Fall 2020—Scientific and Medical Illustration Minor and Design Animation and Motion Graphics. However, neither one has been implemented within the catalog. ART 427 Photography: Hybridized Processes was also added as a possible elective for our Photography Minor.
- Update to ART 100 Art Structure and ART 120 Art Appreciation to meet General Studies' desire to have all of their courses use the same assessment tools.
- In Fall of 2020: ART 375 Art, Activism, and Social Movements; ART 377 Scientific Study of Art; and ART 378 Photography and Cultural Change.
- Associate Professor Sam Rapien, with former chair Richard Schuessler's approval, formed the inaugural Art and Design Student Advisory Board in Fall 2020. It aimed to gather student input for faculty meetings, allowing students a voice in decisions and policies, and enhancing student-instructor rapport. This faculty-selected group of 10 students meets at least biannually, aiding department direction and data collection via surveys.
- In Fall 2021, faculty voted to end the Imagination Day recruiting event after data showed only 4% of students who attended Imagination Day between 2016–2020 enrolled to Art and Design, and only 18% of Art and Design students attended Imagination Day. The department is developing and implementing new, more targeted promotion and recruitment plans.
- In Spring 2020, the Assessment committee proposed removing the Sophomore Portfolio Review requirement and replacing it with three one-credit seminar courses to be taken in the sophomore, junior, and senior years and changing the passing grade for a course from a D to a C or higher for all majors. Faculty voted unanimously for these changes in May 2021.
- In Spring 2023, the faculty voted to remove the BA in Art History from its degree offerings.

SECTION V – Degree Programs and Curricula

A. Assessment

Previously, the Department of Art and Design used the following to assess students:

- Competitive activity (regionally and nationally)
- Sophomore Portfolio Review
- Individual course evaluations
- Classroom critiques
- Art education student teaching evaluations

The following assessment data was collected prior to the new assessment plan:

| SOPHOMORE PORTFOLIO REVIEW RESULTS (2017–2021) | | | | |
|---|----------------------|--------------------|------------|---------------------|
| | EXCEEDS EXPECTATIONS | MEETS EXPECTATIONS | FAILED | DID NOT PARTICIPATE |
| 2015–2016 | 17.1% | 29.3% | 7.3% | 46.3% |
| 2016–2017 | 23.9% | 30.4% | 13% | 32.6% |
| 2017–2018 | 13.5% | 37.8% | 10.8% | 37.8% |
| 2018–2019 | 27.3% | 31.8% | 4.5% | 36.3% |
| 2019–2020 | 26.1% | 47.8% | 17.4% | 8.7% |
| 2020–2021 | 45% | 18% | 14% | 23% |
| 2021–2022 | n/a* | n/a* | n/a* | n/a* |
| 2022–2023 | n/a* | n/a* | n/a* | n/a* |
| OVERALL | 25.3% | 33.3% | 12% | 29.3% |

*No data was collected between 2021–2023 after the faculty voted to end the Sophomore Portfolio Review and focus on implementing a more data-rich assessment strategy.

In summer 2020, Dr. Bill Cavill, responsible for senior exhibition assessment data, left UNK, creating a need for a new, decentralized process. To prevent future disruptions, a revised assessment process ensures data accessibility to all faculty.

From 2016–2020, the department relied on two measurements: Sophomore Portfolio Review and Senior Exhibition. Using the same rubric limited tracking of goals and growth. Discussions in Spring 2020 led to an overhaul, resulting in the proposal and approval of a new departmental assessment plan (see Appendix A).

The new approach provides enhanced data on student achievement, allowing goal and outcome reviews for programs and faculty. Utilizing Canvas, tailored rubrics track aligned outcomes at the course, program, and department levels, syncing with the university's assessment reporting system, Weave.

The development of this plan was completed in Fall 2022 and implemented in the Spring of 2023. It included the creation of:

- A concise mission statement
- Vision statement
- Department goals and outcomes
- Program missions, goals, outcomes, measures, and benchmarks
- Course goals and outcomes
- Report templates on Weave
- Rubrics for Canvas

- Canvas integration so that outcome results can be easily reported

B. Future Assessment of Student Performance

Under the new assessment plan, we've established metrics and attainment goals for all student learning outcomes. This enables us to gauge effective teaching and student demonstration, comparing with prior years to identify program strengths and areas for improvement. For instance, an outcome could have a measurable criterion on a project rubric aligned with the outcome. A target might be "80% of students will achieve a B or higher on this criterion." An example program's assessment plan and its alignment with goals and outcomes can be seen in Appendix A.

These assessments and rubrics are based on **direct evidence**, which includes (but is not limited to):

1. Student work in assignments, projects, presentations, quizzes, and exams (w/ rubrics)
2. Papers/theses (w/ rubric)
3. Capstone Evaluations (w/ rubric)
4. Evaluation of student portfolios (w/ rubric)
5. Comprehensive examinations
6. Performance examinations
7. Performance evaluations (Art Ed)
8. Student awards (AIGA's The Show and AAF's ADDY awards)
9. Evaluation by internship supervisors

Additionally, **indirect evidence** is also used to measure student achievement, including (but not limited to):

1. Job/career placement
2. Graduate school placement
3. Alumni achievements
4. Surveys (both faculty and student)

As of Spring 2023, an exit survey was piloted and deployed to graduating students as a test run. This exit survey will gather additional feedback regarding student attitudes and reflection on their program.

C. Program Objectives

As part of the new assessment plan, the Department of Art and Design refined its departmental goals and outcomes and required individual programs to identify their goals and outcomes.

Previous department goals (2016–2022):

Students who successfully complete undergraduate degrees administered by the Department of Art and Art History will demonstrate:

1. *a basic knowledge and appreciation of the theory, history and philosophy of art through written and oral reviews, exhibitions and research papers.*
2. *an awareness and understanding of their own cultural heritage and that of other cultures.*
3. *a working knowledge of art criticism through the analysis and evaluation of the students' own work or that of the others artists.*
4. *an understanding of the visual language of art through the application of the elements and principles of art and design.*
5. *skills and knowledge to appropriately utilize technology in their discipline.*
6. *evidence of concentrated experience in studio art or graphic design and of development in their creative process.*
7. *the appropriate skills and knowledge to pursue a productive career or further education in their discipline.*

Current department goals (2022–present):

The Department of Art and Design will:

- *cultivate knowledge in the conceptual and communicative use and visual organization of the principles of art and design. (Creation)*
- *inspire students to critically analyze and critique art in historical, cultural, and stylistic contexts. (Critical Thought)*
- *train students in the use of equipment, technology, and resources. (Craft)*
- *guide students to become visually literate and able to convey their thoughts and ideas in both spoken and written communication. (Communication)*
- *focus on visual culture and how student expression connects to a large global art world. (Connection)*

Current department student learning outcomes (2022–present):

Students will be able to:

- *demonstrate an understanding of the principles of visual organization in their work.*
- *analyze works of art in historical, cultural, and stylistic contexts.*
- *use equipment, technology, and resources applicable to their areas.*
- *demonstrate visual literacy through their ability to present and support their work.*
- *articulate how their work correlates with culture and foster professional relationships.*

D. Program Goals and Outcomes

In the new assessment plan, programs created program goals and corresponding student learning outcomes. Each program goal is matched with at least two related student learning outcomes, contingent upon goal achievement. Goals and outcomes can be found in the full assessment plan in Appendix A.

SECTION VI – Indirect Measures of Student Success

A. Awards and Recognition

From 2016–2020, AIGA Nebraska's annual awards, titled Show, recognized VCD students with 21 Bronze, five Silver, and ten Gold awards, along with one Judge's Choice award. Due to the COVID outbreak, the event has been on hiatus since 2020.

In the American Advertising Federation's ADDY awards (2016–2022), VCD students earned 38 Silver, 33 Gold, 1 Judge's Citation, and four Best of Show awards at the state level. Regionally, seven Silver and 12 Gold awards were received, and nationally, one Silver and five Gold ADDY awards.

Art Ed students, from 2016 to 2023, received various awards from the Nebraska Art Teacher Association's annual ceremony, including three Elementary Art Educator of the Year, one Secondary Art Educator of the Year, two K–12 Art Educator of the Year, two Art Educator of the Year, six Marvin Spomer Novice Art Educator of the Year, and two Francis Thurber Pre-Service Art Educator of the Year awards.

B. Job Placement

Placement rates for Art Ed average at 96% for graduates from 2018–2022. VCD currently has a placement rate of 67% for graduates from 2016–2022. Studio Art does not currently have placement rate data and is formulating a definition for placement within their area of focus. Art Ed and VCD define successful placement as getting a job within their field of study and/or continuing their post-graduate education.

SECTION VII – Internships, Experiential Learning, and Community Outreach

A. Experiential Learning Initiatives

In compliance with UNK's new mandate, where all students must complete a minimum of one credit from an approved experiential learning course, our department is actively identifying and submitting multiple courses for endorsement. Although many of our courses embody "learning by doing," it's vital to pinpoint and gain approval from the Assessment and Experiential Learning Committee for designated courses. The courses we've currently selected are:

- TE 319 Management and Assessment in K-12/Secondary Classrooms
- ART 413 Design Practicum
- ART 460 Experimental Art Practices

These courses encompass Art Education, Visual Communication and Design, and Studio Art aspects. They feature assignments and projects that directly engage with professional art and design sectors and real-world applications.

Beginning in the 2023-2024 academic year, the curriculum for our programs incorporates three one-credit seminar courses from sophomore year onward. These yearly courses give students insights into professional practices, encompassing gallery collaboration, contract comprehension, effective presentation, pricing strategies, self-promotion, conceptualization, portfolio creation (both print and online), résumé and cover letter writing, and more. Weekly sessions involve guest speakers and faculty dialogues to immerse students in real-world expectations in art and design industries, optimizing their preparation for post-graduation careers.

B. Internships

Additionally, the department actively promotes student involvement in internships and apprenticeships. In the Visual Communication and Design (VCD) program, students often decide between the Design Practicum—a simulation of a small studio setting collaborating with actual clients—or opting for a summer internship eligible for college credit. From 2016–2022, VCD students have interned at such businesses and organizations as Buckle, Scorr Marketing, Agent, Firespring, Redthread, Swanson Russell, Bailey Lauerman, Bozel, Daak, Ervin & Smith, Iridian Group, as well as DLR Group in Kansas City and the notable Pentagram in New York City.

C. Community Outreach

The Department of Art and Design chair holds an ex officio position on the Museum of Nebraska Art (MONA) board, while Professor Richard Schuessler manages MONA's website. Our department maintains a strong relationship with MONA, advising and organizing events like Kindred.

Guest artist/speaker events and faculty-led workshops (printmaking, ceramics, painting, glass) are public and cost-free. We engage with PAWS University/Loper Launch programs for students in grades first–sixth. During the fall, we invite the community for Halloween activities, including a pumpkin carving event linked to donations for the Loper Pantry. Professor Rapien also delivered Halloween-themed public lectures in 2021 and 2022.

Exploring public service, the Community Engagement committee was formed in 2021.

Additional opportunities include Art Society, a revived student-led group since 2018. They employ art to bridge connections with the broader campus and city community through diverse events, philanthropy, and services. These involve art-centric game nights, workshops, festive window painting, and organizing off-campus student art exhibitions.

To further explore public service and outreach opportunities, the department's Community Engagement Committee was formed in 2021.

SECTION VIII – Access, Equity, Inclusion, and Belonging

A. Efforts towards Access, Equity, Inclusion, and Belonging

In Spring 2021, our first End of the Year Survey received over 86% participation from Art and Design students. The department is committed to fostering diversity in race, ethnicity, sexual orientation, gender identity, disability, and political or religious affiliations. Our mission is to empower students to express their identities openly and without judgment.

The ART 375 course explores visual responses to issues like structural racism, climate change, feminism, state violence, and LGBTQIA+ equality, fulfilling Art History requirements and serving as a LOPER 10: Respect for Human Diversity general studies course. UNK attracts students from over 50 countries, and our art classes facilitate cultural exchange within the Nebraskan community.

The Art and Design Student Advisory Board, with proportional representation from programs, addresses student concerns and collaborates with faculty on issues like mental health and LGBTQIA+ matters. Dr. Christopher Strickland represents the department in the CAS DEI Working Group, focusing on promoting diversity, equity, and inclusion initiatives.

Discussions are underway to establish a Diversity, Equity, and Inclusion committee within the department, guided by Chief Diversity Officer Dr. Maha Younes, to propose strategies for professional development and recruitment.

SECTION IX – Collaborations with Other Academic Units

A. Internal and External Collaborations

Faculty from the department have collaborated with other academic units for mutually beneficial experiences such as the creation of an interdisciplinary 126 general studies course by senior lecturer Matt Ziemke which requires three professors from different disciplines to instruct on an agreed upon subject. Additionally, the VCD program's ART 468 Package Design course collaborated with the Chemistry department to create packaging for a beer brewing unit. Faculty are encouraged to seek out more collaborations with other academic units in the future.

Beyond other academic units, the department has also focused on collaborations within the community, including Walker Gallery opening and closing events, visiting artist talks open to the public, our Kindred events at MONA, Glass workshops and demonstrations, and our Open House events. Art Ed has also collaborated with MONA on educational lessons for the Chihuly Public Artworks in Kearney, along with the Plambeck Early Childhood Education Center, the Kearney Community Learning Center, KPS Afterschool Program, and Nebraska Educational Service Units.

SECTION X – Institutional Contributions

A. Contribution to Other Academic Units

General Studies

The department has four General Studies courses that fulfill the requirements of LOPER 5: Visual and LOPER 10: Respect for Human Diversity. These courses are:

- LOPER 5: Visual or Performing Arts)
 - ART 100 Art Structure
 - ART 120 Art Appreciation
 - ART 375 Art, Activism, & Social Movements
 - ART 377 Scientific Study of Art
- LOPER 10: Respect for Human Diversity
 - ART 375 Art, Activism, & Social Movements

Courses like ART 100 Art Structure and ART 120 Art Appreciation equip UNK students with essential visual literacy skills and delve into art and design's visual elements and organizational principles. ART 375 Art, Activism, & Social Movements explores political activism through visual art, covering aesthetics, structural racism, feminism, climate change, state violence, and queer/trans equality—relevant areas for Gen Z. ART 377 Scientific Study of Art employs data collection, algorithms, psychological studies, and neuroaesthetic brain scanning to investigate human art creation motivations and attraction to specific art characteristics.

Bachelor of Arts in International Studies

Although no specific course is mandated for this degree, numerous international students have engaged in our art and design classes. This gives them valuable chances to nurture creativity, foster divergent and critical thinking skills, and communicate through visual art.

Bachelor of Arts/Bachelor of Science in Multimedia

Majors in Multimedia—offered through the Department of Communication—are required to take ART 120 Art Appreciation, ART 305M Graphic Applications/Multimedia, ART 301M Typography I/Multimedia, and ART 318M Design I/Multimedia. Multimedia students also often take additional courses such as ART 309 Graphic Imaging and ART 355M Web Design & Motion Graphics/Multimedia. These courses help supplement their visual awareness and organization, image making, and visual communication skills to incorporate into their film, audio, web, and print work.

Bachelor of Arts in Education/Bachelor of Science in Education

All students majoring in Education must take ART 100 Art Appreciation. Those pursuing an Elementary Education Teaching Field Endorsement must also complete ART 360 Elementary Art Methods.

Women's and Gender Studies Minor

The department serves the Women's and Gender Studies Minor by offering ART 375 Art, Activism, & Social Movements and ART 422 Women in Art as elective courses. These classes explore women and gender issues in political activist art and women's artistic roles throughout history.

SECTION XI – Student Profile and Support Data

A. Enrollment Data Summary

From Fall 2016–Fall 2022, the average number of undergraduate students within the department was 108. The highest enrollment during this time period was in 2017 with 131 students in the department and the lowest was in 2020 with 89.

There has been a consistent decrease from 2011–2022 with levels on a slight upswing from 2020–2022. Current levels are about 55% of what they were a decade ago.

In general, enrollment data shows a fluctuation, with growth in some years and decline in others. Notably, 2020 saw a significant drop, likely due to the COVID-19 pandemic. A recent trend indicates a partial recovery, though overall enrollment has yet to fully return to earlier levels.

Trends for the three undergraduate programs provide a better picture of current enrollment trends. Enrollment data for the department, including program breakdowns for Fall 2011–Fall 2022 under Appendix B.

B. Admissions Data Summary

Between 2016 and 2022, the department admitted an average of around 30 first-year students annually. The peak was in 2022 with 39 students, and the nadir was in 2020 with only 20 first-year students. While numbers decreased gradually from 2016 to 2020, recent years saw an uptick, nearing 2012-2013 levels. This indicates that the enrollment drop may be more related to retention than attracting new students (see Retention Rates below).

Visualized admissions data of first-year students from Fall 2012–Fall 2022 are available in Appendix C.

C. Retention Rate Data Summary

Visualized retention rate data of first-year students from Fall 2012–Fall 2021 are available in Appendix D.

Our department tracks the return of students in their sophomore year from the previous fall's first-year cohort. The data begins with the retention rate of the Fall 2012 cohort and ends with Fall 2021 students (those who entered in Fall 2022 will be counted in Fall 2023).

The University of Nebraska Board of Regents Peer Group recorded a UNK average retention rate of approximately 80% for 2009–2016 cohorts. Art and Design cohorts' average retention from 2016–2021 was 58.5%. This data prompted a transition from an exclusive emphasis on recruitment and enrollment to retention-focused discussions. (see Retention Efforts on page 21).

D. Graduation Rate Data Summary

The department's average 4-year graduation rate for cohorts entering from Fall 2012 to Fall 2019 is 18%. The average 6-year graduation rate for cohorts entering from Fall 2012 to Fall 2017 is 34.4%.

For these same ranges, the averages for the individual programs are as follows:

| | Art Education | Studio Art (BA) | Studio Art (BFA) | VCD |
|-------------|---------------|-----------------|------------------|-------|
| 4-year avg. | 8.9% | 0.0% | 15.6% | 26.4% |
| 6-year avg. | 32.1% | 16.7% | 31.7% | 40.4% |

These numbers along with our retention rates suggest a need for the department to find ways to retain more students after the freshmen and sophomore years. Tables showing the graduation rate are available in Appendix E.

E. Completion Rate Data Summary

Visualized admissions data for graduation/completion rates are available in Appendix F.

Our completion rates are assessed by calculating the percentage of a cohort entering their first year that graduates from our department. Cohorts measured are freshmen intakes starting in Fall 2012 (eligible for graduation in 2016 and beyond) to Fall 2018 (graduating in 2022 and beyond).

For the department, completion rates average around 37%. The highest rate being for the 2012 cohort at 47% graduating and the lowest being for the 2016 cohort graduating 31%.

Visualized completion rate data of cohorts ranging from Fall 2012–Fall 2018 are available in Appendix F.

F. Recruitment Efforts

From 2016–2020, the department's main recruitment drive centered on Imagination Day. During this event, local high school juniors and seniors were welcomed for workshops in ceramics, glass, printmaking, computer animation, photography, and portfolio development. Classes were suspended on Wednesdays in fall and spring semesters for these workshops. Some students even volunteered to aid and converse with visiting

students.

Nonetheless, in Fall 2021, faculty voted to discontinue Imagination Day due to several reasons:

- Out of the 555 students who attended between Fall 2016–Spring 2021, only 57 enrolled at UNK, and only 20 enrolled in Art & Design (only a 4% return). 86% of students who attended Imagination Day did not enroll at UNK.
- In the End of the Year Survey (May 2021), only 18% of students who responded said they attended Imagination Day with 46% saying that Imagination Day only had a “moderate” impact in their decision to enroll.
- In a focus group conducted in Fall 2019, students and attendees felt that Imagination Day needed to accurately portray the department's activities and experiences. Many of the workshops were demonstration only, and hands-on projects had little creativity or use of “imagination.”
- Faculty decided that the amount of time, energy, and effort to prepare the event, assemble workshops, and miss a class day every semester was not worth the small return on that investment.

Moreover, the department crafted promotional content spanning posters, brochures, mailers, postcards, and our website (art.unk.edu). These materials are shared at diverse events and campus tours. The American Advertising Federation and AIGA Nebraska honored these posters and brochures, securing several awards. They also gained global recognition at the 2020 Indigo Awards.

Apart from Imagination Day, the department participated in the Scholastic Art Awards, Regional Roadshow Events, a departmental Open House, and numerous public and prospective student activities with booths and presentations.

Faculty also meet with potential students, offering personalized department tours and addressing inquiries about available programs and courses.

G. Future Recruitment Activities

In Fall 2021, a departmental Recruitment Committee was assembled and tasked with developing new recruitment efforts for the department. The committee has proposed and plans for the following activities in the upcoming year:

- Resuming targeted high school visits, specifically art classrooms
- Summer workshops for high school art students in Summer 2024
- More open houses/showcases
- Inviting area high schools to guest speakers and gallery shows
- More active participation in Blue and Gold Showcase
- A workshop/discovery event in collaboration with Music and Communications
- More engagement on social media showing student achievement and alumni careers
- Updating promotional materials and web presence

In the 2023-2024 academic year, the Art Education Faculty will be engaging in recruitment efforts through the attendance/participation and presentations in the statewide NATA (Nebraska Art Teachers Association) Annual Fall Conference and the national NAEA (National Art Educators Association) Annual Spring Convention.

SECTION XII – Retention Efforts and Advising

A. Retention Efforts

As data has highlighted a 19% lower student retention rate compared to the UNK average, conversations about retention have intensified. These discussions encompass aligning with students' learning expectations, guiding them towards professional paths, ensuring their well-being, enhancing communication and engagement, and finding ways to incentivize financial and non-financial retention factors.

Future efforts regarding retention include:

- Provide a clear and accurate picture of the expectations and academic rigor of Art and Design to prospective students
- Creating a foundational handbook that outlines rigor and expectations
- Exploring multidisciplinary pathways
- Create student profiles to identify the needs and wants of our target audience
- Promoting more autonomy on assignments
- Tracking and promoting alum success and opportunities
- More ADA/DEI training for faculty
- Better communication through an opt-in text messaging service
- More casual social events for students through the department or Art Society
- Explore options for more scholarship opportunities
- Exit surveys for both graduating students and those that leave
- Developing a system to identify students at risk of leaving

B. Advising Procedures

Each Art and Design majors have individual faculty advisors, and four-year plans guide their academic journey. To ensure manageable workloads, students are advised to enroll in a maximum of three studio courses per semester.

In Visual Communication and Design, individual advising sessions replaced group advising to address FERPA and evaluation concerns. This aligns with the advising methods of Studio Art and Art Education. The Graduate Program Coordinator (GPC) advises MAED in Art Education students, while an online coordinator from the Office of Graduate Studies provides technical and programmatic support for online participants.

The 2021 End of the Year Survey showed overall satisfaction with academic advising. Ongoing evaluations will provide additional data and feedback to further enhance advising efforts.

C. Support Services For Students

Implementing a mentorship program could greatly benefit the Department by offering students extra educational support beyond classroom learning. Currently, students are encouraged to engage with instructors during office hours or arrange appointments outside of class schedules for additional assistance.

Students can use computer labs and studios beyond class hours, extending into the evening with a building pass provided by the UNK Police Department. The extended access to labs and studios has proven valuable, enabling students to work on projects, foster a community, and gather more peer feedback outside the classroom. After COVID-19, students have preferred isolation more than ever, so promoting such engagement is a priority of the department.

Students are also urged to utilize resources like the UNK Writing Center and Disability Student Services in the Academic Success Office for ADA accommodations if needed due to documented disabilities.

SECTION XIII – Departmental Data Summaries

A. Faculty Data

The following are summaries of current faculty as of May 2023:

Rank/Title

- | | |
|---|--|
| <ul style="list-style-type: none"> • Chair (1) <ul style="list-style-type: none"> ○ Derrick Burbul • Co-chair (1) <ul style="list-style-type: none"> ○ Victoria Goro-Rapoport • Professor of Art (4) <ul style="list-style-type: none"> ○ Derrick Burbul ○ Victoria Goro-Rapoport ○ Richard Schuessler ○ Doug Waterfield • Associate Professor of Art (3) <ul style="list-style-type: none"> ○ Mark Hartman ○ Sam Rapien ○ Mallory Wetherell • Assistant Professor of Art (3) <ul style="list-style-type: none"> ○ Christy Kosmicki ○ Nadine Saylor ○ Christopher Strickland • Lecturer in Art (2) <ul style="list-style-type: none"> ○ Liz Bloomfield | <ul style="list-style-type: none"> ○ Matt Ziemke (Senior Lecturer) • Adjunct (5) <ul style="list-style-type: none"> ○ Jackie Abel ○ John Fronczak ○ Linda McFadden ○ Margaret Proskovec ○ Greg Yochum • Greg Yochum • Online (7) <ul style="list-style-type: none"> ○ Leo Alberti ○ Lisa Castello ○ Katrina Olmstead ○ Ross Schlemmer ○ Nancy Smith ○ Nicolette Trahoulia |
|---|--|

Full-Time/Part-Time Status

- Full-time Faculty (12)

- Part-time (on-campus) (5)
- Part-time (online) (7)

Gender

- Women (13)
- Men (11)

Race/Ethnicity

- Caucasian (11)
- Hispanic (1)

B. Faculty Areas of Expertise

Art and Design faculty possess diverse educational backgrounds, often covering various roles. Each faculty member holds a primary emphasis within the department, reflecting their main area of expertise.

Art History

Professor Doug Waterfield
Adjunct Margaret Proskovec (Online)
Adjunct Nancy Smith (Online)

Art Education

Assistant Professor Christy Kosmicki
Assistant Professor Christopher Strickland (MAEd)
Lecturer Liz Bloomfield
Lecturer Jackie Abel
Lecturer Linda McFadden
Adjunct Leo Alberti (Online)
Adjunct Lisa Kastello (Online)
Adjunct Katrina Olmstead (Online)
Adjunct Ross Schlemmer (Online)
Adjunct Nicolette Trahoulia (Online)

Studio Art

Professor Derrick Burbul (Photography)
Professor Victoria Goro-Rapoport (Printmaking/Drawing)
Assistant Professor Nadine Saylor (Glass)
Professor Doug Waterfield (Painting)
Associate Professor Mallory Wetherell (Ceramics)
Senior Lecturer Matt Ziemke (3-D Design)
Lecturer John Fronczak (Painting/Foundations)
Adjunct Greg Yochum (Foundations)

Visual Communication and Design

Associate Professor Mark Hartman
Associate Professor Sam Rapien
Professor Rick Schuessler

C. Teaching Assignment Patterns

The following chart shows the workloads of instructors for each academic year. The workload is reflected by the number of fall semester classes and the number of courses taught in the spring (i.e. 4/4 would be four classes taught in the fall and four classes taught in the spring).

| | 2016–2017 | 2017–2018 | 2018–2019 | 2019–2020 | 2020–2021 | 2021–2022 | 2022–2023 |
|---------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Liz Bloomfield | | | | | | | 4 / 4 |
| Derrick Burbul | 3 / 3 | 4 / 4 | 4 / 4 | 4 / 4 | 4 / 4 | 4 / 4 | 2 / 3 |
| Bill Cavill | 4 / 3 | 3 / 3 | 3 / 2 | 2 / 2 | | | |
| John Fronczak | 4 / 3 | 5 / 3 | 5 / 3 | 4 / 3 | 2 / 2 | 3 / 2 | 2 / 2 |
| Timothy Garth | | | | 3 / 3 | 3 / 3 | | |
| Victoria Goro-Rapoport | 3 / 3 | 4 / 3 | 3 / 3 | 3 / 2 | 4 / 3 | sab. / 3 | 3 / 3 |
| Mark Hartman | 4 / 4 | 4 / 4 | 3 / 4 | 4 / 2 | 4 / 4 | 4 / 4 | 3 / 3 |
| Christy Kosmicki | 4 / 4 | 4 / 4 | 4 / 4 | 3 / 4 | 4 / 4 | 3 / 4 | 2 / 4 |
| Dan May | 3 / 3 | 3 / 3 | 4 / 4 | 4 / 4 | 4 / 3 | 4 / 3 | 3 / 3 |
| Steve Ramsey | 4 / 4 | 4 / 4 | 4 / 0 | | | | |
| Sam Rapien | 3 / 4 | 4 / 3 | 4 / 4 | 3 / 3 | 3 / 4 | 3 / 4 | 4 / 3 |
| Nadine Saylor | | | | | | 3 / 3 | 3 / 3 |
| Richard Schuessler | 2 / 2 | 3 / 3 | 2 / 2 | 2 / 4 | 1 / 2 | 3 / 3 | 4 / 4 |
| Claire Schultz | | 3 / 3 | | | | | |
| Christopher Strickland | | | | | | | 3 / 3 |
| Doug Waterfield | 4 / 4 | 4 / 3 | 3 / 4 | 4 / 4 | 4 / 3 | 3 / 4 | 4 / 4 |
| Mallory Wetherell | 3 / 3 | 3 / 3 | 3 / 3 | 3 / 3 | 3 / 3 | 3 / 3 | sab. / 3 |
| Matt Ziemke | 4 / 4 | 4 / 4 | 4 / 4 | 4 / 4 | 3 / 4 | 3 / 3 | 3 / 2 |

Additionally, the department tracks the number of students that are taught by each faculty member per semester. This information is indicated by the number of students and the student/teacher ratio for that semester.

| | F16/S17 | | F17/S18 | | F18/S19 | | F19/S20 | | F20/S21 | | F21/S22 | | F22/S23 | |
|---------------------------|---------|----|---------|----|---------|----|---------|----|---------|----|---------|----|---------|----|
| Liz Bloomfield | | | | | | | | | | | | | 66 | 57 |
| Derrick Burbul | 53 | 41 | 56 | 45 | 45 | 50 | 50 | 37 | 37 | 28 | 27 | 23 | 36 | 28 |
| Bill Cavill | 63 | 47 | 31 | 20 | 27 | 32 | 22 | 23 | | | | | | |
| John Fronczak | 70 | 46 | 96 | 61 | 105 | 79 | 115 | 56 | 48 | 53 | 53 | 42 | 35 | 24 |
| Timothy Garth | | | | | | | 48 | 51 | 24 | 28 | | | | |
| Victoria Goro-Rapoport | 36 | 45 | 65 | 25 | 44 | 34 | 26 | 29 | 40 | 22 | S | 38 | 36 | 35 |
| Mark Hartman | 33 | 41 | 29 | 43 | 19 | 32 | 37 | 17 | 26 | 29 | 21 | 41 | 49 | 55 |
| Christy Kosmicki | 59 | 68 | 70 | 71 | 54 | 66 | 40 | 36 | 39 | 26 | 23 | 26 | 31 | 38 |
| Dan May | 46 | 42 | 29 | 29 | 25 | 62 | 68 | 58 | 45 | 14 | 40 | 30 | 49 | 50 |
| Steve Ramsey | 33 | 30 | 23 | 31 | 26 | 0 | | | | | | | | |
| Sam Rapien | 30 | 39 | 54 | 40 | 51 | 62 | 47 | 40 | 56 | 53 | 59 | 71 | 62 | 63 |
| Nadine Saylor | | | | | | | | | | | 13 | 21 | 24 | 30 |
| Richard Schuessler | 15 | 15 | 32 | 21 | 18 | 11 | 18 | 35 | 20 | 17 | 22 | 38 | 49 | 29 |
| Claire Schultz | | | 49 | 55 | | | | | | | | | | |
| Christopher Strickland | | | | | | | | | | | | | 26 | 15 |
| Doug Waterfield | 38 | 35 | 30 | 25 | 34 | 17 | 27 | 34 | 46 | 18 | 35 | 21 | 56 | 32 |
| Mallory Wetherell | 32 | 40 | 36 | 37 | 27 | 30 | 41 | 34 | 34 | 37 | 39 | 53 | S | 55 |
| Matt Ziemke | 67 | 72 | 85 | 72 | 54 | 59 | 66 | 64 | 50 | 40 | 53 | 46 | 56 | 40 |

Based on this data, the following table illustrates the workload distribution of current faculty within the department through the average number of students taught per semester.

| | Rank | Average # of students/semester | Average # of students per class (based on avg. semester course load) |
|------------------------|---------------------|--------------------------------|--|
| Liz Bloomfiend | Lecturer | 61.5 | 15.4 (4) |
| John Fronczak | Lecturer | 63.1 | 20.6 (3.07) |
| Matt Ziemke | Senior Lecturer | 58.9 | 16.5 (3.57) |
| Sam Rapien | Associate Professor | 51.9 | 14.8 (3.50) |
| Christy Kosmicki | Assistant Professor | 46.21 | 12.5 (3.71) |
| FACULTY AVERAGE | | 40.2 | 12.1 (3.32) |
| Derrick Burbul | Professor | 39.7 | 10.9 (3.64) |
| Mallory Wetherell | Associate Professor | 38.1 | 12.6 (3) |
| Victoria Goro-Rapoport | Professor | 36.5 | 11.9 (3.08) |
| Mark Hartman | Associate Professor | 33.7 | 9.3 (3.64) |
| Doug Waterfield | Professor | 32.0 | 8.6 (3.71) |
| Rick Schuessler | Professor | 24.3 | 9.2 (2.64) |
| Nadine Saylor | Assistant Professor | 22 | 7.3 (3) |
| Christopher Strickland | Assistant Professor | 20.5 | 6.8 (3) |

D. Policies Regarding Strategic Planning

The department's four-member Strategic Plan Committee is in charge of developing the strategic plan and academic program review. Faculty members share, discuss, and vote on these documents. The department has autonomy in deciding the contents and approach of the strategic plan, as the university does not offer specific guidance.

E. Faculty Hires

Presently, a vacancy in VCD requires a second designer proficient in web and interactive design to meet industry demands. Additionally, a future requirement within VCD is for a seasoned illustrator to enhance and expand the Illustration minor, bringing in real-world expertise.

Previously, the online MAEd program had two full-time faculty members, but currently, it functions with just one. This situation places significant pressure on the lone tenure-track faculty to teach, manage service and research commitments, and simultaneously sustain and enhance our graduate program.

One faculty member currently splits time between painting and art history. Art history courses need more adjuncts to offer additional classes and variety to our curriculum.

Lastly, the department feels that hiring at least one full-time faculty member is essential. This addition is necessary to adequately handle foundational courses and the growing general studies offerings, especially considering that reallocating funds for adjuncts can no longer reliably support the department's needs.

F. Transitions for Retiring Faculty

The department needs a formal policy in place for retiring faculty. The department hopes that seasoned faculty remain in contact with the department and participate in departmental activities. This role may be adapted and more formalized in the future revision of the faculty handbook.

G. Roles for Faculty Emeriti

Emeriti faculty have no official role in the department. They are encouraged to attend departmental activities, exhibitions, and presentations. These honored faculty may also be asked to guest lecture in classes. This role may be adapted and more formalized in the future revision of the faculty handbook.

H. Support for Faculty Interdisciplinary Programs

The department fully backs cross-disciplinary engagement whenever feasible, as it cultivates camaraderie on campus and could aid program recruitment. LOPER 1: First-Year Seminar courses, taught by faculty from diverse areas, have bolstered interdisciplinary prospects. Art and design's seamless connection to other fields warrants further exploration of opportunities.

I. Support for Faculty Development

Faculty are strongly encouraged to pursue creative and scholarly endeavors beyond teaching. This enhances professional growth, enriches the curriculum, and inspires students to explore similar paths. The department provides each full-time faculty member with a \$500 annual travel budget for development and exhibition shipping. Furthermore, the dean has allocated funds for conference and scholarly meeting travel applications.

Faculty also have the chance to mentor students in the Undergraduate Research Fellows (URF) and Summer Student Research Program. This offers mentoring opportunities and includes a stipend and material funds for the project. Faculty partake in an ethics and research practices course through the UNK Institutional Review Board.

J. Use of Adjunct Faculty

Adjuncts primarily handle our undergraduate general education courses. These classes, at full capacity, contribute substantially to our student credit hour production. Nevertheless, these numbers have dwindled over time, not due to reduced demand, but due to reduced administrative support for adjuncts teaching general studies courses.

Adjuncts play a key role in our expanding MAEd program. They bring extensive arts experience, being active artists and educators with a minimum of an MFA degree or higher.

K. Faculty Retention Efforts

From 2016–2023, three tenure-track faculty members left voluntarily before attaining tenure. The department makes some efforts to retain quality faculty, including:

- Release time for scholarly work

- Sabbaticals
- Financial assistance with scholarly pursuits and exhibitions
- Advocate for faculty whenever issues arise that need to be addressed by upper administration
- Enthusiastic recommendations for promotion, tenure, and merit pay when applicable
- Social activities such as faculty luncheons and barbecues

Yet, with academia losing appeal for many, the department aims to explore strategies for retaining faculty, such as:

- More equitable distribution of teaching and service loads, especially between junior and senior faculty
- Reduced teaching and service loads prioritized for junior, tenure-track faculty
- Transparent policies and expectations regarding promotion and tenure to make advancement in career paths clearer
- A more formalized mentoring process for junior faculty
- More training and professional development opportunities for faculty
- Continued support and resources for continued improvement in teaching practices
- Recognition of faculty awards and successes
- Utilizing faculty expertise and strengths by assigning courses that use these skills

SECTION XIV – Resource Bases

A. Support Staff

The department employs a full-time office associate, Jessica Wall Alber, and previously Debby Maire (who retired in Spring 2021). Additional support includes Steve Hansen, our IT specialist. From 2022–2023, the department employed 19 student workers to assist faculty and staff in the office, Walker Gallery, computer labs, and our web and social media team.

B. Program Facilities

The 2019 Fine Arts Building's Art and Design wing expansion and renovation now consolidates our department in a single building. Previously, our department was split between the Fine Arts Building and the now-demolished Otto Olsen Building.

The Art and Design wing of the Fine Arts Building houses:

- Six studios
- Three multi-purpose classrooms
- Four computer labs
- A glass hot shop
- A dark room
- A small photography studio
- Sixteen offices

- A makerspace
- The Walker Gallery

Six faculty offices are within classrooms, potentially hindering students from meeting faculty during office hours. While students are informed that entering during class is acceptable, it might still pose a challenge.

Despite the recent expansion and renovation, classroom instruction and student project storage remain restricted. While new storage spaces were added to the drawing studio, lockers were installed in the hallway for supplies. However, there's a need for more storage for medium-sized paintings, limited space for ceramics and sculptures, and tight conditions in the printmaking studio.

Previous concerns regarding ventilation in the ceramics, printmaking, and painting studios have yet to be addressed.

The Walker Gallery suffers from inadequate staffing and funding. Previously, John Fronczak excelled despite limited resources. Matt Ziemke, the new Gallery Coordinator, is assisted by a student worker. The pressing concern is the storage area that houses donated works, requiring better humidity control and security. Highlighting this concern, recent storage room flooding over the past years has damaged materials and jeopardized stored art.

C. Additional Campus Facilities

Art and Design also has space in the Communication Center on the west campus. However, this space is limited due to the lack of climate control (no heating or cooling) and has only recently seen use as a secondary studio space.

The Museum of Nebraska Art (MONA) is affiliated with the UNK campus and houses the state collection of artworks by Nebraskans. MONA is a valuable resource for Art and Design students to see notable works by artists from the state.

D. Library Collections

The report compiled by the Calvin T. Ryan Library regarding our library collections can be found in Appendix I.

E. Computing and Technology

The Art & Design faculty/staff office computers range from brand new to 6 years old, with the majority less than 4 years old. They include Macs, PCs, desktops, and laptops, often replaced with hand-me-downs or upgraded with new computers as needed. Some faculty have iPads in addition to their office computers. All faculty/staff have access to a networked copier, and a few have personal printers.

The department has 2 main Mac labs and smaller labs for specific needs. Art & Design students can access labs with Wacom tablets, scanners, and printers. Specific labs for

senior Design majors and a Design Practicum lab are part of the setup. Computers in these labs are regularly replaced, with a quarter upgraded every summer.

Shared computers in various rooms support specialized equipment like laser cutters, 3D printers, and scanners. Some computers, TVs, and projectors are reserved for occasional use in Walker Art Gallery exhibitions, following the same replacement cycle as office computers.

"Smart Classrooms" and mobile AV setups ("Smart Carts") equipped with computers, projectors, cameras, microphones, and sound systems are available. Classroom/cart computers are replaced every 4 years, and other AV equipment is upgraded as needed.

The department uses a variety of specialized software, regularly updated. Lab software includes Adobe CC, Audacity, Blender, DaVinci Resolve, Figma, GarageBand, Maya, Microsoft Office, Zoom, and more. Faculty/staff office computers share much of the same software, with some running additional programs like Rhino and Sublime Text.

A full list of equipment and technology can be found in Appendix J.

F. Department Budget

A comparison between the 2015–2016 and 2022–2023 budget is provided below.

| 2015–2016 Budget | | 2022–2023 Budget | |
|-----------------------------|-------------|-----------------------------|-------------|
| Operating | \$26,077.60 | Operating | \$34,305.23 |
| Travel | \$5,250.00 | Travel | \$5,250.00 |
| Program of Excellence funds | \$36,077.60 | Program of Excellence funds | \$47,864.94 |
| Walker Art Gallery | \$3,396.00 | Walker Art Gallery | \$3,396.00 |

| 2015–2016 Revenue | | 2022–2023 Revenue | |
|-------------------|-------------|-------------------|-------------|
| Course Fees | \$33,919.40 | Course Fees | \$36,212.50 |
| Printing Fees | \$424.24 | Printing Fees | n/a |
| DPI (Practicum) | \$2,947.09 | DPI (Practicum) | \$905.50 |

For a full comparison of 2000–2022, please see Appendix K.

G. Extramural Support

Between 2016–2022, faculty have been awarded several grants, most notably Matt Ziemke being awarded as a Windgate Scholar in 2019 and Matt Ziemk and Mallory Wetherell both being awarded Research Service Council Seed Grants multiple years. Our most notable grant was a \$25,000 grant rom the Windgate Foundation awarded to Nadine Saylor in 2022 which was used to purchase two new glory holes for the glass studio.

A list of scholarships and endowments available for undergraduate students can be found in Appendix L.

The department holds two annual ceramics sales through the student organization UNKlay which is used to provide scholarships for students to attend The National Council on Education for the Ceramic Arts conference. Additionally, fundraisers in glass have also become an annual event for Halloween and the holidays, raising for the Glass Club. Art Society also holds infrequent fundraisers to raise money for the student organization and their events.

For a full list of grants and fundraisers, please see the individual faculty CVs found in Appendix M.

SECTION XV – Future Direction

A. Future Direction

This Academic Program Review comes at a particularly challenging time to be in the arts. This fall of 2023, the administration on campus has implemented a plan to reduce the arts and humanities on campus significantly. Administration sees this campus in the future focusing on education, rural health, and STEM. They seem to be asserting themselves to reshape this campus in this regard because of the over thirty faculty lines administration has committed to ending over 90 percent have been from arts and humanities, with over 20% alone being from the visual and performing arts. Though our department was initially asked to lose three lines, we managed to convince administration that this would be catastrophic to our ability to grow and we will only lose one open line in Visual Communication and Design. We do need to acknowledge this is on top of administration suspending our major in Art History in the last year. This context must be considered as we look back at the data since the last APR seven years ago to most effectively move forward.

The department still has a number of strengths of which we need to capitalize on to our maximum to minimize any negative impacts that could come in the future. The department feels we offer a wide selection of studio and design offerings with faculty in expertise in these areas. We also have recent additions and updates to our building for painting, drawing, glass and sculpture. These resulted in new spaces and equipment, however, it did reduce the overall footprint of these areas, limiting the number of students that can fit in a class, specifically for painting and drawing. Glass has been enabled to add equipment, despite a moderately smaller footprint, and has increased their capacity in how many students can be taught in a class. This diversity also comes with challenges, as faculty have a variety of ideas on how to best move forward and these ideas are not all in synch; intentional dialogue seeking consensus ideas will be essential for this department to reach anywhere near its potential. You will see below more detail where some of these ideas conflict.

Moving forward, we believe these are significant challenges, and, considering our past data and experiences, here are our best plans to overcome them:

Challenges & Proposed Remedies

Enrollment and Retention

1. Administration is not supportive of Arts and Humanities.

Our discussions with the administration to reconsider art and humanities reductions have had limited success. To influence their decisions, we must consistently highlight the economic and job impacts outlined in research. In a future dominated by Artificial Intelligence, where according to BusinessInsider.com, 47% of U.S. jobs may be lost to AI in the next 20 years, developing "people skills" complementary to AI becomes crucial for our students.

Drapkin's article on tech.co defines these skills as: "...critical thinking, problem-solving, creativity, emotional intelligence, and communication..."

And where are those skills most efficiently developed? The answer is within the Arts and Humanities. According to the Partnership for 21st Century Skills (P21, 2023) "One of P21's central goals is to fuse the core subjects with the 4Cs: communication, collaboration, critical thinking, and creativity. This 'fusing' suggests an interdisciplinary approach to teaching and learning. Arts integration is inherently interdisciplinary; it demonstrates ways to accomplish this 'fusion.' Through arts integration, students develop dual content knowledge (in both an art form and another area of the curriculum) as well as develop skills in the 4Cs."

2. Enrollment is declining at UNK and the Art & Design Department.

Our enrollment reflects the university's decline consistently, but our retention rates lag behind other campus programs, despite aligning with similar art and design programs nationally. A new recruitment plan is essential. Our enrollment mirrors the university's decline fairly consistently. However, our retention rates are below most program on campus, even though, our research indicates they are fairly consistent with other art and design programs. The department needs to develop a recruitment plan. Our previous effort, which included a day where we invited high school students into our department for workshops, successfully brought a lot of students into our department, and, anecdotally was good for building community relationships, failed to show any positive impact in our recruitment numbers from the activity. We either need to retool the format or find a different process from which to recruit. We will restart these discussions with a deadline for completion of a plan next fall.

3. Expected 2024/2025 enrollment drop in higher education across the country. The Nebraska Unicameral expects numbers to rebound fairly dramatically in the 2025/2026 year.

We recently have worked to use our general studies courses more as recruitment courses, the thought being that if we can get a higher percentage of students who have committed to this campus, that is an easier and more efficient path than trying to recruit new students to come here. This, however, should not deny our need to do off-campus recruitment. We have also proposed to administration moving our design program online, or, perhaps hybrid. Unfortunately, administration has been very much opposed to this, as they point to our mission as a residential campus. However, we already have several programs online, mostly in graduate programs, so we are somewhat confused about their reluctance, especially when we consider Bellevue University's success in putting their design program online.

4. CCPE, whose expectations our Administration has used in their foundation to cut programs and associated faculty, is proposing raising the required number of graduates from seven to twelve.

This could be problematic and of real concern to the department. As a department, including all of our graduate and undergraduate students, we average 11.6 graduates per program, if we look at our department as having three majors (this combines BFA in studio art, design, and includes BA's in art as one major). However, the graduation rates rely heavily on our graduate Master's of Arts program, which averages 20.4 graduates for the last five years. If the CCPE raises this expectation to twelve students, the Bachelor of Arts in Education and all design and studio arts degrees will be of concern. However, they have not ended programs that were under the current graduation expectation in Math and Physics, so we would hope Art Education would be looked at as essential as it falls under education. Administration also needs to be aware that to teach art, you also need specialists in a variety of media to be sure future students have the essential skills to understand and create visual communications. It will require a multi-pronged approach to shore up our numbers, including, but not limited to, a new recruitment plan and an already adopted retention plan (see below).

5. Low retention numbers.

See Appendix G for approved plan.

To mitigate any negative effects we have focused on a robust retention plan. This should have an immediate impact to stabilize our numbers as the expected 2024/2025 enrollment drop

Programmatic Offerings and Student Expectations

6. Changing attitudes culturally, where the four-year degree cost-to-value ratio is low.
There is little in our purview to tackle this but must work within the realities of our culture.
7. Challenges in expectations of students who desire job-ready skills versus what our strength has been, and is, broad critical thinking, creative thinking, and problem-solving skills.

This is a place faculty are all over in their opinions: some are unsure what students expectations are; some believe it is inappropriate to be reactionary to student desires as we are the experts; some embrace transforming their classes to meet student expectations; and, some think we already do enough. More dialogue is required to come near a consensus.

8. Changing demographics.

Here is another place where there is some discord among faculty. The vast majority work to be equitable and fair with students; however, when it comes to making formal changes to be sure there is consistency of policy to be sure we are best serving all students, there is less buy-in.

Our program lacks internal cohesion, as seen in a recent faculty survey showing resistance to student-driven changes. Some faculty see these changes as unnecessary or harmful, raising concerns about academic freedom and burnout. To address this, we propose minimizing non-solution-based discussions, implementing agreed-upon changes, and filtering suggestions based on their impact on faculty or students. Prioritizing data-driven decisions, we aim to meet student needs through surveys and input from the Student Advisory Board.

Other Questions

This lack of cohesion could be overcome with everyone committed to constructive dialogue. Now is a time to band together and find common ground. Here are a couple other questions we could begin to explore in hopes to create more cohesion while strengthen our program.

1. How can we build on the strengths of the department?

We have a good diversity of studio offerings; however, to protect this, we may need to reduce the depth of investigation in any studio area and find ways to combine upper-division content areas. This would allow more students in fewer classes, raising credit hour production. There, of course, would be somewhat less detailed exploration in the various content areas, but I believe the skill of our instructors would capably be able to offset this with their instructional abilities. This could be expanded to include a program of mixed media program without having to create new classes, where students could explore multiples of these courses.

2. Is our current organizational structure serving the department and programs well?

Our current structure may hinder our programs and the department's future. The potential increase in the CCPE requirement from seven to twelve majors per year per program could make us vulnerable to future cuts. Aligning Visual Communication and Design (VCD) more closely with Studio Arts is a cost-free effort, adding flexibility for students.

We need to reconsider our program structure. Currently, we identify three programs: 1. Bachelor of Fine Arts (BFA) in Studio Arts (with VCD as an emphasis), 2. Bachelor of Arts (BA) in Studio Arts, 3. Bachelors in Art Education, and 4. Masters in Art Education. We should address the perceived vulnerability of the BA by

structuring it as a subset of the BFA, ensuring foundational and emphasis course alignment.

An alternative approach is to create a connected or disconnected BA in studio art, counting it together with the BAE as one major. Additionally, we could explore a BAE + BFA in studio art (4+1), counting those students as part of the BFAs. Collaboration with the College of Education and other academic programs may be necessary, treating Education degrees as double majors (content major and education major) and prioritizing content majors. This approach safeguards education majors and maintains diversity in academic credentials, especially if art and humanities programs continue to face reduction.

Conclusions:

Creating a strategic plan has been challenging since there is a fairly large split in faculty priorities. Faculty feel overworked and underappreciated. They believe in the current structure and distribution between teaching and research. However, demands from upper administration make maintaining this balance impossible to meet their expectations. If we continue to operate under the currently understood structure where we are a research university, it will make it difficult to meet upper administration's expectations. If we shift to meet those demands, higher teaching loads and minimal and more cohesion towards retention and recruitment, will leave little if any time for research, leaving faculty open to not meeting current demands towards those research goals.

SECTION XVI – Faculty Matters

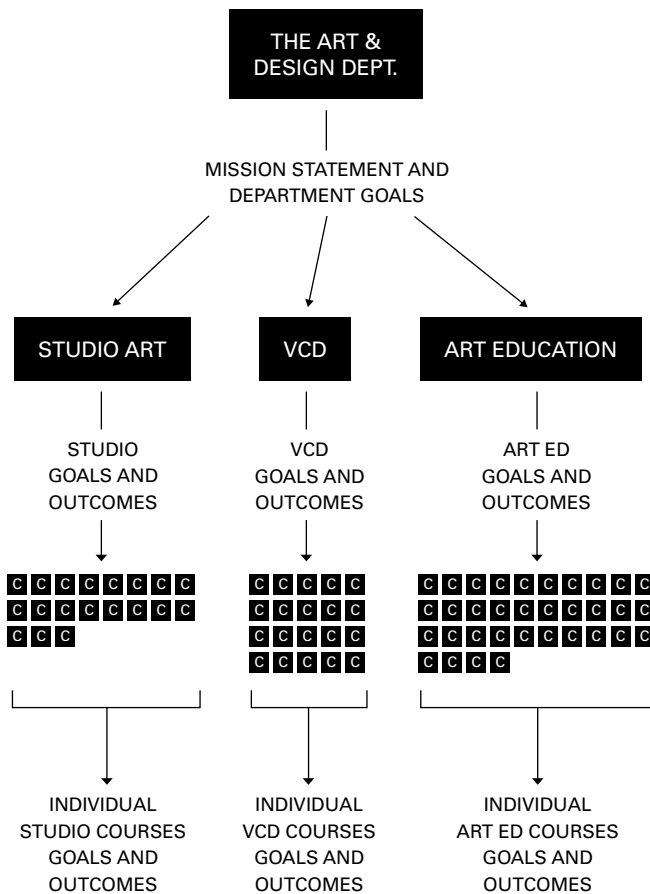
A. Faculty Curriculum Vitae

Please see Appendix M for abbreviated faculty curriculum vitae.

APPENDIX A

Assessment Plan

DEVELOPING THE ASSESSMENT PLAN



STEP 1

The Department creates a new mission statement and set of department goals for all art and design undergrads. These goals should be overall objectives of all of our students, no matter their focus and must align with the department's mission statement.

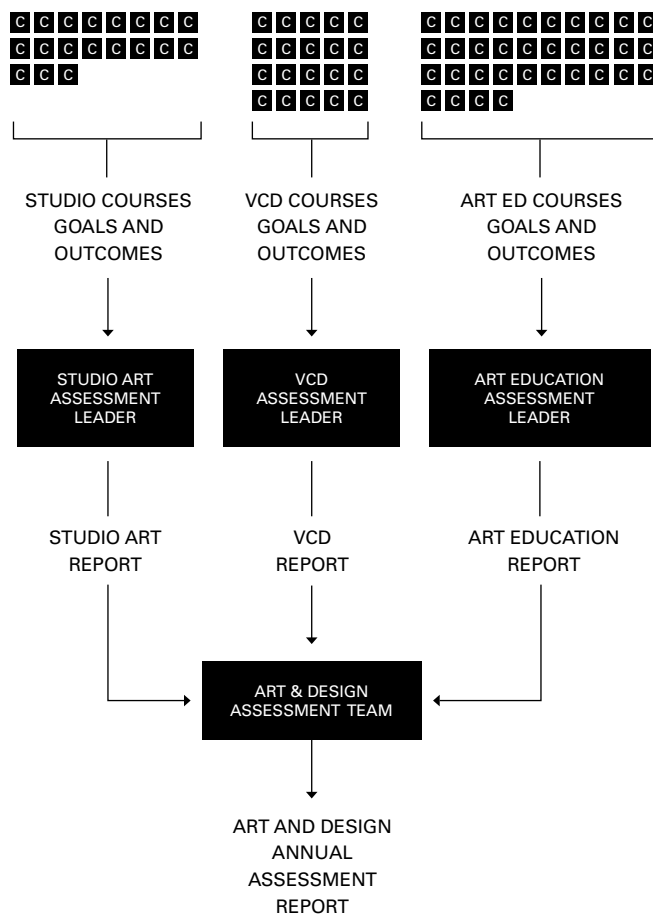
STEP 2

Each program develops a set of program goals and student learning outcomes. These goals and outcomes should reflect what each program wants to accomplish and what they want their students to be able to do upon graduation.

STEP 3

Instructors create course goals and student learning outcomes for each one of their classes that are then placed in their syllabi. These goals should reflect the objectives specific to that class. However, at least one goal must align with the program's goals and at least one goals should align with the department's goals.

REPORTING OUTCOMES TO THE DEPARTMENT ASSESSMENT TEAM



STEP 1

The program monitors three goals throughout the year—one being a program objective, another being a department objective, and one of their choice. At the end of the year, instructors teaching these courses report back to their program with their outcomes.

STEP 2

Program assessment leaders collect all outcomes through a program assessment report, then submit this report to the department assessment team.

STEP 3

The department assessment team will then compile all reports for the department and use them to draft the annual assessment.

CREATING THE ASSESSMENT PLAN

STEP 1 - IDENTIFYING PROGRAM GOALS

Program goals should be based on the main objectives of the program. One way of thinking about these is asking yourself “What are the main ideas and/or skills that we expect of our program’s graduates?” These should be broad statements that can have more specific outcomes in the following steps. Here is an example:

Example Goal: Program will train students to be able to find creative design solutions based on research into the client, their competitors, and the client’s target audience.

This goal is broad enough to allow for some additional specific outcomes related to this objective such as a student’s ability to write their own design briefs and then specific benchmarks to assess students’ abilities to conduct research.

You should develop at least five (5) overall goals for your program.

OBJECTIVE CHECKLIST

- ☐ Goals start with “Program will...”
- ☐ Goals are broad statements of the program’s main goals
- ☐ There are at least five (5) goals for your program

STEP 2 - DEFINING OUTCOMES FOR THE OBJECTIVES

Now that you have your program’s objectives, we need to take a look at specific student learning outcomes. Outcomes are what we want students to be able to do if our program’s goals are taught effectively. With our example above, we want students to be able to conduct research.

Example Outcome: Students will be able to write a full design brief effectively identifying the client problem, target audience, tone and perception, competitive positioning, and a communication strategy.

This is a specific student outcome that will be met if the program’s goal is adequately taught to the student. This outcome should be observable through some means of assessment, which we will identify in the next step.

For every program goal you should be able to identify at least two student learning outcomes. This is why we want to keep the objectives broad enough to be able to identify a couple of

OUTCOMES CHECKLIST

- ☐ Outcomes start with “Students will be able to...”
- ☐ Outcomes are related to program’s goals.
- ☐ Outcomes are observable and easily assessed.
- ☐ There are at least two outcomes for each goal.
- ☐ One outcome within the form must align with the department’s goals.
- ☐ When possible, higher-level learning verbs have been used according to Bloom’s Taxonomy (p. 12).

specific outcomes for the student.

One last word on outcomes: page 12 contains a chart showing Bloom's Taxonomy. Ideally, a majority of the outcomes would lean more towards the higher order thinking skills rather than just memorization. Aim for language that reflects these advanced levels.

STEP 3 - SELECT KEY MEASURES

With all of your program goals identified and all goals having at least two outcomes, we can now select the measures we will use to assess those learning goals. We will want ways to quantitatively observe the effectiveness of the program's teaching of their goals. To demonstrate this, we will continue with our example outcome and will select an assessment tool that relates to it. For example:

Example Measure/Target #1: Grade on ART 355's design brief for final project. 80% of students will receive a B or higher.

This assessment is just one tool that will help the program to determine whether or not this outcome (students being able to write design briefs) is being effectively taught. It is expected that there is at least one other measure that could be used to assess this outcome. So, another class where students have to write design briefs could be used as a second measure:

Example Measure/Target #2: Grade on ART 478's design brief for their pro bono client project. 80% of students will receive a B or higher.

TOOLS AND BENCHMARKS CHECKLIST

- ☐ The measure is stated first with the target stated after. (In example 1 the measure is: "Grade on ART 355's design brief for final project." The target is "80% of students will receive a B or higher.")
- ☐ Assessment tools are linked to a project, exercise, or test that would assess the related student learning outcome.
- ☐ There are at least two (2) measures/targets attached to each outcome.
- ☐ Each target is quantitative
- ☐ Targets reflect a strong understanding or mastery of the outcome

Some tips on defining your measures/targets:

- **Keep it quantitative.** These should be easily measured and demonstratable through some form of assessment whether it be a project or a test.
- **Keep it realistic.** If you are setting the bar at "100% of students will receive an A or higher," is this achievable or realistic? If this is achievable, what does it communicate about the rigor of the assessment?
- **Strive for at least above average.** With "C" being average, a "B or higher" would probably be a minimum for a coherent understanding of the objective being taught.
- **Consider raising the bar in upper-level courses.** With rigor being increased in junior and senior courses, consider raising the expectations of your assessment for these advanced classes.

So by following the guidelines for creating the assessment form, you would have a program, a series of outcomes, and a combination of measures and targets which would look something like this:

Starts with "Program will..." the program goal is broad enough to have more specific outcomes underneath it, and it is one of the primary goals of the program.

Outcome starts with "Students will be able to..." it is related to the stated objective, the outcome would be easy to assess, and it uses higher-level learning language according to Bloom's Taxonomy (p.12).

The measure is clearly defined as "Grade on ART 355's design brief for final project." Target is clearly defined as "80% of students will receive a B or higher." The measure is linked to a project, the target suggests a strong understanding of the outcome, and is quantitative.

A second outcome for this goal is included along with two measures and targets for that outcome.

GOAL #1: Program will train students to be able to find creative design solutions based on research into the client, their competitors, and the client's target audience.

STUDENT LEARNING OUTCOME 1.1: Students will be able to write a full design brief effectively identifying the client problem, target audience, tone and perception, competitive positioning, and a communication strategy.

MEASURE & TARGET 1.1A: Grade on ART 355's design brief for final project. 80% of students will receive a B or higher.

MEASURE & TARGET 1.1B: Grade on ART 478's design brief for their pro bono client project., 80% of students will receive a B or higher.

STUDENT LEARNING OUTCOME 1.2: Students will be able to integrate their research into a client presentation to justify their design solution.

MEASURE & TARGET 1.2A: Score on ART 368's logo presentation. 80% of students will score a B or higher.

MEASURE & TARGET 1.2B: Score on senior exhibition rubric. 80% of students will score an A- or higher on their final exhibition presentation to VCD professors.

This is the bare minimum required for each goal.

Below is a sample assessment report based on the department's template. This gives you a pretty good idea of the structure of the report and how it clearly outlines the areas in which each program is responsible for assessing.

Once the form is completed, the program will select three-to-four (3-4) outcomes to assess by checking the box to the left of the outcome heading. One of the selected outcomes must be one of the department's general learning outcomes.

An example of the checked box. This means that Outcome 1.2 will be assessed through the tools and benchmarks outlined underneath it.

ART AND DESIGN ASSESSMENT PLAN

| | |
|----------------------------|---|
| DEPARTMENT: Art and Design | 3-YEAR CYCLE: 2020-2023 |
| PROGRAM: VCD | CYCLE COMPLETED: <input checked="" type="checkbox"/> Year 1 <input type="checkbox"/> Year 2 <input type="checkbox"/> Year 3 |
| REPORT WRITER: HARTMAN | |

Program Mission Statement: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Fusce feugiat sodales tincidunt. Cras nec porta magna. Maecenas placerat dignissim nulla, a venenatis tortor sollicitudin ut. Aenean id mi pellentesque lacus volutpat aliquet eget in nibh. Sed ac gravida lectus, vitae porta odio.

| | |
|--|--|
| GOAL #1: Cras lacinia viverra nisl, ut interdum justo convallis vitae. Donec vel rhoncus ante, mollis condimentum nisl. | <input type="checkbox"/> STUDENT LEARNING OUTCOME 1.1: Nam a lacus quis tellus posuere pellentesque vel id elit. Tool/Benchmark 1.1A: Fusce elementum vulputate lectus, vel ullamcorper orci fringilla nec. Integer at luctus quam, ac sagittis dui. Tool/Benchmark 1.1B: Sed rutrum neque magna, in porttitor leo rhoncus ut. Morbi ut pulvinar dui, sit amet tincidunt lacus. Nullam mattis aliquam euismod. <input checked="" type="checkbox"/> STUDENT LEARNING OUTCOME 1.2: Sed tortor risus, ornare finibus augue non, faucibus malesuada elit. Quisque placerat ultrices aliquam. Measure/Target 1.2A: Quisque sed ipsum a magna ultrices dignissim in at nunc. Nam tempus metus non convallis efficitur. Measure/Target 1.2B: Duis lacinia lectus vel ullamcorper maximus. Mauris in luctus elit. |
| GOAL #2: In scelerisque, tellus vitae auctor iaculis, metus odio vehicula metus, at fringilla quam lorem et purus. Pellentesque non orci in elit feugiat finibus at eget eros. | <input type="checkbox"/> STUDENT LEARNING OUTCOME 2.1: Aenean ultrices fringilla est, sed dignissim magna mattis. Measure/Target 2.1A: Sed porttitor condimentum lacus sed dapibus. Measure/Target 2.1B: Donec lorem dui, sodales a lacinia sed, placerat non felis. <input type="checkbox"/> STUDENT LEARNING OUTCOME 2.2: Morbi euismod, magna ac accumsan varius, purus lectus porta eros. |

1

| | |
|--|---|
| | Measure/Target 2.2A: Etiam eu lobortis justo, quis feugiat leo. Measure/Target 2.2B: Donec varius tellus risus, et ornare sapien lacinia ac. Nullam eu lorem id mauris ornare posuere. |
|--|---|

Just remember that at least one of your outcomes needs to come from or be directly related to one of the department's general learning outcomes.

| | |
|---|---|
| <p>OBJECTIVE #3: Aliquam eu felis rutrum, volutpat diam ultrices, efficitur risus. Donec accumsan eget elit sed sollicitudin.</p> | <p><input checked="" type="checkbox"/> STUDENT LEARNING OUTCOME 3.1: Pellentesque eget massa quam. Mauris id pretium tortor.</p> <p>Measure/Target 3.1A: In sit amet venenatis leo, in iaculis magna. Proin consectetur sodales diam sit amet gravida.</p> <p>Measure/Target 3.1B: Duis aliquet rutrum enim vel vestibulum.</p> <p><input type="checkbox"/> STUDENT LEARNING OUTCOME 3.2: Duis elit ipsum, volutpat vel faucibus quis, dignissim quis mi. Phasellus accumsan, augue eget blandit convallis, enim nulla feugiat quam, nec porttitor diam velit vitae purus.</p> <p>Measure/Target 3.2A: Suspendisse mattis risus sit amet lacus consectetur, ac tristique enim mattis.</p> <p>Measure/Target 3.2B: Sed mollis vel dolor aliquam feugiat. Interdum et malesuada fames ac ante ipsum primis in faucibus.</p> |
| <p>GOAL #4: Curabitur mattis a velit vitae placerat. Nulla et lectus et augue semper accumsan. Aliquam erat volutpat.</p> | <p><input type="checkbox"/> STUDENT LEARNING OUTCOME 4.1: Quisque lorem ex, consequat eu pharetra lobortis, placerat a nisi.</p> <p>Measure/Target 4.1A: Praesent sed vehicula orci, vitae mollis magna.</p> <p>Measure/Target 4.1B: Praesent arcu tortor, ultricies ac erat vitae, bibendum venenatis mi.</p> <p><input checked="" type="checkbox"/> STUDENT LEARNING OUTCOME 4.2: Sed vitae ligula quis metus porta lobortis.</p> <p>Measure/Target 4.2A: Fusce consectetur eros at justo ullamcorper tempus.</p> <p>Measure/Target 4.2B: Nam nec porta erat, quis euismod urna. Sed a arcu ac neque egestas elementum.</p> |

2

This is the area of the report where you place the outcome number that contains the department's general learning outcome.

| | |
|--|---|
| <p>GOAL #5: Duis vestibulum augue mauris, at bibendum velit sagittis dictum.</p> | <p><input type="checkbox"/> STUDENT LEARNING OUTCOME 5.1: Cras blandit placerat est at malesuada. Donec aliquam ultrices enim, a imperdiet metus iaculis sed.</p> <p>Measure/Target 5.1A: Quisque nec vehicula ex, non placerat risus.</p> <p>Measure/Target 5.1B: Nam vel euismod lectus, tristique iaculis purus.</p> <p><input type="checkbox"/> STUDENT LEARNING OUTCOME 5.2: Fusce varius libero vel sapien semper, commodo tempus sem pulvinar.</p> <p>Measure/Target 5.2A: Nam porttitor ipsum eu aliquam sagittis.</p> <p>Measure/Target 5.2B: Etiam elementum egestas vulputate.</p> |
|--|---|

The Department's General Learning Objective being assessed for this three-year cycle is Outcome 3.1 (i.e. 1.1).

Once you have completed the assessment form, select three to four outcomes that you will assess for the upcoming year. Two to three of these can be your choice but one of these outcomes must be the General Learning Outcome you have identified above. When selecting what outcomes to assess, consider areas that warrant observation in order to study the effectiveness of teaching in that outcome's related courses.

SAVING AND USE OF THE REPORT

SAVING THE REPORT

Once you have completed filling out the report, save it as a Word document (.docx). Keep a copy for the program's records and also upload a copy to the department's Box archive.

USE OF THE REPORT

Now that the report is ready to be used for assessment, the instructors of the courses containing the measures should be notified. These instructors should then, at the end of the semester, report their results of the assessment tool for the selected outcome.

For example, if Outcome 3.1 is selected by the program to be assessed for the cycle and one of the assessment tools under Outcome 3.1 is a final exam in ART 355, the instructor for ART 355 should be notified and the results for the final exam should be reported to the program's assessment leader at the end of the semester. This way, the program can compare the target with the results to see whether or not the target has been met. If not, the program should then devise a plan to increase student understanding for the next year.

REPORTING THE ANNUAL FINDINGS

STEP 1 - COLLECT THE RESULTS OF THE MEASURES

Each instructor teaching a class that uses an measure from the program's selected outcomes should report their findings from these measures to the program assessment leader. The leader should then compile these findings to use in the annual report.

STEP 2 - ANALYZE THE FINDINGS

With each course's reported findings, the program assessment leader should compare the results with the targets in their plan.

STEP 3 - PLACE THE FINDINGS IN THE REPORT

Whether or not the results are better or worse than the target, record them as they are in the report so that they can be accurately tracked through the cycle. Subpar results need to be recorded in order to track improvement.

STEP 4 - PLAN FOR THE NEXT YEAR

Based on the comparison of your findings and the target that has been set, the program should determine potential adjustments for the following year,

especially if the report has subpar results.

For example, if the target is for 80% of students to get a B or higher on the measure, but the findings show that only 50% of students achieved this target, what changes are suggested to ensure that improvement is made to get closer to that 80%? This should be a discussion among the program and/or the department to make improvements.

If the target was met or surpassed, the program should determine whether or not that outcome should continue to be assessed or if another outcome may need attention.

It may be determined that additional observation is needed. A program could then decide to continue monitoring the next year without any changes being made. However, careful consideration should be made as to whether or not there may be things that could be done to make improvements anyway.

After a year of monitoring your program's measures and its results collected from individual courses, the program's assessment leader will draft up a report to be delivered to the department's assessment team. The following shows how the plan's information is reiterated with new information included for the annual assessment:

GOAL #1: Program will train students to be able to find creative design solutions based on research into the client, their competitors, and the client's target audience.

STUDENT LEARNING OUTCOME 1.1: Students will be able to write a full design brief effectively identifying the client problem, target audience, tone and perception, competitive positioning, and a communication strategy.

The results from this year's assessment show that the target for this measure was surpassed. Since everything is going well, no changes would need to be considered.

MEASURE & TARGET 1.1A: Grade on ART 355's design brief for final project. 80% of students will receive a B or higher.

RESULTS: 91% of students received a B or higher.

However, the results for this measure are below the target that has been set. This would require the program to develop an action plan for the next year to boost the results.

MEASURE & TARGET 1.1A: Grade on ART 478's design brief for their pro bono client project., 80% of students will receive a B or higher.

RESULTS: 63% of students received a B or higher.

Since the results of the second measure were below expectation, this action plan focuses on ways that this can be remedied in the next year. Based on the implementation of this plan, next year's results should hopefully show an improvement.

Action Plan: Many of the issues with the pro bono client dealt with a lack of definition in the target audience. In order to try to improve this vital understanding, additional instruction is necessary, especially regarding target audience and developing a perception and tone specific to that audience. In addition to this, the final project within ART 318 will also include a design brief so students get more experience writing them.

These reports will be written and submitted annually.

These results and action plans are then recorded on the program's assessment report, as seen in the example below. All outcomes that were selected in the plan should be added to this report. Once completed, the report is then submitted to the department assessment team to then include within the department's full annual report.

Action plans should be considered for the following year so that they may aid in improving results.

ART AND DESIGN ASSESSMENT REPORT

| | | |
|----------------------------|------------------|--|
| DEPARTMENT: Art and Design | 3-YEAR CYCLE: | 2020–2023 |
| PROGRAM: VCD | CYCLE COMPLETED: | <input checked="" type="checkbox"/> Year 1 <input type="checkbox"/> Year 2 <input type="checkbox"/> Year 3 |
| REPORT WRITER: Hartman | | |

STUDENT LEARNING OUTCOME 1.2: Sed tortor risus, ornare finibus augue non, faucibus malesuada elit. Quisque placerat ultrices aliquam. Ut ac elit elementum, lacinia lacus eu, lobortis dui.

MEASURE/TARGET: Quisque sed ipsum a magna ultrices dignissim in at nunc. Nam tempus metus non convallis efficitur.

RESULTS: Quisque placerat ultrices aliquam. Ut ac elit elementum, lacinia lacus eu, lobortis dui.

MEASURE/TARGET: Duis lacinia lectus vel ullamcorper maximus. Mauris in luctus elit.

RESULTS: Cras lacinia viverra nisl, ut interdum justo convallis vitae.

Action Plan: In scelerisque, tellus vitae auctor iaculis, metus odio vehicula metus, at fringilla quam lorem et purus. Pellentesque non orci in elit feugiat finibus at eget eros.

STUDENT LEARNING OUTCOME 3.1: Pellentesque eget massa quam. Mauris id pretium tortor.

MEASURE/TARGET: n sit amet venenatis leo, in iaculis magna. Proin consectetur sodales diam sit amet gravida.

RESULTS: Aliquam eu felis rutrum, volutpat diam ultrices, efficitur risus.

MEASURE/TARGET: Duis elit ipsum, volutpat vel faucibus quis, dignissim quis mi. Phasellus accumsan, augue eget blandit convallis, enim nulla feugiat quam, nec porttitor diam velit vitae purus.

RESULTS: Donec accumsan eget elit sed sollicitudin.

Action Plan: Curabitur mattis a velit vitae placerat. Nulla et lectus et augue semper accumsan. Aliquam erat volutpat.

STUDENT LEARNING OUTCOME 4.2: Sed vitae ligula quis metus porta lobortis. Cras vitae sapien libero. Sed id hendrerit nisl, nec iaculis erat.

MEASURE/TARGET: Fusce consectetur eros at justo ullamcorper tempus.

RESULTS: Nam a lacus quis tellus posuere pellentesque vel id elit.

MEASURE/TARGET: Nam nec porta erat, quis euismod urna. Sed a arcu ac neque egestas elementum.

RESULTS: Nam vel euismod lectus, tristique iaculis purus.

Action Plan: Lorem ipsum dolor sit amet, consectetur adipiscing elit. Curabitur a orci accumsan, tempor quam sed, viverra eros. Sed condimentum dolor at quam ultrices interdum et ut odio. Donec consequat, elit ac pellentesque eleifend, nunc mauris mattis velit, et ultrices ante risus et ipsum. Pellentesque ac gravida dui. Aliquam vitae quam ac massa pretium aliquet quis nec risus.

The Department's General Learning Objective being assessed for this three-year cycle is Outcome (i.e. 1.1).

ART EDUCATION ASSESSMENT PLAN

UPDATED 10/31/23

MISSION STATEMENT

The mission of the Art Education program is to guide and inspire future teachers in a student-centered environment that blends a strong foundation in studio processes with art education methods courses and field experiences. In collaboration with art education mentors, our preservice educators are prepared to teach and lead at the community, state, and national levels. Our graduates successfully apply critical thinking, problem solving, visual literacy, creative exploration, and cultural sensitivity to practical classroom settings.

GOAL 1

Assist preservice teachers/graduate candidates in the personal and professional development of Artist/Educator Dispositions.

SLO 1.1

Students will be able to embrace authenticity and identify themselves as artist educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment.

MEASURE 1.1.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 1.1.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 1.1.2

Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 1.1.2.1

80% of students will earn a "B" or higher on this evaluation`

SLO 1.2

Students engage with integrity and adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator.

MEASURE 1.2.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 1.2.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 1.2.2

Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 1.2.2.1

80% of students will earn a "B" or higher on this evaluation.

GOAL 2

Prepare preservice teachers/graduate candidates to understand and engage in pedagogical best practice, based on traditional and contemporary approaches within arts education.

SLO 2.1

Students comprehend and demonstrate the fundamentals of teaching, learning, and assessment and the content principles of visual arts education.

MEASURE 2.1.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary,

Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 2.1.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 2.1.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 2.1.2.1

80% of students will earn a “B” or higher on this evaluation.

MEASURE 2.1.3

Self-Reflection Evaluation in ART 498 with criterion on rubric regarding Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 2.1.3.1

80% of students will earn a “B” or higher on this evaluation.

SLO 2.2

Students cultivate a safe, caring, and inclusive learning environment that is culturally responsive and invites creative, critical and reflexive thinking.

MEASURE 2.2.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 2.2.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 2.2.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 2.2.2.1

80% of students will earn a "B" or higher on this evaluation.

MEASURE 2.2.3

Self-Reflection Evaluation in ART 498 with criterion on rubric regarding Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 2.2.3.1

80% of students will earn a "B" or higher on this evaluation.

SLO 2.3

Students apply their skills and knowledge in a variety of settings that may include and not limited to, PK-12 classrooms, museums, community-based alternative settings, and virtual environments.

MEASURE 2.3.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 2.3.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 2.3.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 2.3.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 2.4

Students engage in collaborative learning networks that move theory into practice; providing opportunities for inquiry, personal growth and professional development.

MEASURE 2.4.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 2.4.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 2.4.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 2.4.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

GOAL 3

Prepare preservice teachers/graduate candidates to design holistic and comprehensive curricula that are culturally responsive and promote creative expression and technical fluency.

SLO 3.1

Students comprehend and demonstrate the fundamentals of teaching, learning, and assessment and the content principles of visual

arts education.

MEASURE 3.1.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 3.1.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 3.1.2

Self-Reflection Evaluation in ART 498 with criterion on rubric regarding Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 3.1.2.1

80% of students will earn a “B” or higher on this evaluation.

SLO 3.2

Students embrace authenticity and identify themselves as artist-educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment.

MEASURE 3.2.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 3.2.1.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

MEASURE 3.2.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 3.2.2.1

80% of students will earn a "Meets Expectations" or higher on this evaluation.

SLO 3.3

Students cultivate a safe, caring, and inclusive learning environment that is culturally responsive and invites creative, critical and reflexive thinking.

MEASURE 3.3.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 3.3.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

MEASURE 3.3.2

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 3.3.2.1

80% of students will earn a "C+" or higher on this evaluation.

SLO 3.4

Students apply their skills and knowledge in a variety of settings that may include and not limited to, PK-12 classrooms, museums, community-based alternative settings, and virtual environments.

MEASURE 3.4.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 3.4.1.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

MEASURE 3.4.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 3.4.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 3.5

Students engage in collaborative learning networks that move theory into practice; providing opportunities for inquiry, personal growth and professional development.

MEASURE 3.5.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 3.5.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 3.5.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 3.5.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 3.6

Students envision and innovate learning strategies that adapt to a new and ever-changing global community.

MEASURE 3.6.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 3.6.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 3.6.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 3.6.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 3.7

Students engage with integrity and adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator.

MEASURE 3.7.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 3.7.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 3.7.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 3.7.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 3.8

Students integrate visual arts as interdisciplinary tools and practices to foster cross-curricular learning.

MEASURE 3.8.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 3.8.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 3.8.2

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 3.8.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

GOAL 4

Prepare preervice teachers/graduate candidates to design holistic and comprehensive curricula that are culturally responsive and promote creative expression and technical fluency.

SLO 4.1

Students comprehend and demonstrate the fundamentals of teach-

ing, learning, and assessment and the content principles of visual arts education.

MEASURE 4.1.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 4.1.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 4.1.2

Self-Reflection Evaluation in ART 498 with criterion on rubric regarding Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 4.1.2.1

80% of students will earn a "B" or higher on this evaluation.

SLO 4.2

Students embrace authenticity and identify themselves as artist-educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment.

MEASURE 4.2.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 4.2.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

MEASURE 4.2.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 4.2.2.1

80% of students will earn a "Meets Expectations" or higher on this evaluation.

SLO 4.3

Students cultivate a safe, caring, and inclusive learning environment that is culturally responsive and invites creative, critical and reflexive thinking.

MEASURE 4.3.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 4.3.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

MEASURE 4.3.2

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 4.3.2.1

80% of students will earn a "C+" or higher on this evaluation

SLO 4.4

Students apply their skills and knowledge in a variety of settings that may include and not limited to, PK-12 classrooms, museums, community-based alternative settings, and virtual environments.

MEASURE 4.4.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 4.4.1.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

MEASURE 4.4.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 4.4.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 4.5

Students engage in collaborative learning networks that move theory into practice; providing opportunities for inquiry, personal growth and professional development.

MEASURE 4.5.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 4.5.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 4.5.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 4.5.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 4.6

Students envision and innovate learning strategies that adapt to a new and ever-changing global community.

MEASURE 4.6.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 4.6.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 4.6.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 4.6.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 4.7

Students engage with integrity and adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator.

MEASURE 4.7.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 4.7.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 4.7.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 4.7.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 4.8

Students integrate visual arts as interdisciplinary tools and practices to foster cross-curricular learning.

MEASURE 4.8.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 4.8.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 4.8.2

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 4.8.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

GOAL 5

Prepare preervice teachers/graduate candidates to design holistic and comprehensive curricula that are culturally responsive and promote creative expression and technical fluency.

SLO 5.1

Students comprehend and demonstrate the fundamentals of teaching, learning, and assessment and the content principles of visual arts education.

MEASURE 5.1.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 5.1.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 5.1.2

Self-Reflection Evaluation in ART 498 with criterion on rubric regarding Digital Portfolio in ART 498 with criterion on rubric regarding Resume, Teaching Philosophy, Elementary & Secondary Lesson Plans, Images of Student Artwork, Classroom Management Plan, Personal Aesthetics & Artwork, Technology Skills.

BENCHMARK 5.1.2.1

80% of students will earn a "B" or higher on this evaluation.

SLO 5.2

Students embrace authenticity and identify themselves as artist-educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment.

MEASURE 5.2.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 5.2.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

MEASURE 5.2.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Personal Values

& Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 5.2.2.1

80% of students will earn a "Meets Expectations" or higher on this evaluation.

SLO 5.3

Students cultivate a safe, caring, and inclusive learning environment that is culturally responsive and invites creative, critical and reflexive thinking.

MEASURE 5.3.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 5.3.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation

MEASURE 5.3.2

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 5.3.2.1

80% of students will earn a "C+" or higher on this evaluation.

SLO 5.4

Students cultivate a safe, caring, and inclusive learning environment that is culturally responsive and invites creative, critical and reflexive thinking.

MEASURE 5.4.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence

and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 5.4.1.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

MEASURE 5.4.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 5.4.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 5.5

Students engage in collaborative learning networks that move theory into practice; providing opportunities for inquiry, personal growth and professional development.

MEASURE 5.5.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 5.5.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 5.5.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 5.5.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 5.6

Students envision and innovate learning strategies that adapt to a new and ever-changing global community.

MEASURE 5.6.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 5.6.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 5.6.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 5.6.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 5.7

Students engage with integrity and adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator.

MEASURE 5.7.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated

learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability.”

BENCHMARK 5.7.1.1

80% of students will earn a “C+” or higher on this evaluation.

MEASURE 5.7.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children’s Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 5.7.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

SLO 5.8

Students integrate visual arts as interdisciplinary tools and practices to foster cross-curricular learning.

MEASURE 5.8.1

Lesson Plans in ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 5.8.1.1

80% of students will earn an “B” or higher on this evaluation.

MEASURE 5.8.2

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 5.8.2.1

80% of students will earn an “Meets Expectations” or higher on this evaluation.

GOAL 6

Assist preservice teachers/graduate candidates in developing and engaging in a personal and professional reflective practice.

SLO 6.1

Students embrace authenticity and identify themselves as artist-educators who develop effective dispositions for teaching and recognize how their personal characteristics and attributes enhance and strengthen the learning environment.

MEASURE 6.1.1

Philosophy Statement in ART 205, ART 362, ART 370, ART 498 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 6.1.1.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

MEASURE 6.1.2

Self-Reflection Evaluation in ART 205, ART 362, Art 365, ART 370, ART 371 with criterion on rubric regarding Personal Values & Beliefs, Theories of Education, Educational Goals & Vision.

BENCHMARK 6.1.2.1

80% of students will earn a "Meets Expectations" or higher on this evaluation.

SLO 6.2

Students engage in collaborative learning networks that move theory into practice; providing opportunities for inquiry, personal growth and professional development.

MEASURE 6.2.1

Lesson Plans in ART 205, ART 362, ART 370 with criterion on rubric regarding Visual Arts Standards, Objectives Aligned to Standards, Assessment Aligned with Objective, Vocabulary, Techniques, Bellringer, Studio Procedures, Lesson Sequence and Delivery, Time Estimation, Classroom Management, Professional Presentation.

BENCHMARK 6.2.1.1

80% of students will earn an "B" or higher on this evaluation.

MEASURE 6.2.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 6.2.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

SLO 6.3

Students engage with integrity and adhere to a professional code of conduct that upholds the ethical and legal responsibilities of an educator.

MEASURE 6.3.1

Disposition Evaluation in ART 365, ART 371 with criterion on rubric regarding "Demonstrates effective oral communication skills, Demonstrates effective written communication skills, Demonstrates professionalism, Demonstrates a positive and enthusiastic attitude, Demonstrates preparedness in teaching and learning, collaborates effectively with stakeholders, demonstrates self-regulated learner behaviors/takes initiative, and Exhibits social and emotional intelligence to promote personal and educational goals/stability."

BENCHMARK 6.3.1.1

80% of students will earn a "C+" or higher on this evaluation.

MEASURE 6.3.2

Field Experience Evaluation in ART 365, ART 371 with criterion on rubric regarding Analyze Children's Needs & Implement Effective Strategies, Ability to Present Instructions, Classroom Management, Self-Assessment of Teaching Performance, Lesson Planning and Differentiation, Professional Attitude towards Critical Feedback for Improvement, Appropriate Dress & Professionalism.

BENCHMARK 6.3.2.1

80% of students will earn an "Meets Expectations" or higher on this evaluation.

STUDIO ART ASSESSMENT PLAN

UPDATED 10/31/23

MISSION STATEMENT

[currently being developed]

GOAL 1

Students will gain analytical abilities which enable them to effectively recognize, interpret, evaluate, use, and create images and visual media for expressive purposes.

SLO 1.1

Students will be able to explain how they found meaning in a work of art by using accurate language regarding the elements and principles of art.

MEASURE 1.1.1

Outcome 1.1 criterion will be applied to the outcome rubric for the Analysis Paper #2 assignment in ART 118 Color and Design.

BENCHMARK 1.1.1.1

80% of students will receive an assessment of "Developing" or higher on the outcome rubric.

MEASURE 1.1.2

Outcome 1.1 criterion on the Senior Paper rubric for students' final exhibition.

BENCHMARK 1.1.2.1

80% of students will receive an assessment of "Advanced."

SLO 1.2

Students will be able to use knowledge about the elements and principles of art to create visual work that effectively communicates to a contemporary audience.

MEASURE 1.2.1

Students will be assessed through the Outcome 1.2 criterion on their Final Project for ART 118 Color and Design.

BENCHMARK 1.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 1.2.2

Outcome 1.2 criterion on the Senior Exhibition rubric for students' final exhibition.

BENCHMARK 1.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 2

Through hands-on instruction, supportive mentorship, and progressively challenging projects, students will gain technical proficiency in a variety of media and art making methods.

SLO 2.1

Students will be able to intentionally and proficiently manipulate relevant artistic media to communicate artistic expression.

MEASURE 2.1.1

Students will be assessed through the Outcome 2.1 criterion on their Final Project for ART 118 Color and Design.

BENCHMARK 2.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 2.1.2

Cumulative assessment scores from ART 352A, 330B, 344C, 314A, and 328.

BENCHMARK 2.1.2.1

80% of students will receive an assessment of "Proficient" or higher.

SLO 2.2

Students effectively demonstrate craftsmanship through the attention to detail and presentation of their creative work.

MEASURE 2.2.1

Students will be assessed through the Outcome 2.2 criterion on their Final Project for ART 211 Final Project.

BENCHMARK 2.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 2.2.2

Outcome 2.2 criterion on the Senior Exhibition rubric for students' final exhibition.

BENCHMARK 2.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 3

Students will learn to navigate the creative process by evolving an idea or inspiration into a well-executed product of art that displays a progression of thought, insight, action, and evaluation grounded in research and planning.

SLO 3.1

Students will be able to meaningfully and evidently document (creative process with journaling, written brainstorming, preparatory sketches and studies) and apply research, (meaningful visual, literary, scientific or philosophic information) to the making of artwork.

MEASURE 3.1.1

Students will be assessed through the Outcome 3.1 criterion on their Final Project for ART 118 Final Project.

BENCHMARK 3.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 3.1.2

Outcome 3.1 criterion on the Senior Exhibition rubric for students' final exhibition.

BENCHMARK 3.1.2.1

80% of students will receive an assessment of "Advanced."

SLO 3.2

Students will critically evaluate their own work during and after creation regarding its technical proficiency, visual impact, and clarity of message.

MEASURE 3.2.1

Outcome 3.2 criterion on the Final Project rubric for ART 102 Drawing I.

BENCHMARK 3.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 3.2.2

Cumulative assessment of Outcome 3.2 criterion from ART 352A, 330B, 344C, 314A, and 328.

BENCHMARK 3.2.2.1

80% of students will receive an assessment of "Proficient" or higher.

GOAL 4

Students will acquire creative problem-solving skills through the exploration of new ideas, experimentation with new concepts and materials, and a willingness to take risks and to learn from failures to become proficient artists.

SLO 4.1

Students will be able to synthesize multiple, different solutions to artistic challenges towards a final concept.

MEASURE 4.1.1

Outcome 4.1 criterion on the Final Project rubric for ART 102 Drawing I.

BENCHMARK 4.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 4.1.2

Cumulative assessment of Outcome 3.2 criterion from ART 352A, 330B, 344C, 314A, and 328.

BENCHMARK 4.1.2.1

80% of students will receive an assessment of "Proficient" or higher.

SLO 4.2

Students will be able to independently navigate their creative process while solving technical and conceptual challenges.

MEASURE 4.2.1

Outcome 4.2 criterion on the Synesthesia assignment in ART 105 Graphic Media.

BENCHMARK 4.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 4.2.2

Outcome 4.2 criterion on the Senior Exhibition rubric for stu-

dents' final exhibition.

BENCHMARK 4.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 5

Students will be able to execute a range of professional practices including physical, written, and verbal artwork presentations. Students will understand the impact of a competitive work ethic and contemporary methods of self-promotion.

SLO 5.1

Students will be able to discuss their own work competently using correct terminology and will be able to publicly discuss their work in a formal, scholarly manner.

MEASURE 5.1.1

Outcome 5.1 criterion on the Final Project paper for ART 118 Color and Design.

BENCHMARK 5.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 5.1.2

Outcome 5.1 criterion on the Senior Exhibition Presentation rubric.

BENCHMARK 5.1.2.1

80% of students will receive an assessment of Advanced.

SLO 5.2

Students will be able to write about how the choices they make in the creation of their artwork connects to ideas and/or research in a formal, scholarly manner.

MEASURE 5.2.1

Outcome 5.2 criterion on the paper component for the Synthesis assignment in ART 105 Graphic Media.

BENCHMARK 5.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 5.2.2

Outcome 5.2 criterion on the Senior Paper rubric for students' final exhibition.

BENCHMARK 5.2.2.1

80% of students will receive an assessment of "Advanced."

VISUAL COMMUNICATION & DESIGN ASSESSMENT PLAN

UPDATED 10/31/23

MISSION STATEMENT

Visual Communication and Design (VCD) combines a fine arts foundation, design theory, technical acumen, research, and critical thinking skills through practical, creative, and experimental application. Benefiting from a project-based curriculum that embraces interdisciplinary and professional collaboration, VCD students learn from a variety of experiences to become dynamic, audience-oriented designers with a life-long passion for the discipline.

GOAL 1

The program will expand upon an art foundational core by applying the elements and principles of art and design to print and digital media.

SLO 1.1

Students will be able to analyze existing design and explain how the various elements and principles of art and design are used to create.

MEASURE 1.1.1

Outcome 1.1 criterion on rubric for Exercise 2 Design Analysis for ART 218 Introduction to Design.

BENCHMARK 1.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 1.1.2

80% of students will receive an assessment of "Proficient" or higher.

BENCHMARK 1.1.2.1

80% of students will receive an assessment of "Advanced."

SLO 1.2

Students will be able to create work that effectively applies the elements and principles of art and design across both print and digital applications.

MEASURE 1.2.1

Cumulative average on all assignments using the Outcome 1.2

criterion on their departmental assessment rubric.

BENCHMARK 1.2.1.1

80% of students will receive an average assessment of "Developing" or higher

MEASURE 1.2.2

Outcome 1.2 criterion on Senior Exhibition Faculty Review rubric.

BENCHMARK 1.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 2

The program will explore and apply time-tested design theory and practices to create traditional and experimental designs for a contemporary audience.

SLO 2.1

Students will be able to identify and apply historical design precedents within their design choices.

MEASURE 2.1.1

Outcome 2.1 criterion on the assessment rubric for the Design History Quiz assignment in ART 318 Design I.

BENCHMARK 2.1.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 2.1.2

Outcome 2.1 criterion on the assessment rubric for the Historical assignment in ART 318 Design I.

BENCHMARK 2.1.2.1

80% of students will receive an assessment of "Developing" or higher.

SLO 2.2

Students will be able to experiment and take risks with image-making and typographic techniques to create forward-thinking visual communication.

MEASURE 2.2.1

Outcome 2.2 criterion on the rubric for The Zine assignment in ART 305 Graphic Applications.

BENCHMARK 2.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 2.2.2

Outcome 2.2 criterion on the Senior Exhibition - Faculty Review rubric.

BENCHMARK 2.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 3

The program will develop students' technical proficiency in applications required by industry standards along with additional leading-edge software and hardware for animation, web, and interactive applications.

SLO 3.1

Students will be able to demonstrate competency in relevant software for print and digital media.

MEASURE 3.1.1

Cumulative average score on Outcome 3.1 for all relevant assignments in ART 305 - Graphic Applications.

BENCHMARK 3.1.1.1

80% of students will receive an average of "Developing" or higher.

MEASURE 3.1.2

Outcome 3.1 on the rubric for the Senior Exhibition - Faculty Review.

BENCHMARK 3.1.2.1

80% of students will receive an assessment of "Advanced."

SLO 3.2

Students will be able to create successful design work through the selection and combination of software for a wide range of print and digital design tasks.

MEASURE 3.2.1

Cumulative average on Outcome 3.2 for all student design projects in ART 318 Design I.

BENCHMARK 3.2.1.1

80% of students will receive an average assessment of "Developing" or higher.

MEASURE 3.2.2

Cumulative average on Outcome 3.2 for all student design projects in ART 478 Design IV.

BENCHMARK 3.2.2.1

80% of students will receive an average assessment of "Advanced."

GOAL 4

The program will explore specific considerations related to various print and digital applications of design.

SLO 4.1

Students will be able to apply the technical and theoretical considerations required for print (i.e. posters, advertising, publication, environmental, visual identity, integrated branding, and package design), motion, and web/interactive design.

MEASURE 4.1.1

Cumulative average on Outcome 4.1 for all relative design projects in ART 305 Graphic Applications.

BENCHMARK 4.1.1.1

80% of students will receive an average of "Developing" or higher.

MEASURE 4.1.2

Outcome 4.1 on the Faculty Review rubric for the Senior Exhibition.

BENCHMARK 4.1.2.1

80% of students will receive an assessment of "Advanced."

SLO 4.2

Students will be able to effectively solve a variety of design problems through the careful deliberation of project criteria to form a diverse portfolio of work.

MEASURE 4.2.1

Final assessment rubric based on the cumulative scores of all design assignments.

BENCHMARK 4.2.1.1

80% of students will receive an assessment of "Developing" or higher.

MEASURE 4.2.2

Outcome 4.2 criterion on the Final Portfolio Assessment in ART 496 Senior Exhibition.

BENCHMARK 4.2.2.1

80% of students will receive an assessment of "Advanced."

GOAL 5

The program will emphasize an attention to craft and presentation skills through the physical production and display of print and digital media.

SLO 5.1

Students will be able to construct 2D and 3D print media as well as digital design work with an emphasis on craftsmanship.

MEASURE 5.1.1

Cumulative average for Outcome 5.1 on all relevant assignments.

BENCHMARK 5.1.1.1

80% of students will receive an average of "Proficient" or higher.

MEASURE 5.1.2

Outcome 5.1 criterion on the Faculty Review rubric for ART 496 Senior Exhibition.

BENCHMARK 5.1.2.1

80% of students will receive an average of "Advanced."

SLO 5.2

Students will be able to discuss their methodology and defend design decisions through effective written and oral communication.

MEASURE 5.2.1

Outcome 5.2 criterion on the rubric for the Follow the Process assignment in ART 218 Introduction to Design.

BENCHMARK 5.2.1.1

80% of students will receive an assessment of "Developing" or higher.

ing” or higher.

MEASURE 5.2.2

Outcome 5.2 criterion on the Professional Review rubric for the Senior Exhibition.

BENCHMARK 5.2.2.1

80% of students will receive an assessment of “Advanced.”

GOAL 6

The program will prepare students for professional expectations working with clients and ways to engage a specific audience through behavioral and cultural research and analysis.

SLO 6.1

Students will be able to conceptualize solutions based on the careful research and analysis of the client’s audience and competitive advantages.

MEASURE 6.1.1

Outcome 6.1 criterion on the Package Design rubric for ART 305 Graphic Applications.

BENCHMARK 6.1.1.1

80% of students will receive an assessment of “Developing” or higher.

MEASURE 6.1.2

Outcome 6.1 criterion on the Faculty Review rubric for the Senior Exhibition.

BENCHMARK 6.1.2.1

80% of students will receive an assessment of Advanced or higher.

SLO 6.2

Students will be able to design based on a client’s needs as well as the preferences and motivations of a targeted demographic.

MEASURE 6.2.1

Outcome 6.2 criterion on the Package Design rubric for ART 305 Graphic Applications.

BENCHMARK 6.2.1.1

80% of students will receive an assessment of “Develop-

ing” or higher.

MEASURE 6.2.2

Outcome 6.2 criterion on the Faculty Review rubric for the Senior Exhibition.

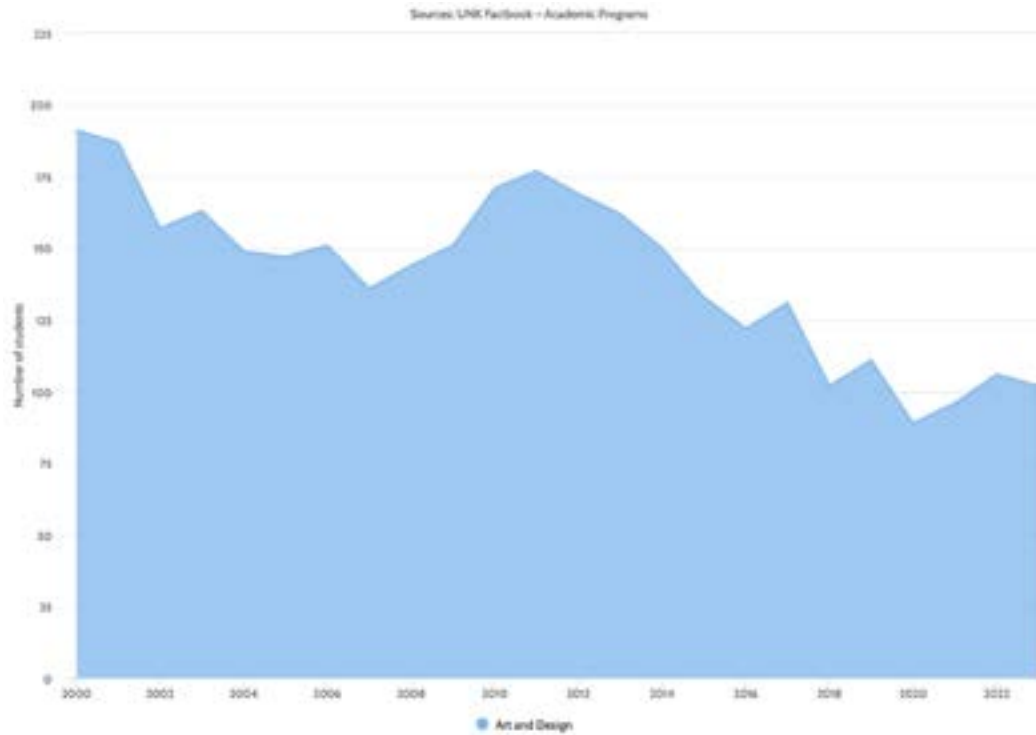
BENCHMARK 6.2.2.1

80% of students will receive an assessment of “Advanced”

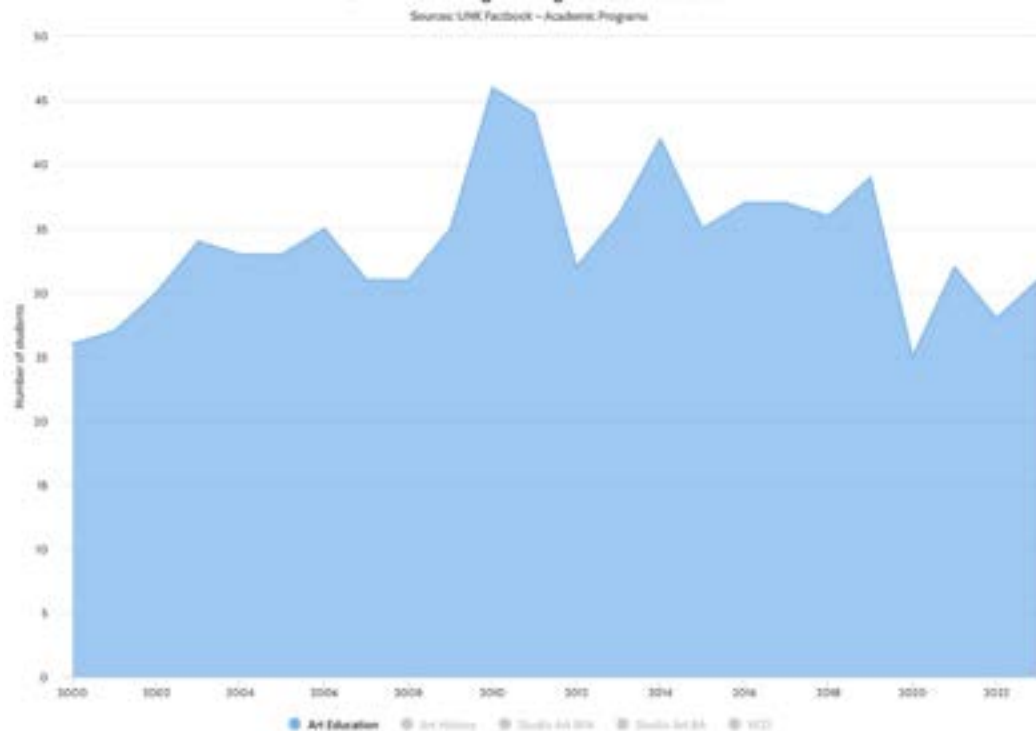
APPENDIX B

Enrollment Rates

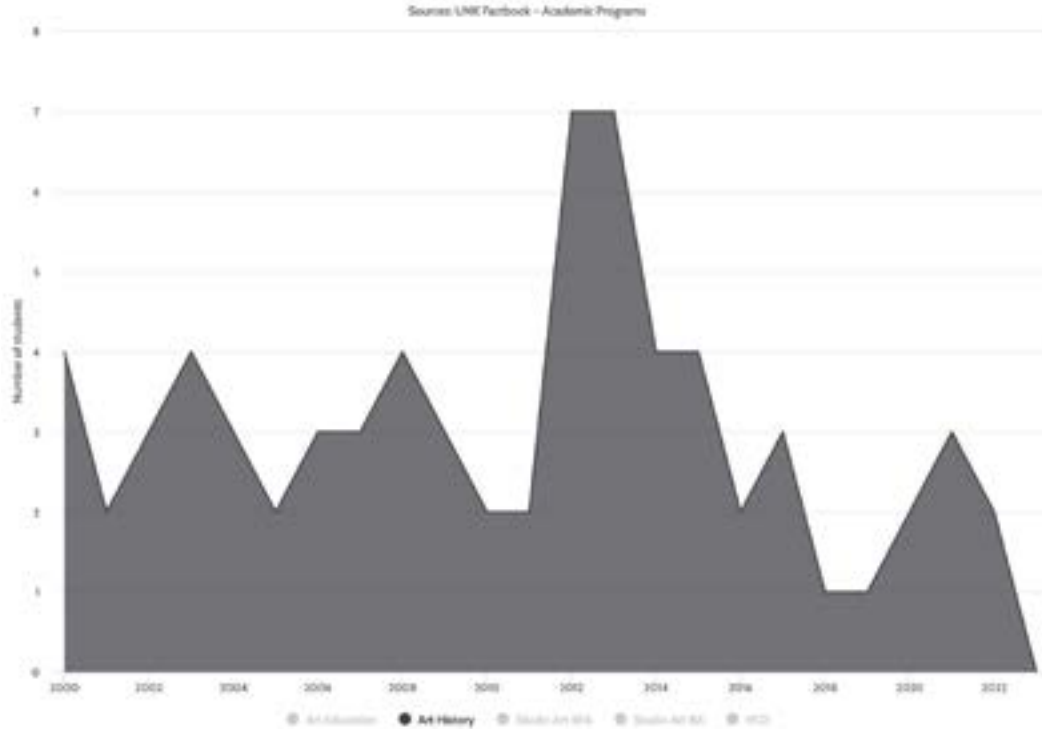
OVERALL ART AND DESIGN ENROLLMENT



ART EDUCATION ENROLLMENT



ART HISTORY ENROLLMENT



STUDIO ART (BFA) ENROLLMENT



STUDIO ART (BA) ENROLLMENT

Source: UNR Yearbook - Academic Programs



VISUAL COMMUNICATION & DESIGN ENROLLMENT

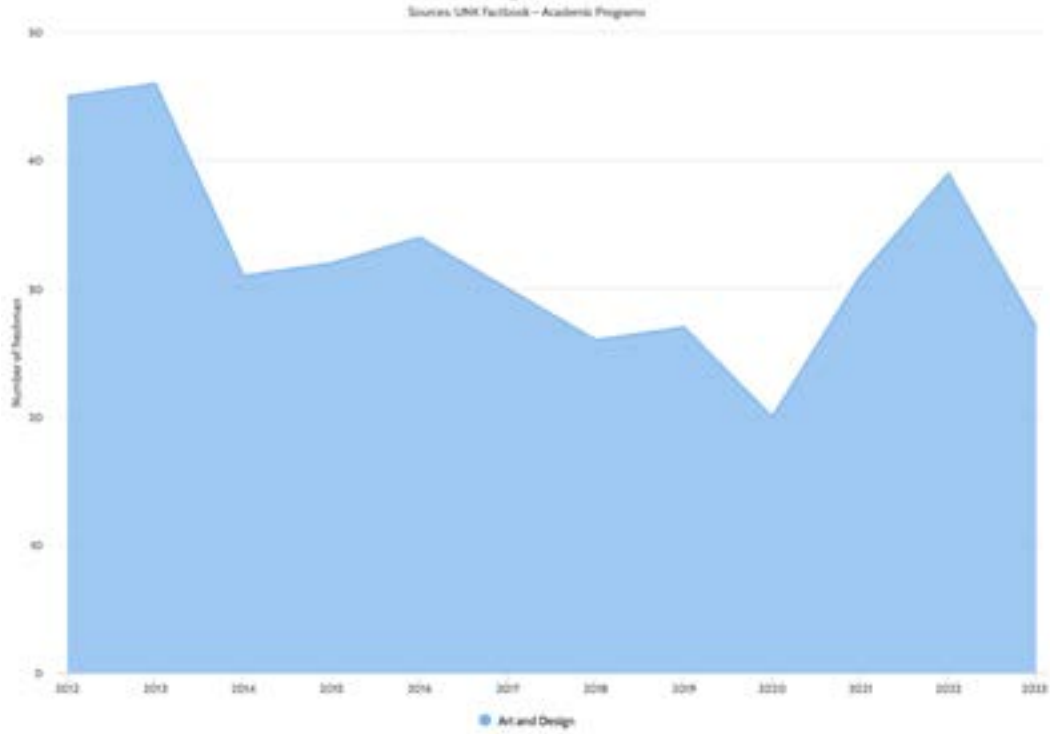
Source: UNR Yearbook - Academic Programs



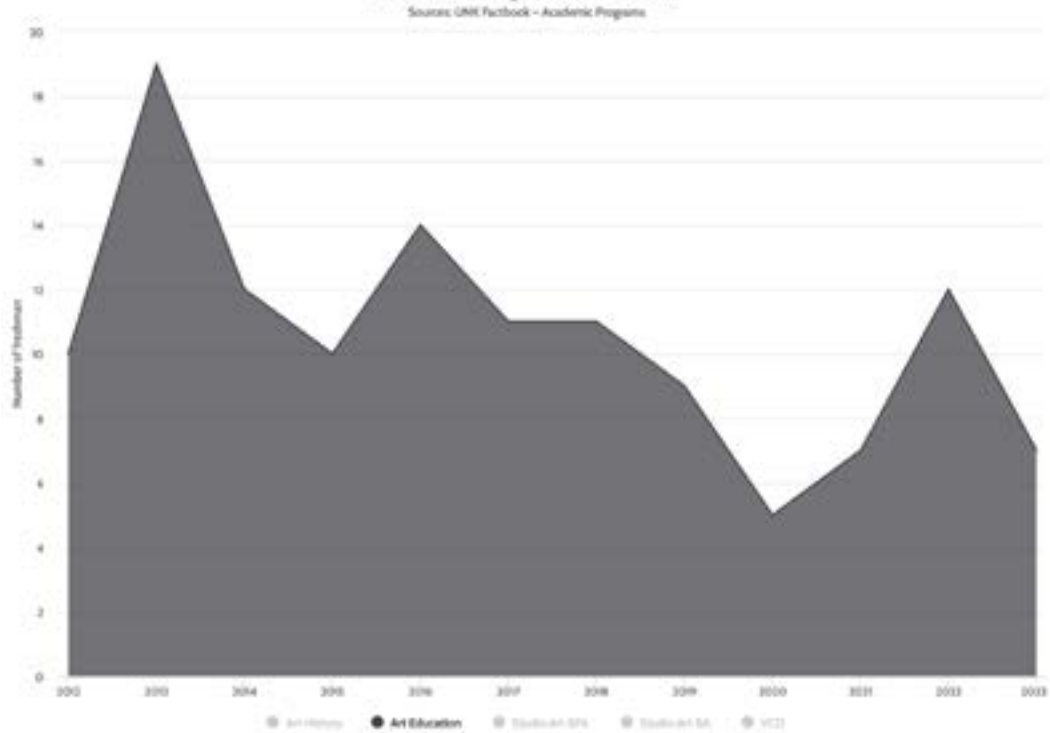
APPENDIX C

Admission Rates

OVERALL ART AND DESIGN ADMISSIONS

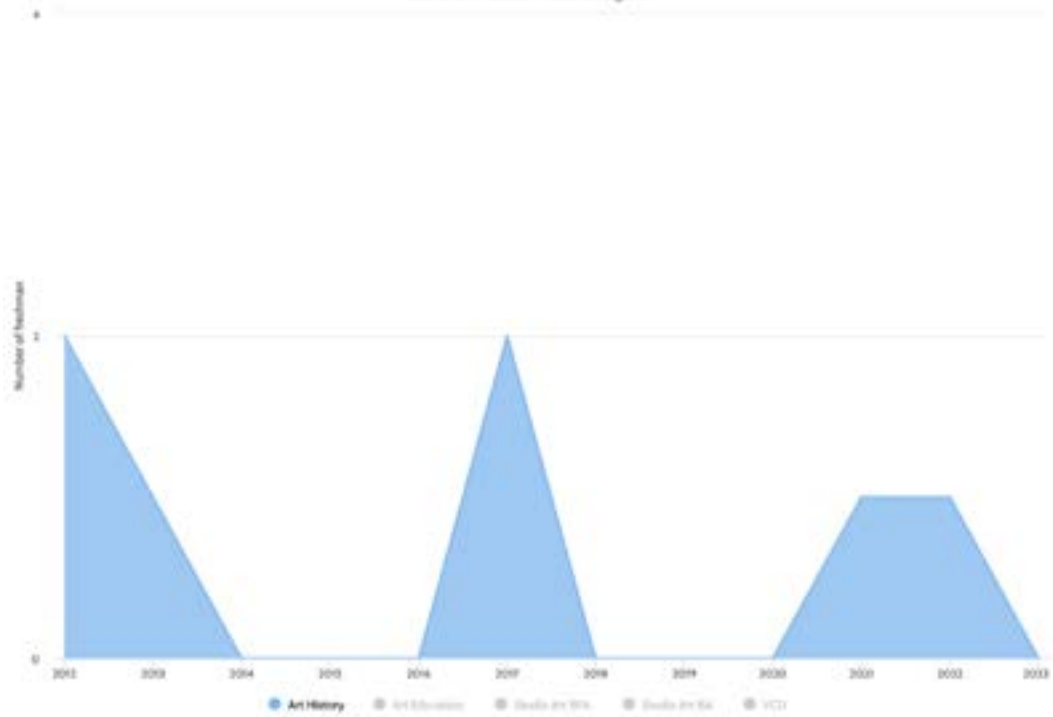


ART EDUCATION ADMISSIONS



ART HISTORY ADMISSIONS

Sources: UNH Textbook - Academic Programs



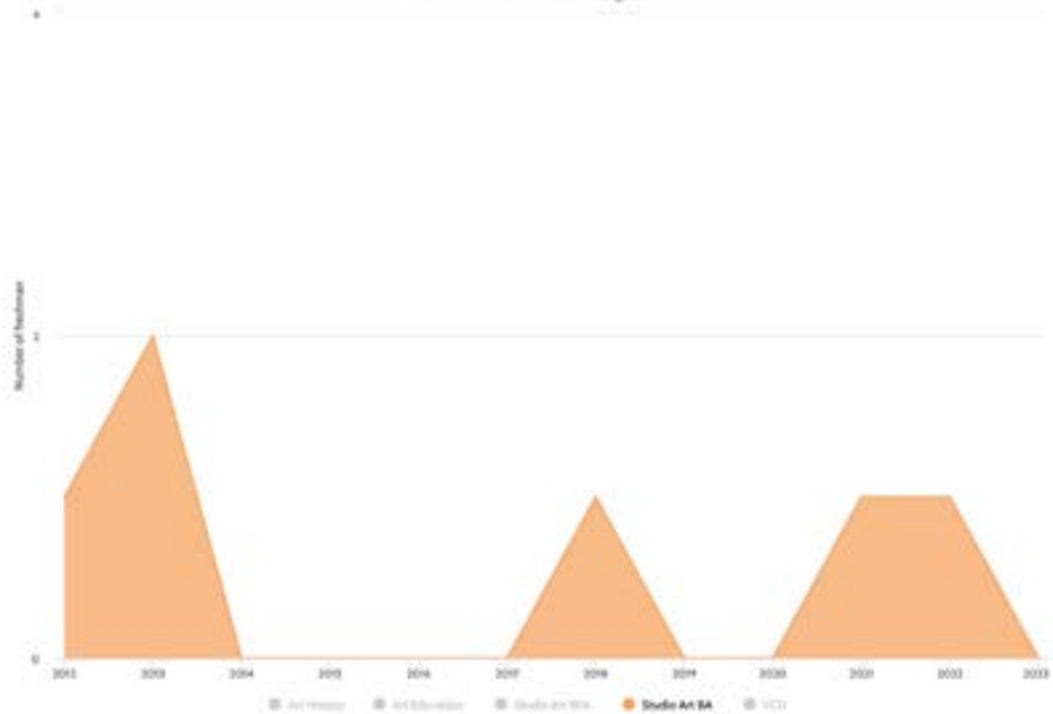
STUDIO ART (BFA) ADMISSIONS

Sources: UNH Textbook - Academic Programs



STUDIO ART (BA) ADMISSIONS

Sources: UMR Textbook – Academic Programs



VISUAL COMMUNICATION & DESIGN ADMISSIONS

Sources: UMR Textbook – Academic Programs

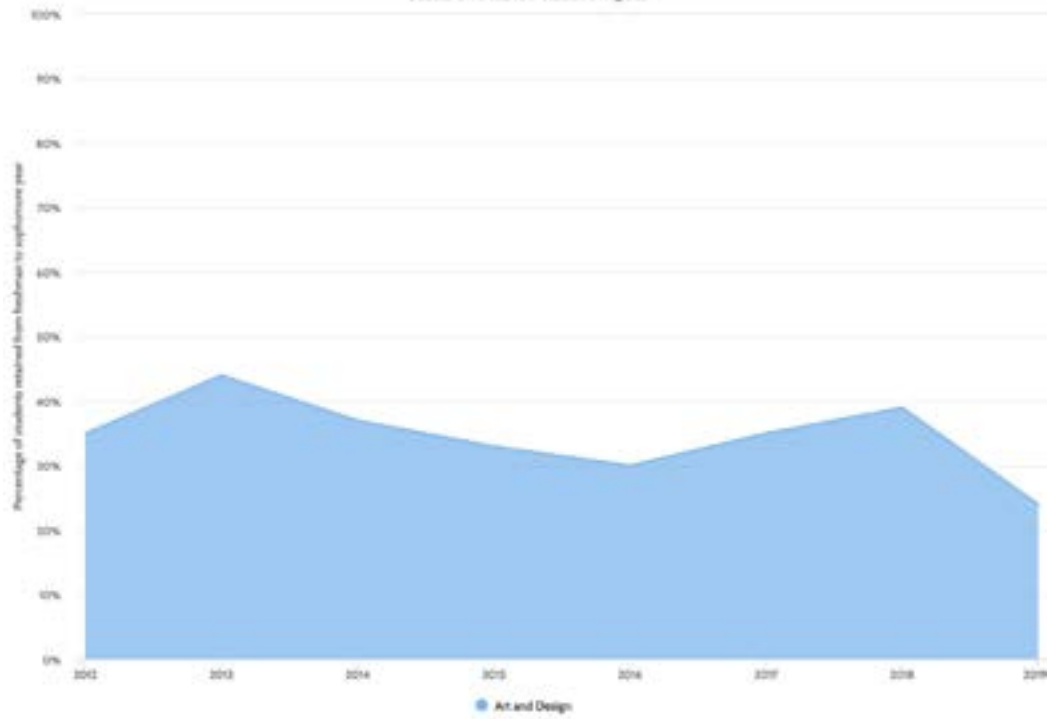


APPENDIX D

Retention Rates

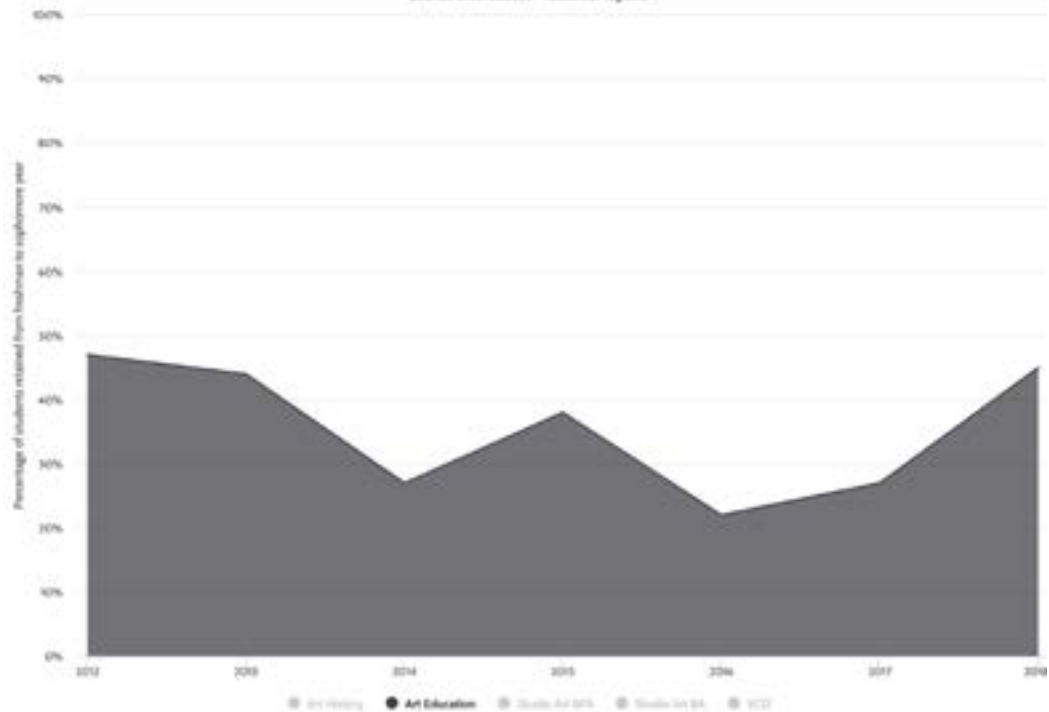
OVERALL ART AND DESIGN RETENTION

Source: UNE Factbook - Academic Programs



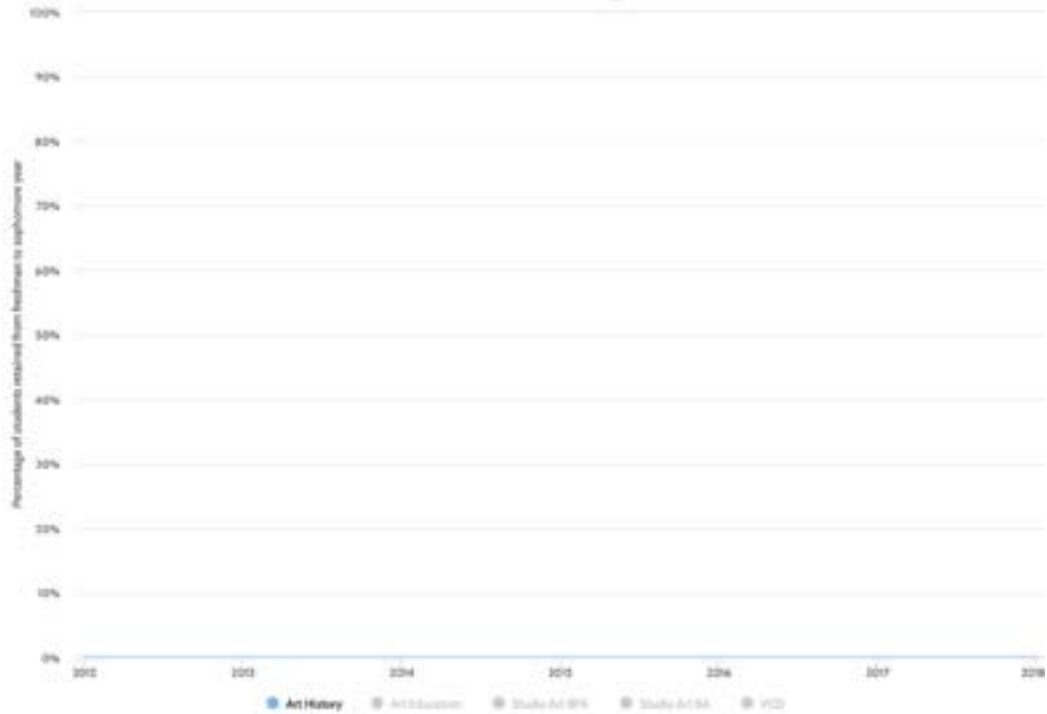
ART EDUCATION RETENTION

Source: UNE Factbook - Academic Programs



ART HISTORY RETENTION

Sources: UNE FactBook – Academic Programs

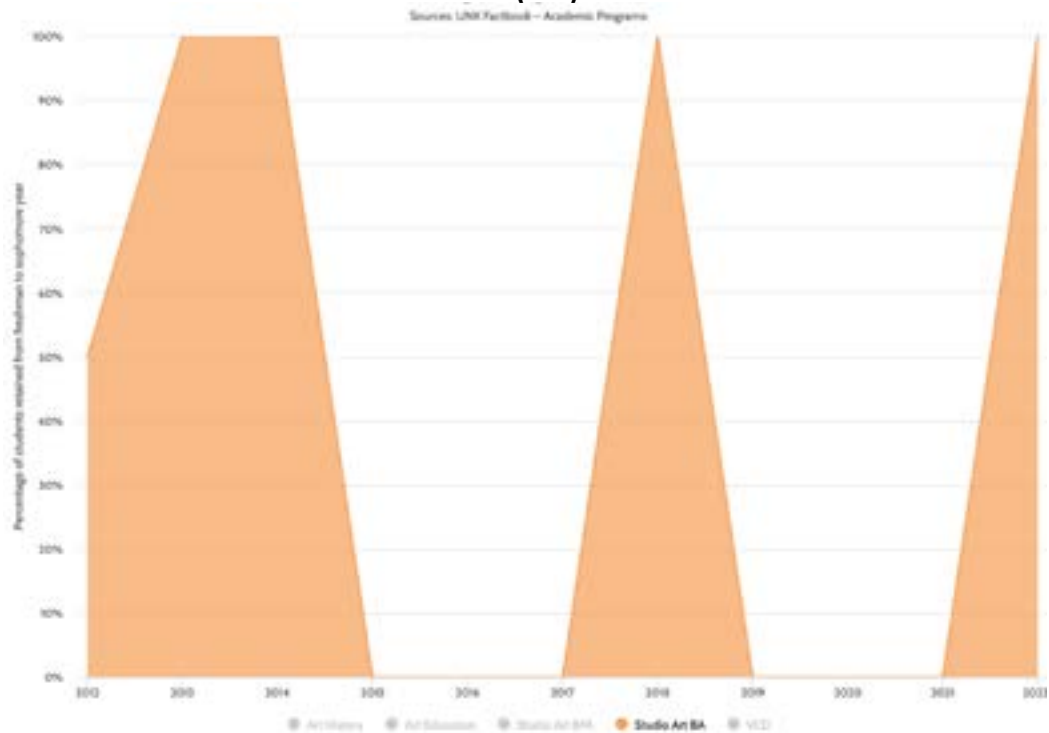


STUDIO ART (BFA) RETENTION

Sources: UNE FactBook – Academic Programs



STUDIO ART (BA) RETENTION



VISUAL COMMUNICATION & DESIGN RETENTION



APPENDIX E

Graduation Rates

UNKAD OVERALL GRADUATION RATE

| COHORT | 1 year | 2 years | 3 years | 4 years | 5 years | 6 years | 7 years | 8 years | >8 years |
|-----------|--------|---------|---------|---------|---------|---------|---------|---------|----------|
| 2012–2013 | 0.0% | 0.0% | 2.3% | 20.9% | 30.2% | 34.8% | 34.8% | 34.8% | 34.8% |
| 2013–2014 | 0.0% | 0.0% | 3.1% | 9.4% | 28.1% | 40.6% | 40.6% | 43.8% | 43.8% |
| 2014–2015 | 0.0% | 0.0% | 0.0% | 13.3% | 23.3% | 33.3% | 33.3% | 33.3% | 37% |
| 2015–2016 | 0.0% | 0.0% | 0.0% | 11.1% | 33.3% | 33.3% | 33.3% | 33.3% | 33.3% |
| 2016–2017 | 0.0% | 0.0% | 0.0% | 11.1% | 29.6% | 29.6% | 29.6% | | |
| 2017–2018 | 0.0% | 0.0% | 3.8% | 26.9% | 34.6% | 34.6% | | | |
| 2018–2019 | 0.0% | 0.0% | 0.0% | 26.9% | 38.5% | | | | |
| 2019–2020 | 0.0% | 0.0% | 0.0% | 24.0% | | | | | |
| 2020–2021 | 0.0% | 0.0% | 0.0% | | | | | | |
| 2021–2022 | 0.0% | 0.0% | | | | | | | |
| 2022–2023 | 0.0% | | | | | | | | |

ART EDUCATION GRADUATION RATE

| COHORT | 1 year | 2 years | 3 years | 4 years | 5 years | 6 years | 7 years | 8 years | >8 years |
|-----------|--------|---------|---------|---------|---------|---------|---------|---------|----------|
| 2012–2013 | 0.0% | 0.0% | 0.0% | 0.0% | 40.0% | 40.0% | 40.0% | 40.0% | 40.0% |
| 2013–2014 | 0.0% | 0.0% | 11.1% | 33.33% | 44.4% | 44.4% | 44.4% | 44.4% | 44.4% |
| 2014–2015 | 0.0% | 0.0% | 0.0% | 18.2% | 27.3% | 27.3% | 27.3% | 27.3% | 27.3% |
| 2015–2016 | 0.0% | 0.0% | 0.0% | 0.0% | 35.7% | 35.7% | 35.7% | 35.7% | 35.7% |
| 2016–2017 | 0.0% | 0.0% | 0.0% | 0.0% | 20.0% | 20.0% | 20.0% | | |
| 2017–2018 | 0.0% | 0.0% | 0.0% | 11.1% | 25.0% | 25.0% | | | |
| 2018–2019 | 0.0% | 0.0% | 0.0% | 9.0% | 27.3% | | | | |
| 2019–2020 | 0.0% | 0.0% | 0.0% | 0.0% | | | | | |
| 2020–2021 | 0.0% | 0.0% | 0.0% | | | | | | |
| 2021–2022 | 0.0% | 0.0% | | | | | | | |
| 2022–2023 | 0.0% | | | | | | | | |

STUDIO ART (BA) GRADUATION RATE

| COHORT | 1 year | 2 years | 3 years | 4 years | 5 years | 6 years | 7 years | 8 years | >8 years |
|-----------|--------|---------|---------|---------|---------|---------|---------|---------|----------|
| 2012–2013 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 34.8% | 34.8% | 34.8% |
| 2013–2014 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 40.6% | 43.8% | 43.8% |
| 2014–2015 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 100.0% | 100.0% | 100.0% | 100.0% |
| 2015–2016 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% |
| 2016–2017 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | | |
| 2017–2018 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | | | |
| 2018–2019 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | | | | |
| 2019–2020 | 0.0% | 0.0% | 0.0% | 0.0% | | | | | |
| 2020–2021 | 0.0% | 0.0% | 0.0% | | | | | | |
| 2021–2022 | 0.0% | 0.0% | | | | | | | |
| 2022–2023 | 0.0% | | | | | | | | |

STUDIO ART (BFA) GRADUATION RATE

| COHORT | 1 year | 2 years | 3 years | 4 years | 5 years | 6 years | 7 years | 8 years | >8 years |
|-----------|--------|---------|---------|---------|---------|---------|---------|---------|----------|
| 2012–2013 | 0.0% | 0.0% | 0.0% | 16.7% | 16.7% | 33.3% | 33.3% | 33.3% | 33.3% |
| 2013–2014 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 40.0% | 40.0% | 40.0% | 40.0% |
| 2014–2015 | 0.0% | 0.0% | 0.0% | 0.0% | 0.0% | 25.0% | 25.0% | 25.0% | 50% |
| 2015–2016 | 0.0% | 0.0% | 0.0% | 0.0% | 16.7% | 16.7% | 16.7% | 16.7% | 16.7% |
| 2016–2017 | 0.0% | 0.0% | 0.0% | 0.0% | 25.0% | 25.0% | 25.6% | | |
| 2017–2018 | 0.0% | 0.0% | 0.0% | 50.0% | 50.0% | 50.0% | | | |
| 2018–2019 | 0.0% | 0.0% | 0.0% | 25.0% | 50.0% | | | | |
| 2019–2020 | 0.0% | 0.0% | 0.0% | 33.3% | | | | | |
| 2020–2021 | 0.0% | 0.0% | 0.0% | | | | | | |
| 2021–2022 | 0.0% | 0.0% | | | | | | | |
| 2022–2023 | 0.0% | | | | | | | | |

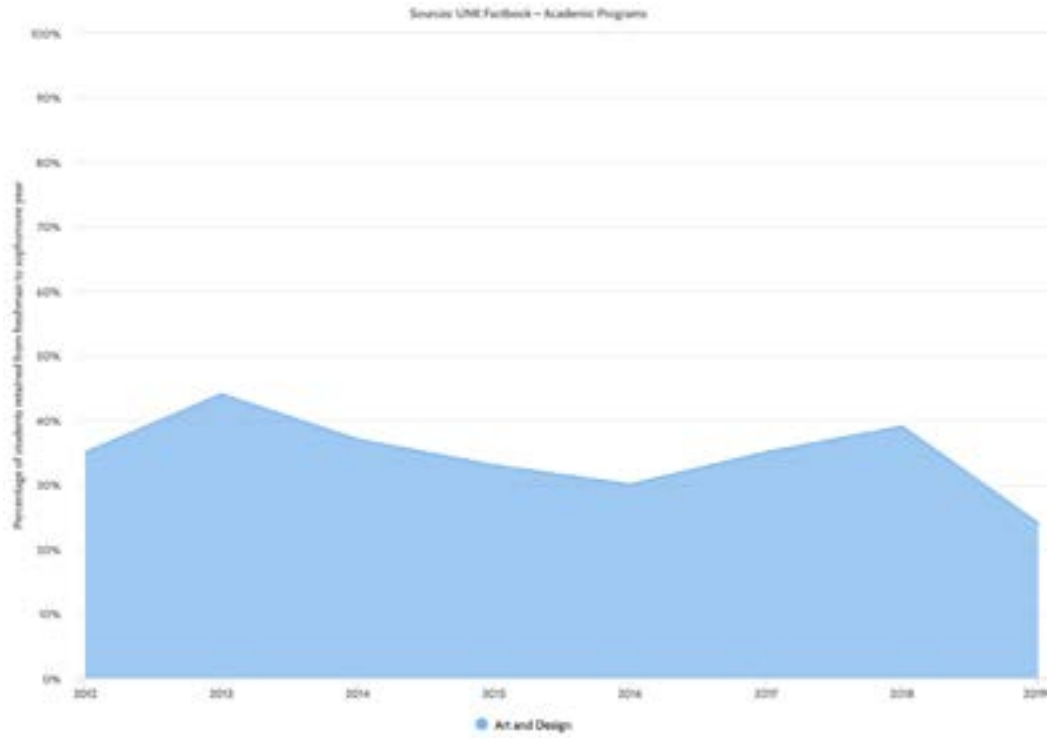
VISUAL COMMUNICATION & DESIGN GRADUATION RATE

| COHORT | 1 year | 2 years | 3 years | 4 years | 5 years | 6 years | 7 years | 8 years | >8 years |
|-----------|--------|---------|---------|---------|---------|---------|---------|---------|----------|
| 2012–2013 | 0.0% | 0.0% | 4.0% | 32.0% | 44.0% | 44.0% | 44.0% | 44.0% | 44.0% |
| 2013–2014 | 0.0% | 0.0% | 0.0% | 0.0% | 31.3% | 43.8% | 43.8% | 50.0% | 50.0% |
| 2014–2015 | 0.0% | 0.0% | 0.0% | 14.3% | 28.6% | 35.7% | 35.7% | 35.7% | 35.7% |
| 2015–2016 | 0.0% | 0.0% | 0.0% | 25.0% | 37.5% | 37.5% | 37.5% | 37.5% | 37.5% |
| 2016–2017 | 0.0% | 0.0% | 0.0% | 23.1% | 38.5% | 38.5% | 38.5% | | |
| 2017–2018 | 0.0% | 0.0% | 7.1% | 35.7% | 42.9% | 42.9% | | | |
| 2018–2019 | 0.0% | 0.0% | 0.0% | 45.5% | 45.5% | | | | |
| 2019–2020 | 0.0% | 0.0% | 0.0% | 35.7% | | | | | |
| 2020–2021 | 0.0% | 0.0% | 0.0% | | | | | | |
| 2021–2022 | 0.0% | 0.0% | | | | | | | |
| 2022–2023 | 0.0% | | | | | | | | |

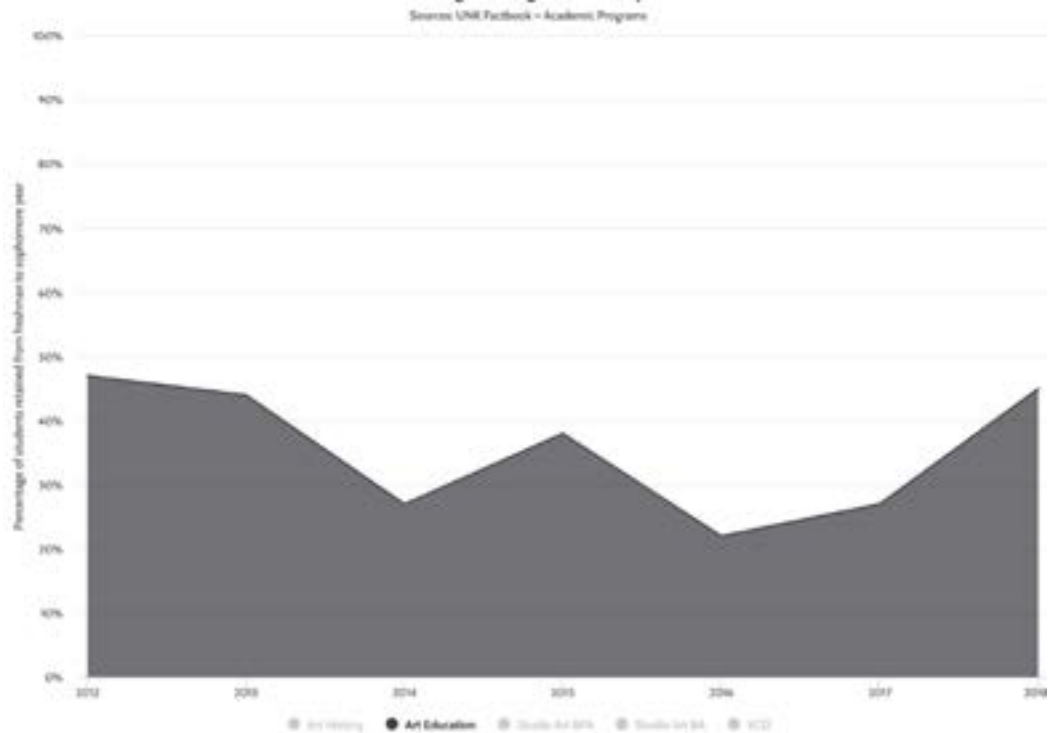
APPENDIX F

Completion Rates

OVERALL ART AND DESIGN COMPLETION

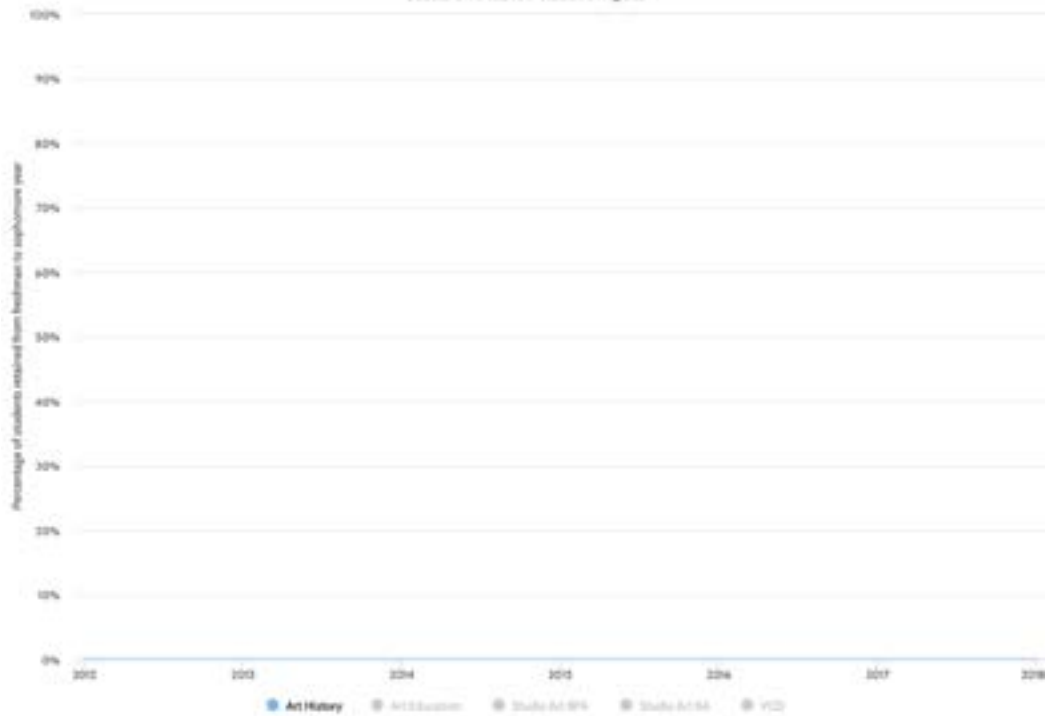


ART EDUCATION COMPLETION



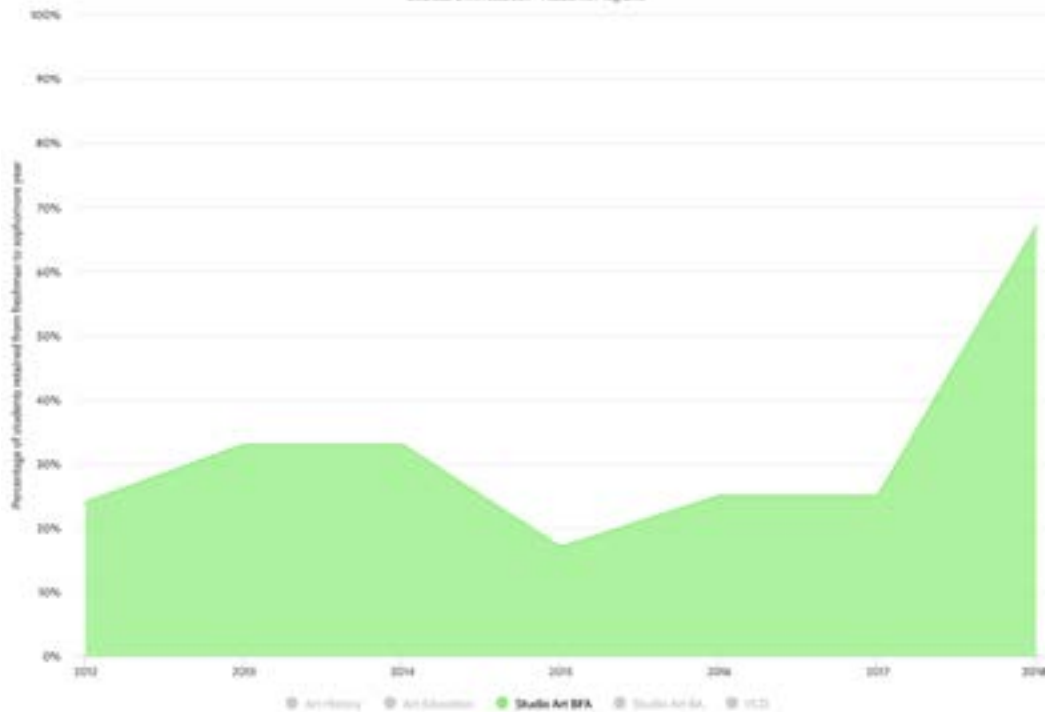
ART HISTORY COMPLETION

Source: UNE Feedback - Academic Programs

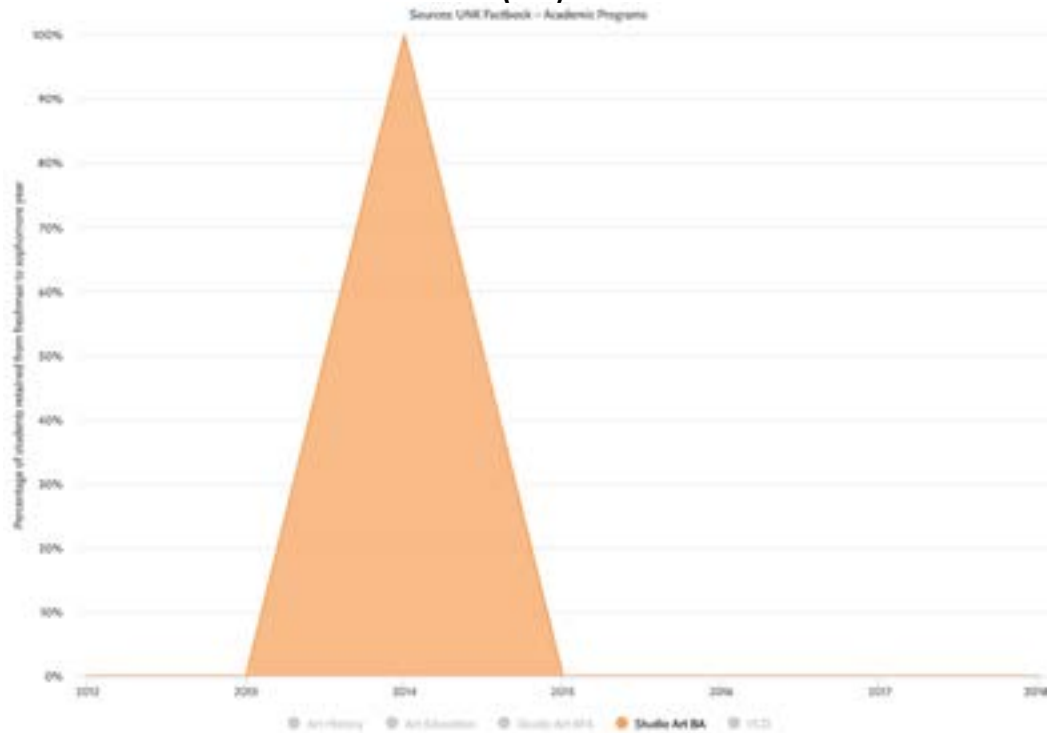


STUDIO ART (BFA) COMPLETION

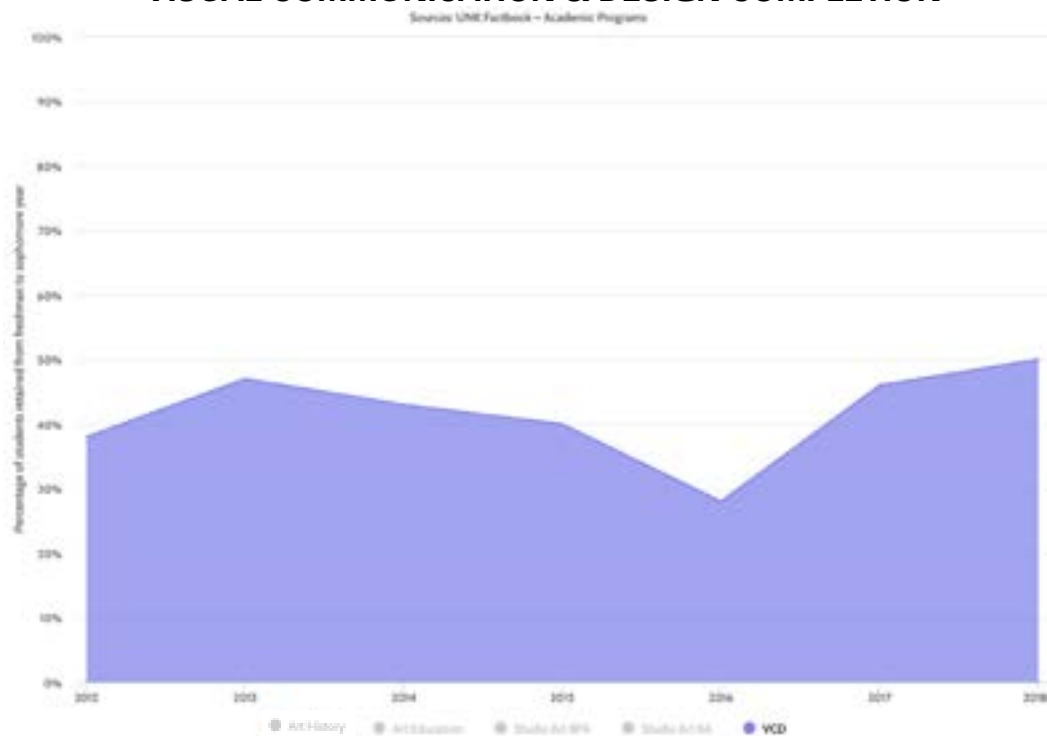
Source: UNE Feedback - Academic Programs



STUDIO ART (BA) COMPLETION



VISUAL COMMUNICATION & DESIGN COMPLETION



APPENDIX G

Retention Plan

UNK ART AND DESIGN

RETENTION PLAN

FIRST DRAFT AS OF 9/1/23

ONE-YEAR PLAN

Learning Expectations

- ☐ 1. Currently a 126 course for Critical Thinking, needs to be continued
- ☐ 2. Complete curriculum map and create advising plans
- ☐ 3. Move to make ART 105 a GS course

Professional Pathways

- ☐ 1. Design system to track graduates/implement exit survey
- ☐ 2. Require orientation prior to declaring major/registering for classes
- ☐ 3. Designate and advertise EL courses

Personal Wellbeing

- ☐ 1. Training for ADA compliance
- ☐ 2. Build consistency among the department
- ☐ 3. Transparent boundaries regarding work hours to students in syllabi
- ☐ 4. Advising/taking initiative to check in with students periodically throughout the semester (not just at advising)
- ☐ 5. Create opportunities for connection (peer mentoring, department-wide social events, philosophical "ThinkTanks")

Communication & Engagement

- ☐ 1. Opt-in text-messaging service to promote events/dates
- ☐ 2. UNKAD Calendar of Events as default on lab browsers
- ☐ 3. Bring back and increase number of social events: BBQ, Open Studios/Open House, etc.
- ☐ 4. More club events (Art Society, NAEA, Glass Club, UNKlay)
- ☐ 5. Advising "cheat sheet" that gives courses being offered and when

Incentives & Recognition

- ☐ 1. Look for student shows and advertise/communicate these types of opportunities in our classes and through Canvas
- ☐ 2. Re-enact "Student Spotlights" (collect work for spotlights)
- ☐ 3. Exhibiting work off campus (libraries, student union, small galleries in Lincoln and Omaha)
- ☐ 4. Create materials and book funds (1–3 years)

THREE-YEAR PLAN

Learning Expectations

- ☐ 1. Placement into foundation courses through entry portfolio review
- ☐ 2. Foundational handbook that clearly articulates rigor and expectations
- ☐ 3. Require an orientation prior to declaring major/registration
- ☐ 4. Foundational handbook with common terms and good/bad work examples
- ☐ 5. Curriculum map of student learning outcomes and curricula threading in programs
- ☐ 6. Offer more night classes, summer classes (?)
- ☐ 7. Drop required courses that are not ran, clean up catalog/course offerings

Professional Pathways

- ☐ 1. More professional panels/discussions/Q&As
- ☐ 2. Introductory courses about expectations, ideas, processes, and opportunities in emphasis
- ☐ 3. Require orientation prior to declaring major/registration
- ☐ 4. Introduce ART 399 or ART 413 as options in Studio Art for internships/apprenticeships
- ☐ 5. Require smaller written assignments to coincide with projects (ART 352 and ART 327 for examples)
- ☐ 6. Have students write about their ideas, inspiration, connections, and interests prior to making their work so they are making work with intent
- ☐ 7. Broaden project parameters so that students with a louder creative voice can have autonomy
- ☐ 8. Acknowledge that upper-division students need to hone technical skills and personal style

Personal Wellbeing

- ☐ 1. Additional DEI training
- ☐ 2. Build relationship with academic affairs
- ☐ 3. J-term courses
- ☐ 4. 3-hour studio courses
- ☐ 5. Deadline coordination/synchronization
- ☐ 6. Deadlines within professional windows (9am–5pm)
- ☐ 7. Incremental deadlines rather than one big deadline
- ☐ 8. A culture of listening and empathy towards student concerns
- ☐ 9. Creation of Canvas shells and self-guided work

THREE-YEAR PLAN

(continued)

Communication & Engagement

- ☐ 1. An online Student Handbook that can be updated regularly/as needed
- ☐ 2. Another graffiti wall? One outside? Summer club projects? More weird attractions in the department/on campus?

Incentives & Recognition

- ☐ 1. Fundraise? Re-appropriate some other scholarship money?
- ☐ 2. Create materials and book funds (1–3 years)

FIVE-YEAR PLAN

Learning Expectations

- ☐ 1. Classes modify and integrate technical foundation and creative autonomy of assignments and projects

Professional Pathways

- ☐ 1. Create a path for students to pick up a BA and BAED in 5 years.

Personal Wellbeing

none

Communication & Engagement

none

Incentives

none

APPENDIX H

Senior Exhibition Rubrics

ART 499 SENIOR SEMINAR: STUDIO ART EXHIBITION RUBRIC

STUDIO ART FACULTY RUBRIC

UPDATED 11/16/23

| | ADVANCED | PROFICIENT | DEVELOPING | BELOW STANDARDS | UNASSESSABLE |
|---|---|---|---|--|--|
| OUTCOME 1.2 The student is able to use knowledge about the elements and principles of art to create visual work that effectively communicates to a contemporary audience. | <input type="checkbox"/> Exceptional understanding and innovative application of elements and principles, effectively communicating to a contemporary audience. | <input type="checkbox"/> Applies elements and principles with skill, demonstrating a solid understanding of contemporary norms for clear communication. | <input type="checkbox"/> Uneven application of elements and principles, with emerging experimentation in contemporary approaches and communication. | <input type="checkbox"/> Demonstrates challenges to apply art elements and principles coherently, resulting in limited communication that may not align with contemporary standards. | <input type="checkbox"/> Insufficient evidence to evaluate proficiency in applying art elements and principles for communication to a contemporary audience. |
| OUTCOME 2.1 The student is able to intentionally and proficiently manipulate relevant artistic media to communicate artistic expression. | <input type="checkbox"/> Aptly manipulates artistic media with intention, showcasing exceptional skill in communicating nuanced artistic expression. | <input type="checkbox"/> Consistently and intentionally manipulates artistic media, demonstrating proficiency in effectively communicating artistic expression. | <input type="checkbox"/> Shows developing proficiency in intentional manipulation of artistic media to convey artistic expression. | <input type="checkbox"/> Displays limitations in manipulate artistic media with intention, resulting in challenges with the conveyance of artistic expression. | <input type="checkbox"/> Insufficient evidence to evaluate proficiency in intentionally manipulating artistic media for artistic expression. |
| OUTCOME 2.2 The student effectively demonstrates craftsmanship through the attention to detail and presentation of their creative work. | <input type="checkbox"/> Applies strong craftsmanship with meticulous attention to detail, presenting creative work at a professional level. | <input type="checkbox"/> Exhibits above average craftsmanship, paying careful attention to detail and presenting creative work effectively. | <input type="checkbox"/> Shows acceptable craftsmanship with some attention to detail and an emerging focus on effective presentation of creative work. | <input type="checkbox"/> Significant issues with craftsmanship, lacking attention to detail, and/or presents creative work unprofessionally. | <input type="checkbox"/> Insufficient evidence to evaluate craftsmanship due to a lack of detail and presentation in the creative work. |
| OUTCOME 3.1 The student is able to meaningfully and evidently document (creative process with journaling, written brainstorming, preparatory sketches and studies) and apply research, (meaningful visual, literary, scientific or philosophic information) to the making of artwork. | <input type="checkbox"/> Documents creative process thoroughly, applying extensive research seamlessly into artwork. | <input type="checkbox"/> Documents creative process and applies research effectively into artwork. | <input type="checkbox"/> Shows developing ability in documenting the creative process and applying research. | <input type="checkbox"/> Struggles to meaningfully document the creative process and apply research. | <input type="checkbox"/> Insufficient evidence for assessing documentation and research application. |

ART 499 SENIOR SEMINAR: STUDIO ART PRESENTATION

| LISTEN FOR [CONTENT] | RELATED QUESTIONS & PROMPTS |
|--|--|
| <input type="checkbox"/> Discussion of process | <ul style="list-style-type: none"> • Tell us a bit about your creative process in producing this work. • Did your initial ideas evolve during the creation process? How did the work change over time? • Were there any challenges you encountered, and how did you overcome them? |
| <input type="checkbox"/> Their inspiration, motivation, and/or influences | <ul style="list-style-type: none"> • What inspired you to create this body of work? • Can you identify specific influences that shaped your creative process? • Are there cultural or personal influences that inspired the themes in your artwork? |
| <input type="checkbox"/> Subject matter/themes/concepts | <ul style="list-style-type: none"> • How did you arrive at the specific theme or concept for this piece? • How do the formal elements of your artwork contribute to the overall meaning or concept? • Did your initial ideas about the theme or subject matter change during the creative process? • How do you anticipate viewers engaging with the themes presented in your artwork? |
| <input type="checkbox"/> Techniques and use of materials | <ul style="list-style-type: none"> • How did you choose the materials and techniques for this artwork? • Were there any experimental or unconventional methods you employed? |
| <input type="checkbox"/> Future plans and direction | <ul style="list-style-type: none"> • What did you learn from the process of creating this artwork that you might apply to future projects? • Are there aspects of your artistic process that you plan to refine or explore further? |
| <input type="checkbox"/> Self-assessment of their abilities in technical skill | <ul style="list-style-type: none"> • In what specific ways do you believe your technical skills have developed or improved while working on this body of work? • How do your technical choices contribute to the overall success or challenges of the work? |
| <input type="checkbox"/> Self-assessment of their visual impact | <ul style="list-style-type: none"> • How do you want viewers to engage with your artwork visually. Do you feel your work achieves this goal? |
| <input type="checkbox"/> Self-assessment of their clarity of their message | <ul style="list-style-type: none"> • Were there specific artistic choices made to ensure the clarity of your intended message? |
| LISTEN FOR [PRESENTATION SKILLS] | |
| <input type="checkbox"/> Accurate usage of terminology pertaining to their use of the elements and principles of art | |
| <input type="checkbox"/> A formal, scholarly tone | |

ART 499 SENIOR SEMINAR: STUDIO ART PRESENTATION RUBRIC

STUDIO ART FACULTY RUBRIC

UPDATED 11/16/23

| | ADVANCED | PROFICIENT | DEVELOPING | BELOW STANDARDS | UNASSESSABLE |
|---|---|---|--|--|---|
| OUTCOME 1.1 The student is able to explain how they found meaning in a work of art by using accurate language regarding the elements and principles of art. | <input type="checkbox"/> Clearly articulates profound meaning and/or intent in their work, using precise language related to the elements and principles of art. | <input type="checkbox"/> Explains meaning and/or intent in their work effectively, using accurate references to the elements and principles of art. | <input type="checkbox"/> Demonstrates an evolving ability to explain meaning and/or intent, with some accuracy in language referencing the elements and principles of art. | <input type="checkbox"/> Shows difficulty in explaining meaning and/or intent, with limited accuracy in their art terminology. | <input type="checkbox"/> Insufficient evidence to assess explanation of meaning and/or intent due to a lack of clarity or completion. |
| OUTCOME 3.2 The student critically evaluates their own work during and after creation regarding its technical proficiency, visual impact, and clarity of message. | <input type="checkbox"/> Illustrates exceptional self-awareness in their presentation, critically evaluating their work's technical proficiency, visual impact, and clarity of message. | <input type="checkbox"/> Effectively assesses their own work during their presentation, considering technical proficiency, visual impact, and clarity of message. | <input type="checkbox"/> Shows some self-awareness in their presentation, evaluating their work with consideration for technical proficiency, visual impact, and clarity of message. | <input type="checkbox"/> Demonstrates limitations in effectively assessing their own work in their presentation, with difficulty in evaluating technical proficiency, visual impact, and clarity of message. | <input type="checkbox"/> Insufficient evidence to assess self-awareness in a presentation due to a lack of clarity or completion in the assessment materials. |
| OUTCOME 4.2 The student is able to independently navigate their creative process while solving technical and conceptual challenges. | <input type="checkbox"/> Independently directs the creative process with exceptional skill, adeptly solving technical and conceptual challenges. | <input type="checkbox"/> Consistently navigates the creative process independently, effectively solving both technical and conceptual challenges. | <input type="checkbox"/> Demonstrates some independence in directing the creative process, making progress in solving technical and conceptual challenges. | <input type="checkbox"/> Struggles to independently navigate the creative process, impacting the ability to effectively solve technical and conceptual challenges. | <input type="checkbox"/> Insufficient evidence to assess independence in navigating the creative process and solving challenges due to a lack of clarity or completion in the work. |
| OUTCOME 5.1 The student is able to discuss their own work competently using correct terminology and is able to publicly discuss their work in a formal, scholarly manner. | <input type="checkbox"/> Skillfully discusses their own work using precise terminology and professionally presents it in a formal, scholarly manner. | <input type="checkbox"/> Competently discusses their own work using correct terminology and presents it in a formal, scholarly manner. | <input type="checkbox"/> Displays developing competence in discussing their own work with correct terminology while presentation seems at an average student level. | <input type="checkbox"/> Limited ability to competently discuss their own work using correct terminology and faces challenges to meet expectations of an average student presentation. | <input type="checkbox"/> Insufficient evidence to assess competence in discussing own work due to a lack of clarity or completion in the presentation. |

ART 499 SENIOR SEMINAR: STUDIO ART THESIS PAPER RUBRIC

STUDIO ART FACULTY RUBRIC

UPDATED 11/16/23

| ADVANCED | PROFICIENT | DEVELOPING | BELOW STANDARDS | UNASSESSABLE |
|--|--|--|--|--|
| OUTCOME 5.2 The student is able to write about how the choices they make in the creation of their artwork connects to ideas and/or research in a formal, scholarly manner. | <input type="checkbox"/> Effectively illustrates artistic choices and connects ideas/research in a formal, scholarly manner in their thesis paper. | <input type="checkbox"/> Shows an average ability to write about the connection between artistic choices and ideas/research in a formal, scholarly manner in the thesis paper. | <input type="checkbox"/> Writing shows challenges to effectively connect artistic choices with ideas/research in a formal, scholarly manner in the thesis paper. | <input type="checkbox"/> Insufficient evidence to assess the ability to write about the connection between artistic choices and ideas/research due to a lack of clarity or completion in the thesis paper. |

ADDITIONAL ASSESSMENT

| ADVANCED | PROFICIENT | DEVELOPING | BELOW STANDARDS | UNASSESSABLE |
|--|--|---|--|---|
| THE PAPER | | | | |
| Clarity | <input type="checkbox"/> Exemplary clarity | <input type="checkbox"/> Mostly clear | <input type="checkbox"/> Lacks clarity | <input type="checkbox"/> Unclear or Incomplete |
| Conciseness | <input type="checkbox"/> Very succinct | <input type="checkbox"/> Could use editing | <input type="checkbox"/> Overly verbose | <input type="checkbox"/> Inadequate length/incomplete |
| Personal Voice | <input type="checkbox"/> Engaging personal voice | <input type="checkbox"/> Hints/elements of a personal voice | <input type="checkbox"/> Impersonal/insipid | <input type="checkbox"/> Incomplete/unable to assess |
| Grammar | <input type="checkbox"/> Free of noticeable errors | <input type="checkbox"/> Some noticeable errors | <input type="checkbox"/> Several noticeable errors | <input type="checkbox"/> Incomplete/unable to assess |
| Spelling | <input type="checkbox"/> Free of noticeable errors | <input type="checkbox"/> Some noticeable errors | <input type="checkbox"/> Several noticeable errors | <input type="checkbox"/> Incomplete/unable to assess |
| Formatting | <input type="checkbox"/> Very well formatted | <input type="checkbox"/> Formatted for ease of reading | <input type="checkbox"/> Significant formatting issues | <input type="checkbox"/> Incomplete/unable to assess |
| THE CONTENT | | | | |
| Introduction | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Techniques and materials | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Creative process | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Artistic philosophy | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Influences/inspiration/motivation | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Subject matter/themes/concept | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |
| Future plans | <input type="checkbox"/> Comprehensive | <input type="checkbox"/> Thorough | <input type="checkbox"/> Adequate | <input type="checkbox"/> Partial/some |

APPENDIX I

Library Collections

Library Support for the Art & Design Department

1. Information for the Academic Program Review of the Art & Design Department

Compiled by: Rachel Hammer, MLIS, MA

Assistant Professor and Library Liaison to the Art & Design Department

2. Library Mission Statement

The Calvin T. Ryan Library supports the University of Nebraska Kearney mission by: acquiring and organizing resources; providing collaborative assistance and instruction in support of scholarly teaching, learning and research; meeting information needs; and adhering to recognized standards of library practice.

3. Staff Information

In addition to the Dean, eight full-time faculty librarians currently serve the Calvin T. Ryan Library. Three of the full-time associate librarians are tenured, with five at different stages of the tenure track as assistant professors. 12 staff members also serve the Library.

Librarians are assigned to serve as liaisons to a number of departments. Generally, this assignment will be made on the basis of knowledge, training, and professional experience that will enable the librarian to serve his or her assigned departments efficiently, effectively and personally. The liaison assigned to the Art & Design Department is Rachel Hammer.

Rachel Hammer holds a Master of Library and Information Science. She has also earned both a Bachelor of Arts and a Master of Arts in English. She has served as the Art & Design Department liaison since January 2022.

4. Budget

Library Budget Allocations for the Art & Design Department

FY2021 Subscription Spend

| | |
|-----------------------|-----------------|
| Print Journals | \$464.19 |
| Print/Online Journals | \$64.99 |
| Online Journals | \$90.14 |
| <i>Total</i> | <i>\$619.32</i> |

FY2022 Subscription Spend

| | |
|-----------------|-----------------|
| Print Journals | \$276.67 |
| Online Journals | \$247.54 |
| <i>Total</i> | <i>\$524.21</i> |

Note – both of these subscription spend tables only represent standalone subscriptions, not titles that are included as part of any packages

Book (physical and online) Order Expenditures

| | |
|--|----------|
| FY2021 (incomplete data due to system migration) | N/A |
| FY2022 | \$236 |
| FY2023 | \$568.09 |

Database Expenditures Specific to Art & Design

FY2021: \$11,364.31

FY2022: \$11,629.08

- Includes Art Abstracts & Retrospectives; Oxford Art Online; Ebook Central Arts Collection. See appendix for a complete list of databases.

5. Overall Library Collections (Books, Journals, Databases, Non-print, etc.)

Databases

At least 14 of the Library's 288 databases have been identified as especially useful for research on art and design.

Interlibrary Loan and Document Delivery

The Art & Design Department delivers courses in both the traditional face-to-face and the online environment (through Canvas). Due to changes in scholarly publishing and in the preferences of students and some faculty, materials in the Calvin T. Ryan collections are acquired in both printed and digital formats. In the event that the Library does not have materials needed by Art & Design faculty members and/or students, items may be requested through Interlibrary Loan and Document Delivery services. There is no charge for this service, since fees are covered by a grant that the Interlibrary Loan manager has been able to acquire annually.

Contrary to the practice at many universities, there is no charge for Interlibrary Loan items delivered electronically to UNK students, even if a charge is assessed by the cooperating Library. This is because the Interlibrary Loan librarian has been successful in obtaining grant funding each year to defray these expenses.

Most printed materials are delivered by Interlibrary Loan and Document Delivery services to the Library's circulation desk for pickup by the person making the request. Faculty members have the option of asking to have printed materials delivered directly to their offices. The majority of requested articles are delivered electronically, and rapid service is the norm. Electronic articles are delivered to the ILL mailbox of the individual student or faculty member, and the requestor is notified by e-mail when either printed or electronic materials are available for pickup.

Distance students receive special assistance from the staff of the Interlibrary Loan work group, including scanning of book chapters and articles from the Library's

print collection, in addition to standard Interlibrary Loan services. These services are further detailed on the Web page [here](#).

Book Collection Specific to Department (Printed Books)

Find below a chart detailing the number of books in the Library's collection specific to the Art & Design Department's areas of study.

| Library of Congress Subclass | Description | Number of Physical Resources |
|-------------------------------------|-------------------------------|-------------------------------------|
| N | Visual Arts | 3073 |
| NA | Architecture | 1036 |
| NB | Sculpture | 145 |
| NC | Drawing. Design. Illustration | 375 |
| ND | Painting | 116 |
| NE | Print media | 150 |
| NK | Decorative arts | 1316 |
| NX | Arts in general | 361 |
| <i>Total</i> | <i>N/A</i> | <i>6527</i> |

Electronic Books and Other Electronic Materials

Find below a chart detailing the number of electronic books and journals in the Library's collection specific to the Art & Design Department's areas of study.

| Subject Area | Number of Online Resources | Material Type |
|-------------------------------|-----------------------------------|----------------------|
| Visual Arts | 4303 | eBook |
| Visual Arts | 122 | Journal |
| Architecture | 3719 | eBook |
| Architecture | 76 | Journal |
| Sculpture | 288 | eBook |
| Sculpture | 3 | Journal |
| Drawing. Design. Illustration | 903 | eBook |
| Drawing. Design. Illustration | 4 | Journal |
| Painting | 1338 | eBook |
| Painting | 1 | Journal |
| Print media | 92 | eBook |
| Print media | 0 | Journal |
| Decorative arts | 910 | eBook |
| Decorative arts | 10 | Journal |
| Arts in general | 1379 | eBook |
| Arts in general | 9 | Journal |
| <i>Total</i> | <i>12,932</i> | <i>eBook</i> |
| <i>Total</i> | <i>225</i> | <i>Journal</i> |

6. Library Instruction

The Library is able to provide instruction for students in the use of Library resources for courses offered by the Art & Design Department. Instruction in the use of databases and other library resources is available upon faculty request.

7. Online Access

The main Web page for the Library is located at <http://library.unk.edu/>. This page provides access to a quick-search interface providing access to Library Search, a discovery tool that searches the UNK catalog, databases, and other resources with a single click. There is also an advanced version of Library Search, an enhanced version of the Library catalog that also provides a "multi-search" capability over four of the largest full-text databases in the Library collection, and a "Classic Catalog" that allows more traditional searching by keywords, subject indexing terms, call number, standard number, title, author, or government document call number.

An easy-to-use method of finding any journal in the Library collection is linked from the Find Resources tab on the main webpage, in addition to finding aids for the Government and Archives and Special Collections. Other tabs include links to Research Assistance, Services, and general information About the Library. The Services tab links to the Library's Interlibrary Loan services, (linked from the Borrowing From Other Libraries link), and to the UNK Writing Center and Peer Tutoring services from the Learning Commons text link. The Research Assistance Research Guides link provides access to a program-specific guide to facilitate locating e-books, e-journals, and databases for students and faculty members in the Art & Design Department.

One important feature of the Library's Web resources that is available for both on-campus and distance students, including those in the Art & Design program, is the Ask a Librarian reference service. This link from the main Library page provides assistance to students by phone, by email, and through a "chat" tool.

Library Appendix

Databases Especially Useful for Art & Design

Academic OneFile

Contains articles from a variety of newspapers, magazines and peer-reviewed journals - many in full-text.

Academic Search Premier

This multi-disciplinary database provides full text for more than 4,500 journals, including full text for more than 3,700 peer-reviewed titles. PDF backfiles to 1975 or further are available for well over one hundred journals, and searchable cited references are provided for more than 1,000 titles.

America: History and Life

Provides citations to literature related to the history and culture of the United States and Canada from prehistory to the present. Index covers 1,700 journals published since 1964.

American Periodical Series

Search full-page images from 1,500 American journals, magazines and newspapers published from colonial days through the early 20th century.

Chicago Manual of Style Online

Online version of the Chicago Manual of Style citation and style guide.

ClasePeriodica

Indexes more than 600,000 bibliographic citations from Latin American journals in the sciences and humanities.

Directory of Open Access Journals

Features more than 10,000 journals in the physical sciences, social sciences, engineering, fine arts and the humanities.

Dissertations and Theses at UNK

Includes abstracts and full-text of masters theses produced by UNK students since 2008.

ebooks on ProQuest Ebook Central (formerly ebrary)

Access to over 30,000 ebook titles related to education, history, political science, and the fine arts.

Google Scholar

Searches across numerous publishers and institutional sources for reports, dissertations and theses, and scholarly publications. Using this link will indicate which Google Scholar results are available in full-text through UNK databases or other free/open-access sources.

JSTOR

A digital archive containing the full-text and full-page views of hundreds of journals. JSTOR's Arts & Sciences Archive Collections (1-10) and Life Sciences Archive Collection are available at UNK.

Library of Congress Digital Collections

Provides free online access to digitized historical documents, photographs, sound recordings, moving pictures, books, pamphlets, maps, and other resources from the Library of Congress's vast holdings.

Oxford Art Online

Includes over 45,000 signed articles, 5,000 art images and line drawings, and over 21,000 biographies of noted artists.

Project MUSE

Project MUSE offers 300+ journals from 60 scholarly publishers in the fields of literature and criticism, history, the visual and performing arts, cultural studies, education, political science, gender studies, economics, and many others.

ProQuest Dissertations and Theses Global

Full-text access to 2 million dissertations and theses published in North America and Europe, with searchable citations to 3.8 million works published since 1861. This database is the online counterpart to the print editions of Dissertations Abstracts International.

World Digital Library

The World Digital Library (WDL) makes available on the Internet, free of charge and in multilingual format, significant primary materials from countries and cultures around the world. Produced with the support of the United Nations Educational, Scientific and Cultural Organization.

APPENDIX J

Equipment and Technology List

UNK Art & Design Technology

Synopsis

Art & Design faculty/staff office computers range in age from brand new to 6-years-old, with the majority less than 4-years-old. They include both Macs, and PCs, desktops, and laptops. Office computers are either routinely replaced with hand-me-downs from within the college (as newer models become available), or upgraded with brand new computers, as needs arise. A few faculty have iPads, in addition to their office computers. All faculty/staff have access to a networked copier, though a few have laser or inkjet printers in their individual offices as well. There are 2 main Mac labs in the department, with another couple smaller ones available for more specific needs. Outside of scheduled classes, all Art & Design students have access to the 12 station FAB310 and the 22 station FAB311, both outfitted with Wacom tablets, scanners, and laser/inkjet printers. There's also a 5 station Mac lab for senior Design majors (FAB311A), and a 3 station Design Practicum lab (FAB303). A quarter of the computers in these 4 labs are replaced with new Macs every summer. Beyond the labs, there are a few shared computers in various rooms for use with specialized equipment – a laser cutter, vinyl cutter, 3D printer, scanners, and inkjet printers. There are also some computers, TVs, and projectors set aside for occasional use in Walker Art Gallery exhibitions. These all follow the same replacement cycle as office computers. There are 5 “Smart Classrooms” located in the department (FAB302, 304, 312, 318, 319). These rooms, along with the FAB310, 311, and DPI labs, are rooms equipped with some, if not all, of the following: a computer, projector, document camera, PTZ camera, microphone (for voice amplification or computer input), and sound system. There are also 2 “Smart Carts”, or mobile AV setups, for use in the FAB305, 306, and 307 studio spaces where permanent installations would be impractical. Classroom/cart computers are replaced with new Macs every 4 years. Other AV equipment is replaced as needs arise. A variety of specialized software is used throughout the department and updated regularly. Lab software includes the full Adobe CC suite, Audacity, BBEEdit, Blender, Cinema 4D, DaVinci Resolve, Fetch, Figma, GarageBand, iMovie, Keynote, Maya, Mudbox, Microsoft Office, Numbers, Pages, Visual Studio Code, Zoom, and other commonly used browser, security, and utility applications. Much of the same software can be found on many faculty/staff office computers, with some running other notable additions: Rhino and Sublime Text.

Faculty/Staff Office Hardware

- Apple 13"-16" MacBook Pro (2019-22) x8
- Apple 13" MacBook Air (2021-22) x2
- Apple Mac Studio (2022) x1
- Apple 27" iMac (2017-21) x4
- Dell Latitude 5520 (2021) x1
- Apple Wi-Fi iPad Air 3 (2021) x1
- Apple Wi-Fi iPad Air 2 (2014-15) x2
- Canon color copier x1
- Xerox B&W laser printer x1
- Epson/HP color inkjet printer x3
- Logitech USB webcam x6
- Logitech USB headset x1
- LaCie/Samsung/WD HDD/SSD x21
- Samsung USB CD/DVD drive x7
- Anker/CalDigit/Dell dock/hub x12
- Samsung TV (as second monitors) x4
- Canon/Epson/Microtek scanner x5
- Canon/Nikon camera x2
- HoverCam document camera x1
- Wacom tablet x1

Smart Classroom/Cart Hardware

- Apple Mac Mini (2023) x7
- Panasonic projector x4
- Samsung TV x6
- HoverCam/Vaddio document camera x6
- Aver/Logitech/Vaddio PTZ camera x10
- BSS/Focusrite/Shure audio interface x5
- Audio Technica/Logitech/Shure mic x12

Student Computer Lab Hardware

- Apple Mac Studio (2022-23) x26
- Apple 27" iMac (2019-20) x15
- Apple Mac Mini (2023) x1
- Wacom tablet x38
- Epson scanner x5
- Xerox B&W laser printer x3
- Konica Minolta color copier x1
- Epson inkjet printer x2
- Panasonic projector x2
- Samsung TV x1
- HoverCam document camera x2
- Aver/Logitech PTZ camera x3
- Focusrite audio interface x2
- Audio Technica/Logitech mic x4

Student/Faculty/Staff/Gallery Shared Hardware

- Apple 27" iMac (2017-19) x9
- Apple 21.5" iMac (2019) x3
- Apple Mac Mini (2018) x1
- Full Spectrum laser cutter x1
- Ultimaker 3D printer x1
- Graphtec vinyl cutter x1
- Epson inkjet printer x3
- Epson scanner x1
- NEC/ViewSonic projector x2
- Samsung TVs (exhibition use) x11
- Samsung TVs (hallway signage) x4
- Audio Technica headphones x5

APPENDIX K

Budget Comparison

BUDGET/REVENUE COMPARISON FOR UNKAD

BUDGET

| 2015–2016 Budget | |
|-----------------------------|-------------|
| Operating | \$26,077.60 |
| Travel | \$5,250.00 |
| Program of Excellence funds | \$36,077.60 |
| Walker Art Gallery | \$3,396.00 |

| 2022–2023 Budget | |
|-----------------------------|-------------|
| Operating | \$34,305.23 |
| Travel | \$5,250.00 |
| Program of Excellence funds | \$47,864.94 |
| Walker Art Gallery | \$3,396.00 |

REVENUE

| 2015–2016 Revenue | |
|-------------------|-------------|
| Course Fees | \$33,919.40 |
| Printing Fees | \$5,250.00 |
| DPI (Practicum) | \$2,947.09 |

| 2022–2023 Revenue | |
|-------------------|-------------|
| Course Fees | \$36,212.50 |
| Printing Fees | n/a |
| DPI (Practicum) | \$905.50 |

APPENDIX L

Scholarships and Endowments

Daake Design Scholarship

For undergraduate students in Dept. of Art and Art History; candidates shall be pursuing a major in Visual Communication and Design, have sophomore or above class standing and cumulative gpa of 3.0 or above. Recipient determined by scholarship committee of Department of Art and Art History.

Common Requirements

- Common Requirements**
- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted
 - 2) CSS-Class Level is **Junior or Senior or Sophomore**
 - 3) CSS-GPA >= 3.00
 - 4) CSS-Major 1 is **Visual Comm & Design Comp or Visual Comm & Design Comp or Visual Comm &
Design Comp or Visual Comm & Design Comp or Visual Comm & Design Comp or Visual Comm &
Design Comp or Visual Comm & Design or Visual Comm & Design**

Dr. Mary A. Lierley Scholarship

Established to provide assistance to a sophomore, junior or senior majoring in Art. First preference is given to students majoring in Art History and having a minimum GPA of 3.0. Financial need will be considered in selecting the recipients with consideration given to students who are academically eligible but financially restrained.

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-Class Level is **Junior** or **Senior** or **Sophomore**
- 3) CSS-GPA ≥ 3.00
- 4) CSS-Pell index $\leq 20,000.00$
- 5) CSS-Major 1 is **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art**

Jack Karraker Student Assistance -AWARD

The Donee agrees to accept this gift and to administer and distribute the Fund in accordance with the following terms and conditions.

1. The principal of this Fund shall be considered a permanent endowment and shall be kept intact and invested in accordance with the investment policies set from time to time by the Donee with only the Spendable Net Income generated therefrom used for the purpose of this Fund. For purposes of this Agreement, "Spendable Net Income" shall be defined as the permitted annual spending amount for this endowment as determined in accordance with the Donee's spending policy as it may exist from time to time.

2. This Fund shall be used in the spring semester only for one (1) award to a regularly enrolled undergraduate student in the Department of Art and Art History, College of Fine Arts and Humanities, University of Nebraska at Kearney.
3. Students meeting the following criteria shall be eligible for this award:
 - Candidates shall be pursuing a major in Studio Art in the Department of Art and Art History, College of Fine Arts and Humanities, University of Nebraska at Kearney.
 - Candidates shall have a senior class standing.
 - Candidates shall have a cumulative grade point average of 3.0 or above in their major-required courses.
 - Preference shall be given to candidates who have demonstrated financial need.
 - Candidates shall be participating in the Department of Art and Art History's Senior Show during the semester in which the award is presented.
4. The recipient of this award shall be determined by the Chair, Department of Art and Art History or studio art faculty, College of Fine arts and Humanities, University of Nebraska at Kearney, or his or her designee. As of the date of this Agreement, awards hereunder may constitute taxable income to the recipients as determined by the applicable provisions of the Internal Revenue Code and the Regulations promulgated thereunder.

Lola Ardelia Dority Scholarship

This fund shall provide one or more scholarships to students in the Department of Art and Design, College of Fine Arts and Humanities, UNK.

Students meeting the following criteria shall be eligible:

- Any major in the Department of Art and Design by students pursuing drawing, painting and/or illustration as their major focus
- Junior or Senior class standing
- Cumulative GPA of 3.0 or above

Scholarships may be renewed so long as recipients remain in good academic standing and continue to meet the criteria set forth above.

Guidelines:

This fund shall provide one or more scholarships to students in the Department of Art and Design, College of Fine Arts and Humanities, UNK.

Students meeting the following criteria shall be eligible:

- Any major in the Department of Art and Design by students pursuing drawing, painting and/or illustration as their major focus
- Junior or Senior class standing
- Cumulative GPA of 3.0 or above

Scholarships may be renewed so long as recipients remain in good academic standing and continue to meet the criteria set forth above.

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-GPA \geq 3.00

- 3) CSS-Class Level is **Junior** or **Senior**
- 4) CSS-Major 1 is **Studio Art** or **Studio Art** or **Studio Art Comp** or **Studio Art Comp** or **Visual Comm & Design Comp** or **Visual Comm & Design Comp** or **Art Education** or **Art K-12 Field** or **Art K-12 Field**

Miriam A. Worlock Memorial Scholarship

Established by the family of Miriam A. Worlock to provide financial assistance to a junior or senior student majoring in Art. Eligible students must have a minimum 3.0 GPA. Selection will be based upon talent and financial need.

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-Class Level is **Junior** or **Senior**
- 3) CSS-GPA ≥ 3.00
- 4) CSS-Major 1 is **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art**

Phyllis Aspen Memorial Art Scholarship (not setup)

This scholarship is awarded to a student majoring in Art with a cumulative grade point average of at least 2.5. Financial need is considered in making this award.

Rock Morris Memorial Scholarship

Established by friends and family of Rock Morris, this scholarship will be awarded to a sophomore, junior or senior majoring in Art. Selection is based upon financial need and the recipient must have a GPA of at least 2.5.

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-Class Level is **Junior** or **Senior** or **Sophomore**
- 3) CSS-GPA ≥ 2.50
- 4) CSS-Pell index $\leq 20,000.00$
- 5) CSS-Major 1 is **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art Education** or **Art History** or **Art History** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art Elementary Education** or **Art History** or **Art** or **Art**

Sandra J. Wendell Art Education Scholarship

Scholarship is funded by a grant from the Nebraska Community Foundation. NCF will annually, on or about June 31st, make a grant to the University in the amount calculated pursuant to NCF's endowment payout policy.

Based on the agreement between NCF and its donor, the following provisions with respect to administration of the scholarship will need to be followed:

1. Each annual grant received from NCF **must be disbursed for scholarships within twelve months of receipt** by University. If circumstances are such that this cannot be done, University will contact NCF for instructions.
2. The University shall determine how many scholarships to award and the amount of each scholarship.

Eligibility Criteria for these scholarships are as follows:

- Scholarships are for the semester the recipient is student teaching;
- Recipients shall be pursuing an undergraduate degree with an Art K-12 teaching endorsement;
- Recipients must be a member of National Art Education Association/Nebraska Art Teachers Association Student Chapter at University of Nebraska at Kearney; and
- Recipients must have a cumulative GPA of 3.0 or higher on a 4-point scale.

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-GPA \geq 3.00
- 3) CSS-Student Teaching = **Yes**
- 4) CSS-Wendell Art Sch- Association Member = **Yes**

Scorr Marketing Graphic Design--AWARD SUBFUND (currently no funds)

1. Seventy-Five (75%) of this Fund shall be used annually or otherwise for the "Scorr Marketing Lectureship in Graphic Design Subfund." At the discretion of the Department Chair and Design Faculty.
2. Twenty-Five (25%) of this fund shall be used annually or otherwise for the "Scorr Marketing Graphic Design Award Subfund."

- This subfund shall be used in the spring semester only for one (1) award to a regularly enrolled undergraduate student in the Department of Art and Art History, College of Fine Arts and humanities, University of Nebraska at Kearney.
- Students meeting the following criteria shall be eligible for this award:
 - Candidates shall be pursuing a major in Visual Communications and Design, Department of Art and Art History, College of Fine Arts and Humanities, University of Nebraska at Kearney.
 - Candidates shall have a senior class standing.
 - Candidates shall have a cumulative grade point average of 3.0 or above.
 - Preference shall be given to candidates who have demonstrated financial need.
 - Candidates shall be participating in the Department of Art and Art History's Senior Show during the semester in which the award is presented.
- 3. The recipient of this award shall be determined by the Chair, Department of Art and Art History, College of Fine Arts and Humanities, University of Nebraska at Kearney, or his or her designee. As of the date of this agreement, awards hereunder may constitute taxable income to the recipients as determined by the applicable provisions of the Internal Revenue COE and the Regulations promulgated thereunder.

UNK Art Scholarship

Candidate's shall be a undergraduate majoring in Art in the Department of Art and Art history.

****Principal of this this fund shall be considered expendable. ****

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-Class Level is **Freshman** or **Junior** or **Senior** or **Sophomore**
- 3) CSS-Major 1 is **Art Education** or **Art K-12 Field** or **Art K-12 Field** or **Art Online** or **Studio Art** or **Studio Art** or **Studio Art Comp** or **Studio Art Comp** or **Visual Comm & Design Comp** or **Visual Comm & Design Comp**

CAS Scholarship related to Art & Design

Tessie and Bill Roberson Scholarship Fund

Endowed

This is a permanent endowment, annually or otherwise. Awarded to an undergraduate student graduated from a Nebraska high school and enrolled in the College of Fine Arts and humanities. *First preference is to students majoring in art.*

Guidelines:

This is a permanent endowment, annually or otherwise. Awarded to an undergraduate student graduated from a Nebraska high school and enrolled in the College of Fine Arts and humanities. *First preference is to students majoring in art.*

Common Requirements

- 1) **2024-2025 UNK Current Student Scholarship Application** is submitted.
- 2) CSS-State of Origin is **Nebraska**
- 3) CSS-Academic College is **College of Arts & Sciences (CASC)**
- 4) CSS-GPA ≥ 3.00

APPENDIX M

Faculty Curriculum Vitae

Leo Alberti
3702 Mill Street NE,
Bemidji, MN
218-760-5964
albertil2@unk.edu

*"...inspiring educator...passion for
student success and the arts...high level
of professionalism and works to
collaborate with peers..."*

Ranae Evenson
Principal
Anoka-Hennepin Schools

*"...ability to present content in new,
interesting and interactive
ways...promotes active learners by
consistently posing effective questions
that foster authentic thought and
participation...It is without reservation
that I strongly recommend Leo..."*

Brian Cline
District Instructional Mentor
Bloomington Public Schools

*"Leo is a master teacher and a
tenacious advocate for arts
education...works tirelessly to promote
the arts...."*

Kate Pearson
2nd Grade Teacher
Bemidji Public Schools.

Professional Profile

Eager to share my lifelong love of the Arts and the importance of Arts Education with students of all ages using my experiences as both an Artist and Arts Educator.

- Hold Master's Degree in K-12 Art Education w/an additional 20 graduate credits in Art/Technology and a Bachelor's Degree in Visual Arts.
- 1 Year Technology Integration K-12 Classrooms.
- 20 Years Art Instruction for K-12 Art Classrooms.
- 10 Years Adjunct Instruction for Art Education Courses.
- 5 Years District Wide Technology Integration Steering Committee.

Education, Honors, and Certifications

+20 Graduate Credits (Art Education/Technology)

University of California San Diego, CA. 2014

Masters of Arts in Education, Arts Education

University of Nebraska at Kearney, NE. 2010

Bachelor of Science Art Education

Bemidji State University, MN. 2002

Bachelor of Arts, Visual Arts

Bemidji State University, MN. 1998

Dean's List - Bemidji State University

Honors Program – Bemidji State University

Golden Apple Award – Lakeland News Television

Class Act – Bemidji Pioneer Newspaper

Region II Arts Council Grant for Holocaust Art Exhibit

McKnight Foundation Grant for Holocaust Art Exhibit

Key Qualifications

Masters of Arts in Arts Education (+20 Art Education/Technology)

Visual Arts (K-12) Art Education Licensure

Emphasis in Drawing, Painting, Ceramics and Watercolor

Planning and instruction using a wide variety of strategies to engage students in active learning through the use of differentiation.

Implementation of the arts and technology across the K-12 curriculum.

Experienced Art Educator

Developed current K12 Art Standards for the State of Minnesota with the Perpich Center for Arts Education. Member of Art steering committee for district curriculum development. Seasoned Art Instructor including 20 years teaching Art to K-5 students in addition to a variety of Art Club, after school and mentor programs to K-12 students. Experience teaching and developing Graduate classes online for the University of Nebraska at Kearney including Curriculum Development in PK-12 Art Classrooms, Art Across the Curriculum, Visual Culture and Art Appreciation.

*“exceptional at modifying lessons to
accommodate special needs
students...excellent example of a
profession, always focusing on what is
best for students.”*

Ron Sugar
Special Education Instructor
Bemidji Public Schools

Computer Skills

- Microsoft Office (Excel, OneNote, Outlook, PowerPoint, Word), Adobe Suite (Acrobat Pro, Photoshop, Premiere), Google for Education (Gmail, Drive, Docs, Sheets, Forms, Sites)
- Online Instruction using Blackboard, Canvas and Google Classroom.
- Website management using Adobe Contribute, First Class Client and WordPress.

Employment

Professional Development in Education

- **K-12 Technology Integration**, August 2017 to Present Bemidji Area Schools, Bemidji, MN
- **K-5 Art Instructor**, August 2013 to Present Bemidji Area Schools, Bemidji, MN
- **K-5 Art Instructor**, August 2012 to August 2013 Normandale Hills Elementary, Bloomington, MN
- **Adjunct Art Instructor Online**, August 2010 to Present University of Nebraska at Kearney, Kearney, NE
- **K-12 Art Instructor**, January 2002 to July 2019 Bemidji Community Education, Bemidji, MN
- **K-5 Art Instructor**, October 2002 to June 2012 Bemidji School District, Bemidji, MN
- **Student Teacher**, January 2002 to March 2002 Cass Lake/Bena Elementary School, Cass Lake, MN
- **Practicum Experience**, October 2001 to November 2001 Bemidji Middle School, Bemidji, MN

Professional Affiliations

Bemidji Community Art Center Member

ELIZABETH BLOOMFIELD

1589 37 Road Minden, NE 68959
(308)440-0299
bloomfieldl@unk.edu

EDUCATION

Continued Education coursework 4.0 GPA

2018-2021 Augustana University, 36 credits in education field

MAED, Curriculum and Instruction 4.0 GPA

May 2017 University of Nebraska Kearney

Initial Teaching Certification, K-12 Art Education 4.0 GPA

May 2015 University of Nebraska Kearney
Transitional Certification Program

BA, Studio Art Photography Emphasis 3.7 GPA

May 2004 University of Nebraska Kearney
Minor in Business Marketing and Management

TEACHING EXPERIENCE

2022 - Present **Lecturer** University of Nebraska Kearney

Courses: Art Appreciation GS, Elementary Art Methods

2017-2022 **Art Educator** CL Jones Middle School (CLJMS) Minden, NE

High Ability Learners, Coordinator and Instructor

Classroom Intervention Specialist

2015-2017 **Art Educator** East Elementary, Minden, NE

OTHER WORK EXPERIENCE

2010-2014 **Staff Photographer**, Minden Courier Newspaper

2007-2014 **Independent Photographer**, Captured Photography

PROFESSIONAL SERVICE

2022 **Accreditation Committee**, Fine arts Department, UNK

Program Development Team, Art Education, UNK

Syllabi Revision Team, Art General Studies, UNK

NAEA Preservice Chapter, Co-Sponsor, UNK

Student Teacher Supervisor, Art Education, UNK

2020-present **National Art Teachers Association (NATA)**

Board Appointed Youth Art Month Chairperson

Higher Education co-liaison

2017-2022 **Host Educator** for UNK undergraduate methods students

HONORS AND AWARDS

2017 **Summa Cum Laude** Graduation Honors, UNK

2015 **Art Education Senior of the Year**, UNK

ART EXHIBITIONS

2022 **NATA Annual Youth Art Month juried student exhibition**

Hosted by the Nebraska State Capitol, curator

2021 **NATA Youth Art Month juried student show** and video presentation, virtual due to Covid-19, curator

MPS K-8 Student Art Exhibition hosted by Minden Opera House, curator

MPS Rotating K-12 Student Exhibition, curator, hosted by Jensen Memorial Library; Minden, NE

2018 ***Evening With the Arts***, Minden High School annual student exhibit, juror

2017-2021 **CLJMS Annual Student Show and online gallery**, curator

2017 ***Honoring Our Past*** photography and antique installation Art education joint senior show, Walker Gallery, UNK

2014-2016 **East Elementary Annual Student Exhibit**, curator

2004 ***Beautiful Today*** photography exhibit, joint studio art senior show, Walker Gallery, UNK

PRESENTATIONS and CONFERENCES

2021 **ESU #11 Fall Conference**, presenter

"Visible Thinking in Your Practice" applying artful thinking concepts in the classroom setting

NATA Spring Forum Round Table, panel member

NATA Fall Conference, attendee

ESU #11 Art Enrichment Day, attendee

"Watercolor Workshop" hosted by Mona Petersen

2020 **ESU #11 Art Enrichment Day**, attendee

"Encaustic Workshop" hosted by Rebecca Jorgensen

CLJMS Professional Development Clinic, presenter

"Using Schoology to Facilitate Student Discussions"

NATA (virtual) Fall Conference, attendee

COMMUNITY and VOLUNTEER SERVICE

2016-2019 Board Secretary, Jensen Memorial Library, Minden, NE

2013-2015 Board Member, Jensen Memorial Library, Minden, NE

2014-2017 Nebraska Teammates Youth Mentor

Derrick Burbul
Chair/Professor
Art and Design Department
Fine Arts Building, 300C, UNK
Kearney, Nebraska 68849
Office: (308) 865-8072
Email: burbuld1@unk.edu
<https://www.instagram.com/dburbul/>

EDUCATION

University of Idaho, Moscow, Idaho

Master of Fine Arts Degree in Studio Arts, May 2000.

University of Wisconsin, Superior, Wisconsin

Bachelor of Science Degree, major in English, minor in Photography, December 1996.

ADMINISTRATIVE EXPERIENCE

Chair

University of Nebraska at Kearney, Kearney, Nebraska, Fall 2021—present.

My responsibilities include managing budget, scheduling classes, organizing department committees and moving us towards our collective vision.

TEACHING EXPERIENCE

Professor—Foundations and Photography

University of Nebraska at Kearney, Kearney, Nebraska, August 2005—present.

My responsibilities include maintaining the wet darkroom, teaching a variety classes including foundations classes and general studio courses in photography.

Associate Professor—Foundations and Photography

University of Nebraska at Kearney, Kearney, Nebraska, August 2010—July 2017.

SELECTED ONE-PERSON/TWO-PERSON EXHIBITIONS

- *Wanderings*, September 29—November 29, 2023, Fred Simon Gallery, Omaha, Nebraska. Curator: Nebraska Art Council.
- *Morgan Mercer and Derrick Burbul*, July 21-August 13, 2022, Hallberg Center for the Arts, Wyoming, Minnesota. Jurors: Hallberg Center for the Arts Board.
- *Diary of a Mad World*, November 14, 2019—January 4, 2020, Thelma Sadoff Center for the Arts, Fond du Lac, Wisconsin.
- *Diary of a Mad World*, July 20, 2019-September 7, 2019, Octagon Center for the Arts, Ames, Iowa.

SELECTED RECENT EXHIBITIONS

- *Colorado Photographic Arts Center 2022 Annual Members Exhibition*, July 1—August 6, 2020, Colorado Photographic Arts Center, Denver, Colorado, Juror: Gregory Harris, Donald and Marilyn Keough Curator of Photography at the High Museum of Art. Three pieces (“Hem/Home/Namai”, “Fragments”, and “Devils Garden, Utah”) accepted for Exhibition, with a less than 6% acceptance rate. **Award:** Honorable Mention, from Juror.
- *Artlink Juried Regional Exhibition 2022*, January 6—February 6, 2022, Artlink Contemporary Art Gallery, Fort Wayne, Indiana, Juror: Kim Rae Taylor, Associate Professor of Fine Art, University of Cincinnati Clermont College.

- *we like small things*, September 24—October 30, 2021, Filter Photo, Chicago, Illinois, Juror: Oriana Koren, founding member of the Authority Collective, a co-author of the Photo Bill of Rights and the founder of the Lit List photo award. (International)
- *Colorado Photographic Arts Center 2021 Annual Members Exhibition*, Special Mention: <https://cpacphoto.org/2021-members-show/>, July 2—August 8, 2020, Colorado Photographic Arts Center, Denver, Colorado, Juror: Aline Smithson, founder of LENS CRATCH magazine.
- *Colorado Photographic Arts Center 2020 Annual Members Exhibition*, June 30—August 8, 2020, Colorado Photographic Arts Center, Denver, Colorado, Juror: Ann Jastrab, Executive Director, The Center for Photographic Art, Carmel, California.
- *March Group Art Show*, March 4—26, 2020, Jones Gallery, Kansas City, Missouri, Jurors: David Jones, Owner, The Jones Gallery.
- *Magic Silver Show: Elena Diane Curris Juried Exhibition*, February 27—March 28, 2019, Eagle Gallery, Murray State University, Murray, Kentucky, Jurors: Bradley Dever Treadaway, MFA, Adjunct Professor, Barnard College.
- *Art Through the Lens 2018*, October 5—November 24, 2018, Yeiser Art Center, Paducah, Kentucky, Juror: Lynn Whitney, Associate Director and, Head of Photography, in the School of Art at Bowling Green State University in Ohio. (International)
- *Manufactured Untruth*, December 1-December 29, 2017, The CASP 5&J Gallery, Lubbock, Texas, Curator: Brianna M. Burnett, Faculty Art Institute of Pittsburgh, Pittsburgh, PA.
- *Americana*, September 27-November 4, 2017, Colorado Photographic Arts Center, Denver, Colorado, Juror: Darren Ching, owner Klompching Gallery, New York, NY.
- *When Language Meets Art*, December 2, 2016—January 28, 2017, Christine DeVitt Exhibition Hall, Louise Hopkins Underwood Center for the Arts, Lubbock, Texas, Juror: Gary Sweeney, MFA From University of California at Irvine, 1975.
- *Colorado Photographic Arts Center 2016 Annual Members Exhibition*, August 5-27, 2016, Colorado Photographic Arts Center, Denver, Colorado, Juror: Tim Wride, William & Sarah Ross Soter Curator of Photography at the Norton Museum of Art, West Palm Beach, FL.
- *Connect*, August 8-31, 2016, Woody-Gaddis Gallery, University of Central Oklahoma, Edmond, Oklahoma, Jurors: Jesse L. Miller, Associate Professor; Mark Zimmerman, Assistant Professor; Angela Cejada, Manager of Photo Labs, all of the University of Central Oklahoma.

AWARDS

- Honorable Mention for “Hem/Home/Namai”, from Juror Gregory Harris, Donald and Marilyn Keough Curator of Photography at the High Museum of Art, exhibited at the *Colorado Photographic Arts Center 2022 Annual Members Exhibition*, July 1—August 6, 2022, Colorado Photographic Arts Center, Denver, Colorado.

CONFERENCE PRESENTATIONS

- “*Wandering the Intersections*”, Northwest Society for Photographic Educators Conference Co/Lab, Black Hills State University, Spearfish, South Dakota, October 5-7, 2023.

Jaden R Estes Carlson

jadenestescarlson@gmail.com

jadenestescarlson.com

EDUCATION & CERTIFICATIONS

- Nebraska Teaching Certificate, Pennsylvania Provisional Certificate, Art Education K-12
- Edinboro University, Master of Fine Arts with an Emphasis in Ceramics and a Minor Concentration in Small Metals and Jewelry, GPA: 3.99
- University of Nebraska-Kearney, Bachelor of Arts in Education, Ceramics Emphasis, GPA: 3.6

PROFESSIONAL EXPERIENCE

| | |
|-----------------|--|
| Fall 2023-Pres. | K-5 Art Educator, Indian Hill Elementary, Omaha, NE |
| Fall 2023 | Art Adjunct at the University of Nebraska-Kearney |
| Fall 2022 | Visiting Artist to the Edinboro University Art Education Department <ul style="list-style-type: none">• Artist Talk and Demonstration |
| 2022-Pres. | Edinboro Clay Club President <ul style="list-style-type: none">• Organized Events, Fundraisers, and Meetings |
| 2020-Pres. | Edinboro Ceramics Website Designer and Maintainer <ul style="list-style-type: none">• Created and maintained the Edinboro Ceramics website at edinboroclayclub.org |
| 2022 | Performed a Ceramics Demonstration for Edinboro University's Edinboro Art Day |
| 2022 | Attended Pennsylvania's IU5's Regional Common In-Service for Art Educators |
| 2022 | Kelly Education, Penncrest School District, Substitute Teacher, Saegertown, PA 16433 |
| 2022 | Gave an Artist Talk at the Erie Art Museum, Erie, PA |
| 2017-Pres. | National Council of Education for the Ceramic Arts, Member <ul style="list-style-type: none">• Attended Conferences in Pittsburgh, PA, Minneapolis/St. Paul, MN, and Sacramento, CA |
| Spring 2020 | Student-Teacher, K-12, Shelton Public Schools, Nebraska <ul style="list-style-type: none">• Taught K-12 In-Person and Online |
| 2018 - 2020 | UNKlay Club President <ul style="list-style-type: none">• Organized Events, Fundraisers, and Meetings |
| 2017, 2018 | Kids Ceramic Summer Camp Instructor, the University of Nebraska at Kearney <ul style="list-style-type: none">• Taught one-week thematic clay workshops to children ranging in age from 5-10 years |
| Fall 2018 | Workshop Demonstrator, Mono-printing on Clay, Art Department Imagination Day <ul style="list-style-type: none">• Instructed a hands-on workshop for visiting high school students for recruitment purposes |
| 2016 - 2019 | Imagination Day Volunteer, Department of Art & Design, UNK <ul style="list-style-type: none">• Helped assist with workshops and recruitment events for regional high schools |
| 2018 | Hands-on Workshop Instructor, Child Development Center, UNK <ul style="list-style-type: none">• Led four creative workshops for children ranging in age from 3-5 years old |
| 2018 | Hands-on Workshop Instructor, Museum of Nebraska Art, Kearney, NE <ul style="list-style-type: none">• Led two creative workshops for kids in second through sixth grade |
| 2018 | Hands-on Workshop Instructor, Arc of Buffalo County, Kearney, NE <ul style="list-style-type: none">• Led reoccurring creative workshops for kids with special needs |
| 2017 | Wheel Throwing Demonstrator & Teaching Assistant, Beginning Ceramics, UNK <ul style="list-style-type: none">• Assisted my Professor in her classes while she was away on medical leave |

WORK EXPERIENCE

| | |
|-------------------|--|
| Fall 2023 | K-5 Art Educator, Indian Hill Elementary, Omaha, NE |
| Fall 2023 | Art Adjust, University of Nebraska-Kearney, Kearney, NE |
| Summer 2022-Pres. | Graduate Assistant, Edinboro University, Edinboro, PA 16412 <ul style="list-style-type: none">Worked under the Ceramics Department, assisted in maintaining the studio, fired kilns, made glazes/slips, tracked inventory, made schedules, and performed other duties |
| 2022 | Produced a series of Slip Cast Sculptures for Erie Arts and Culture's Artist in Residence, Christina Tsantekidou, Erie PA |
| 2020-Spring 2022 | Graduate Assistant, Edinboro University, Edinboro, PA 16412 <ul style="list-style-type: none">Worked under the Art Education and Art History Departments, assisted in grading, managing classes, archiving materials, archiving artwork, graphic design work, and other duties |
| 2016 - 2019 | Hiring Lead, Old Navy, Kearney, NE 68847 |
| 2013 - 2016 | Crew Member, Runza Restaurants, Kearney, NE 68847 Norfolk, NE 6870 |

HONORS & AWARDS

| | |
|-------------|--|
| 2022 | Recipient of the Gringol-Fapp Fellowship at Haystack School of Mountain Crafts, Maine |
| 2022 | Juror's Choice Award, Spring Show, Erie Art Museum, Erie, PA |
| 2021, 2022 | Donna Nicholas Scholarship Fund Recipient |
| 2021 | 3rd Place Juror's Choice Award, The Clay Festival, Ruminations, Silver City, NM* |
| 2018 - 2021 | Artwork Chosen to be on Display at the UNK Office of Title IX & Compliance |
| 2020 | Honorable Mention, Main Street Arts, The Cup, The Mug, NY |
| Spring 2020 | Outstanding Senior, College of Arts & Sciences, UNK |
| 2015 - 2020 | Susan Thompson Buffett Scholar, Susan Thompson Buffett Foundation, Nebraska |
| 2015 - 2020 | UNK's Dean's List |
| 2019 | Fall 2019 Student Spotlight, UNK Department of Art & Design |
| Fall 2019 | Jack Karraker Student Fund Award, UNK Department of Art & Design |
| 2017 - 2019 | Student Select, Chosen by Art Faculty as a Student Representative |
| 2017 | UNKlay Ceramics Club Scholarship, Awarded to Attend Arrowmont Workshop |
| 2017 | Undergraduate Research & Creative Activity Grant, Office of Undergraduate Research UNK |
| 2017 | Windgate University Fellows Scholarship Fund, Matching Partnership |

EXHIBITIONS & REPRESENTATION

| | |
|------|--|
| 2023 | Nebraska Art Educators Art Show, Lux Gallery, Lincoln, NE |
| 2023 | Nebraska Biannual, Gallery 1516, Omaha, NE |
| 2023 | Juried Ceramics National VII, Red Lodge Clay Center, Red Lodge, MT* |
| 2023 | Paper & Clay, Utah State University, Logan, UT* |
| 2022 | 100 Summers, MadKat Studios, Pittsburgh, PA |
| 2022 | Puppet Show, Hatch Hollow Gallery, Meadville, PA |
| 2022 | Erie Art Museum Spring Show, Juror's Choice Awardee, Erie, PA* |
| 2021 | Homesick, Solo Show, Bates Gallery, Edinboro, PA |
| 2021 | GAA Art Showcase, Bates Gallery, Edinboro, PA |
| 2021 | Playground, Wildfire Ceramic Studio, Missoula, MT* |
| 2021 | Rummintations, The Clay Festival, Awarded 3rd Place, Lightspace Gallery, Silver City, NM** |
| 2021 | Women's Work Exhibit, You Are Here, Jeanette, PA |

| | |
|--------------|--|
| 2020 | The Cup The Mug, Awarded Honorable Mention, Main Street Arts, Clifton Springs, NY* |
| 2019 - Pres. | JDN Jewelry, Online Sales Gallery |
| 2019 | Local Makers Invitational Exhibition, Elevate Artisan Goods, Kearney, NE |
| 2019 | Makers Market Invitational Craft Show, Buffalo County Fair, NE |
| 2019 | Holiday Pop-up Sale, Barista's Daily Grind, Kearney, NE |
| 2019 | Gifted, Holiday Show, Lux Contemporary Art Gallery, Lincoln, NE |
| 2019 | Knowledge of Rebellion, Two-Person Show, Walker Art Gallery, UNK |
| 2019 | Student Select, A Collection of Faculty Chosen Artwork, UNK |
| 2018 | Valentine's Day Pop-up Sale, Department of Art & Design, UNK |
| 2018 | Student Select, A Collection of Faculty Chosen Artwork, UNK |
| 2017 | 24 th Street Night Market, Vendor, Kearney, NE |
| 2017 | Johnson Lake Juneboree, Selected Artisan, Lexington, NE |
| 2017 | Student Select, A Collection of Faculty Chosen Artwork, UNK |

*juried **International, juried

RESIDENCIES & WORKSHOP PARTICIPATION

| | |
|------|---|
| 2023 | Visiting Artist Workshop, Travis Winters, Edinboro University |
| 2022 | Visting Artist Workshop, Martha Grover, Edinboro University |
| 2022 | Attended the Two-Week Workshop Sketch and Stretch with Chandra Debusse, Haystack Mountain School of Arts and Crafts, Deer Isle, ME, Gringol-Fapp Fellowship Recipient |
| 2022 | Visiting Artist Workshop, Christina Erives, Edinboro University |
| 2021 | Visiting Artist Workshop, Dustin Yager, Edinboro University |
| 2017 | Attended the Two-Week Workshop Discovering the New in the Old with Sunshine Cobb, Arrowmont School of Arts & Crafts, Gatlinburg, TN, Scholarship Received |
| 2019 | Visiting Artist Workshop, Jessica Brandl, Workshop Attendant, UNK |
| 2018 | Visiting Artist Workshop, Meredith Host, Workshop Participant, UNK |
| 2017 | Visiting Artist Workshop, Clayton Keyes, Workshop Participant, UNK |

PUBLICATIONS

| | |
|------|---------------------------------------|
| 2023 | MFA Catalog, I Like Your Work Podcast |
|------|---------------------------------------|

Victoria Goro-Rapoport
Professor of Drawing and Printmaking
University of Nebraska at Kearney
Department of Art and Design
Phone: 308-293-0804
Email: gororapov1@unk.edu

2023

National exhibitions

- *36th Annual Northern National Exhibition, Nicolet Art Gallery, Rhinelander, WI, Juror: Lenny Campello, D.C. art critic and dealer, **15% acceptance rate**
- *Connecticut Academy of Art, 112 National Exhibition, Mystic, CT, Juror: Tom Edwards, international artist with works in collections of Metropolitan Museum and Library of Congress, **Graphics Award**
- *Five Points Printmaking National Juried Exhibition, Five Points Center, Torrington CT, Juror: Amanda Lebel, Chair of Visual and Performing Arts at Naugatuck Valley College.
- *Metro Montage XXIII, National Juried Exhibition, Marietta Cobb Museum of Art, Marietta, GA, Juror: Madeline Beck, MCMA Curator
- *Printmaking in the Rockies and on the Great Plains, National juried Exhibition, Brinton Museum, Big Horn, WI, Juror: Barbara McNabb, Brinton Museum Curator
- *ViewPoints, National Juried Exhibition, Studio Montclair Gallery, **10% acceptance rate**, Juror: Diedra Harris-Kelley, professor and curator, taught at Columbia University and curated for the Lincoln Center
- *Works on Paper National Juried Exhibition, Long Beach Island Foundation for Arts and Sciences, *Loveladies, NJ*, Juror: Marilyn Symmes, *Morse Research Center for Graphic Arts, Director & Curator of Prints and Drawings at the Zimmerli Art Museum at Rutgers University, New Brunswick, New Jersey*,

International Exhibitions

- *On-Paper Barcelona, International Juried Exhibition, participants' site link:
<https://www.onpapercontest.com/en/participants-2023/>
- *Teravarna International Art Competition, Budapest, shortlisted, but not accepted into the Golden Duck Gallery winner's exhibition. Juror: International Panel of Jurors.

Invitational

- *"Luck of the Draw", Salt Grass Printmakers Workshop's 20th Anniversary Portfolio Exchange. Portfolio invitation is extended to the artists who gave workshops at the Salt Grass Printmakers in the last 20 years. The portfolio accepted for the exhibition at the Rocky Mountain Print Alliance Conference in Spokane, WA, October 2023

Solo:

- *Solo exhibition (photography) scheduled for the spring 2024 at the Walker Art Gallery.

2022

Publications

- *Artistonish Contemporary Art Magazine, Fall 2022 edition, "Dreaming of Venice"
- *The New Atlantis Magazine, Winter 2022 edition, "Cultivator", illustration, Washington, DC
- *Dabster Arts Inc. publication: "Art in the time of the Corona" volume 3, October 2022, "At One with Her Word", photograph, Austin, TX
- *Observica, Canadian Contemporary Art Magazine, Fall 2022 elite edition, "Shell 2"
- *Gallerium publication, *The Book of Arts: Plantarium 2022*, "Dreaming of Venice", "Discover the Artist" media holding and Art Publications Network.

International exhibitions

- *Invited to participate in the PREMIO | PRIZE Leonardo Sciascia XI Edition 2024-2025. This Biennial exhibition invites 30 artists/printmakers biennially to participate in 5 exhibitions in Rome, Fabriano, Florence, Milan, Venice, organized and paid by the promoters and partners of the Award.
- *Lucid Influences: Chasing Dreamscapes, Nu Museum Gallery, International Juried Exhibition, Juror: C. J. Cowden, gallery owner, September 2022, Dallas, TX

National Juried Exhibitions

*38th Bradley International Print and Drawing Exhibition, Bradley University Galleries, Juror: Tianna Buie, Section Chair of Printmaking at the College for Creative Studies in Detroit, MI, Peoria, IL, December 2022-March 2023

*Nocturn, National Juried Exhibition, Art Link Contemporary Gallery, Juror: John Hrehov, Head of the Art and Design Department at Purdue University, **Honorable Mention**, Fort Wayne, IN, October 2022

*Small Worlds, National Juried Exhibition, CTA Center, Juror: Tami Miller, Krasl Art Center Director and Curator, Traverse City, Michigan, October 2022

Grants:

Applied for and received Nebraska Arts Council Grant for the International Exhibition *Crossing The Line* at the Walker Art Gallery.

2020-2021

Competitive Commission

In collaboration with the colleague Matt Ziemke won Nebraska Arts Council's 1% commission for the UNK STEM Building. The project, named "Sequence ad Infinitum" featured a 180" – long ceramic frieze. The project required my full focus, consequently, I did not participate in any external exhibition activity during the 2021 period.

International Juried Exhibitions

*Under Pressure Print Studio, International invitational exhibition, showcasing "State of..." portfolio Buenos Aires, Argentina, 2020

*CTRL Print Studio, Wrocław, Poland; International invitational exhibition showcasing "State of..." portfolio, 2020

*Akademia Stuk Pięknych w Opolu, Opole, Poland, International invitational exhibition, showcasing "State of..." portfolio, 2020

*Halle Art Academy, Leipzig, Germany, International invitational exhibition, showcasing "State of..." portfolio, 2020

*Knoxville University, Knoxville, Tennessee, USA, International invitational exhibition, showcasing "State of..." portfolio, 2020

Solo Exhibitions

*Scuola Graphica 1-person Exhibition (won through competitive process), Independent Artist Residency Winner, Jurors: international panel of artists, Venice, Italy, February 2020

Residencies:

*Scuola Graphica Independent Artist Residency Winner (won through competitive process), Jurors: international panel of artists, Venice, Italy, February 2020

2019

International Juried Exhibitions

*Viridian Artists' 30th International Juried Competition, Contemporary Art Gallery Group, **2nd Place Award**, Juror: Vernita Nemec, Director, Chelsea, New York, NY, November 2019

*MAXIPRINT International Juried Printmaking Competition, Galerie Heike Arndt, Jurors: international panel of artists, Berlin, Germany, October 2019

*MINIPRINT International Juried Printmaking Competition, Galerie Kuchling, Jurors: international panel of artists, Berlin, Germany, October 2019

*The State of Print Exchange, Belfast Print Workshop, Platform Arts Gallery, Belfast, Ireland, March 2019

*The State of Print Exchange, Birenbaum Gallery, Oberlin, OH, April - May 2019

National Juried Exhibitions

*Brand 47 Annual National Juried Exhibition of Works on Paper, Brand Art Center, Juror: Alma Ruiz, Senior Fellow of Sotheby's Institute, former Senior Curator of Museum of Contemporary Art, Los Angeles, CA, Glendale, CA, September-November 2019

*Ink and Clay 44: National Juried Competition, Kellogg University Art Gallery, California Polytechnic University Juror: Juri Koll, Venice Institute of Contemporary Art (Vica), Director, Pomona, CA, August – September 2019

*Works on Paper 2019, Long Beach Island Foundation of the Arts and Sciences, National Juried Competition, Juror: Dr. Louis Marchesano, Audrey and William H. Helfand Senior Curator of Prints, Drawings and Photographs, Philadelphia Museum of Art, Chevalier de l'Ordre des Arts et des Lettres, **Honorable Mention**, Loveladies, NJ, May-June 2019

*32nd September Competition, National Juried Exhibition, Alexandria Museum of Art, Juror: Marilyn Laufer, Jule Collins Museum of Art at Auburn University, Director, Alexandria, LA
July-October 2019

*Metro Montage 2019, Marietta Cobb Museum of Art, Juror: Madeline Beck, MCMA Curator, Zuckerman Museum of Art, Curatorial Assistant, Marietta, GA, July-September 2019

*The Fine Arts of Pastels, National Juried Exhibition, Carnegie Arts Center, Juror: PSWC & PSNM – Distinguished Pastelist, **Honorable Mention**, Turlock, CA March-April 2019

*ArtLink 39th National Juried Print Exhibition, Artlink Contemporary Gallery, Juror: Monica Meler, Director of Graduate Studies in Art, University of St. Francis, **Fort Wayne Museum of Art purchase**, March - May 2019

*Art on Paper 2019, National Juried Exhibition, Maryland Federation of Art, MFA Circle Gallery, Juror: Gregory Jecmen, Associate Curator of Old Masters Prints and Drawings at, National Gallery of Art, Washington, **Honorable Mention**, Annapolis, MD, March – April 2019

*Collage/Mixed Media/Digital Art, National Juried Exhibition, National Association of Women Artists, NAWA Gallery Jurors: Susan G. Hammond, Executive Director, Jill Cliffer Baratta, President, **Honorable Mention**, NYC, NY March 2019

*Webster Arts Works on Paper Exhibition, National Juried Exhibition, Juror: Roxanne Philipps, Pele Prints, Master Printer, St Louis, MO, July – September 2019

*International Society of Experimental Artists (ISEA), 28th Annual Juried Exhibition, Juror: Joseph Becherer, Snite Art Museum, University of Notre Dame, Director, Lowell, MI, August - September 2019

*Drawn, National Juried Drawing Exhibition, Manifest Creative Research and Drawing Center, Juror: nation-wide panel of jurors, Cincinnati, OH, April - May 2019

*Annual Art and Earth National Juried Exhibition, Berkeley Art Works Gallery, Juror: Jay Pastore, Roberto Clemente Museum in Pittsburg, PA, consultant, **Honorable Mention**, Martinsburg, WV, April - May 2019

*Art @ the X Celebrating Women, Xavier University Art Gallery, A.B. Cohen Center, Juror: Cynthia Amneus, Chief Curator, Cincinnati Art Museum, **Purchase Award**, August - September 2019

*TRAHC 31st Annual Juried Exhibition, Texarkana Art & Humanities Council, Juror: Injeong Yoon, PhD, **1st Place** Texarkana, TX, July – August 2019

*Arte Natura, Limner Gallery, Juror: SlowArt production, Hudson, NY, April - May 2019

2016

International Juried Exhibitions

*31st Annual International Exhibition, The University of Texas at Tyler, Juror: Karin Broker, Professor of Printmaking and Drawing at University of Texas at Tyler, Tyler, Texas, January-February 2016

*International Online Juried Exhibition of Figurative Art, Urban Riche Gallery, Juror: Gallery Staff, **Best in Show Runner-Up**, May 2016

*18th Annual Juried Online International Art Exhibition, Juror: Laurence Bradshaw, Curator of Upstream People Gallery and Professor Emeritus of Art and Art History, **Award of Excellence, Special Recognition**, Omaha, Nebraska, March 2016-February 2017

National Juried Exhibitions

*59th Juried Exhibition, The Haggin Museum, Juror: Brian Blood, fine art painter at the Academy of Art, University of San Francisco, Stockton, California, July- September 2016

*Metro Montage XVI, Marietta/Cobb Museum of Art, Juror: Adera Causey, Curator of Education at the Hunter Museum of American Art, Marietta, Georgia, July- September 2016

*First Street Gallery 2016 National Juried Exhibition, First Street Gallery, Juror: Lori Bookstein, owner of Lori Bookstein Fine Art, New York, New York, June- July 2016

*Olympic Peninsula Fine Art Association Juried Show, Port Angeles Fine Arts Center, Juror: Mike McCollum, Academic Dean at The Cornish College of Arts in Seattle, **Second Place**, Port Angeles, Washington, May- June 2016

*59th Chautauqua Annual Exhibition of Contemporary Art, VACI Gallery, Juror: Steven Harvey, Director of Fine Arts Projects in NYC, Jennifer Samet, codirector of SHFAP, **7% acceptance rate**, Chautauqua, NY, May 2016

*Pastel National 2016, The Wichita Center for the Arts, Juror: Liz Haywood-Sullivan, president of the International Association of Pastel Societies, Wichita, Kansas, April – May 2016

*Valdosta National 2016, Valdosta State University, Juror: Carrie Ann Bade, Associate Professor of Painting and Drawing at Florida State University, Valdosta, Georgia, January-February 2016

*5th Annual Armstrong National 2-D Competition Exhibition, Armstrong Fine Arts Gallery, Juror: David Griffin, Director of Collections and Exhibitions at the Albany Museum of Art, Savannah, Georgia, December 2015-January 2016

*Ivyside Juried Art Competition for a solo Exhibition in 2016, Penn State Altoona- Sheetz Gallery Jurors: Penn State Altoona Faculty committee, Altoona, PA, January 2016

Resume (2018-present)

Associate Professor Mark D. Hartman

University of Nebraska at Kearney
Department of Art and Design

Education

MFA, Texas Tech University, 1990.
Major Emphasis: 2 dimensional art
Supporting Area of Emphasis: art history

BA, Hastings College, 1983.
Major: Art

Professional Memberships: (since 2018)

- University and College Design Association
- National Education Association. (September 1997 - Present).
- Nebraska State Education Association. (September 1997 - Present).
- American Advertising Federation. (August 1997 - 2020)

Activities Related to Teaching:

- Advisor for the Senior Design Projects of 7 students between Jan. 2018 and May 2021
- Assisted other faculty with the management of Visual Communication and Design majors' senior exhibitions from Jan. 2018 until 2022.
- (2005 – 2022) Corporate Partnership: Buckle Headquarters, Kearney, NE. Students in each Design 2 course visited the Buckle Marketing facilities and designed an apparel labeling project. Buckle marketing and graphic design staff then visited the final class period of the course and critique student projects.

Professional Development Activities Attended:

- Conference Attendance, ""Meet the Pros", " Omaha Advertising Federation, Omaha, Nebraska. (February 17, 2020 - February 18, 2020).
- Conference Attendance, ""Meet the Pros", " Omaha Advertising Federation, Omaha, Nebraska. (February 18, 2019 - February 19, 2019).

Creative Activity/Research:

Artistic Performances and Exhibits:

- (Exhibitor). "2023 Nebraska Artist Biennial," Gallery 1516, Omaha, Nebraska. (Fall 2023). Approx. 920 submissions, 4-judge panel; approx. 130 works selected for exhibition.
- (Exhibitor). "Art Gala," a sale of artwork sponsored by the Kearney Artist's Guild, Merryman Performing Arts Center, Kearney, NE (Fall 2022) (by invitation)
- (Exhibitor). "Kindred," an exhibition of artwork by UNK faculty members, Merryman Performing Arts Center, Kearney, NE (Dec. 2022 – Jan. 2022)
- (Exhibitor). Juried drawing exhibition, Studio K Art Gallery, Grand Island, NE (Feb. 2022) (Juror: Dan Garringer, KPS Art Educator)
- (Exhibitor) Fundraising Event for International Quilt Museum, Lincoln Nebraska. Fri., Nov. 19th & Sat. Nov. 20th, 2021. (by invitation)

- (Exhibitor). "Invited Artists Exhibition," Studio K, Grand Island, NE (2020)
- (Exhibitor). "UNK Faculty of Fine Arts Exhibition," Norfolk Arts Center, Norfolk, NE (April 13 – May 30, 2019).
- (Exhibitor). "Kearnucopia," Underground Contemporary Arts, Grand Island, NE (March 1 – April 26, 2019).
- (Exhibitor). "2019 Nebraska Artist Biennial," Gallery 1516, Omaha, Nebraska. (May 24, 2019 - August 4, 2019).

Winner – Multimedia/Other category for mixed media piece.

(Exhibitor). "UNK Art Faculty Exhibition," Kearney, Nebraska, USA. (February 2019 - March 2019).
Annual UNK Art Faculty exhibition in the Walker Art Gallery.

Presentations and Panel Discussions:

- Panelist:
Nov. 3, 2022 - Panelist for Scholars Academy forum sponsored by the UNK philosophy club.
- Panelist:
April 21, 2022 - Panelist for Scholars Academy forum sponsored by the UNK philosophy club.
- March, 2018 – discussant, Museum of Nebraska Art, Q&A event

Service

University Service:

- Glassblowing Studio Management, maintenance (Spring 2020 –May 2021)
- tours for prospective students: average approx. 3-4 per semester until Spring of 2022
- Committee Member, Dept. of Art and Design recruiting committee (Fall 2021-Spring 2022)
- Committee Member, Dept. of Art and Design assessment committee (Fall 2021-Spring 2022)
- Committee Member, Dept. of Art and Design scholarship committee (Fall 2021-Spring 2022)
- Committee Member, Dept. of Art and Design recruiting committee (Fall 2021-Spring 2022)
- Fundraising donation: 2 artworks donated for "Kindred" fundraiser to benefit UNK Art and Design (Fall 2021)
- INSpRE System: Designed an Identity System for the *Institution Network of Specialized Research Equipment* at UNK. A collaboration between the departments of Chemistry, Biology, Cyber Systems, KSS, Communication Disorders and Physics departments.
- UNK Art Collection: Documented and cataloged works owned by UNK. (2007 – 2022).
- Committee Member, VCD Priority Program Budget Committee. (– May 2020).
- Committee Member, Gallery, Displays and Acquisitions. (October 2019 – May 2020).
- Workshop assistant for prospective students., Recruiting. (February 27, 2019)
- Committee Member, CAS Educational Policy. (September 2018 – May 2020).
- Nebraska Art Teachers Association conference, conference receptionist. (October 12, 2018).
- Workshop presenter for prospective students., Recruiting. (October 11, 2018).
- Provision of artwork for University Village dormitory. (October 1, 2018).
- Workshop assistant for prospective students., Recruiting. (February 28, 2018).
- Committee Chair, Faculty Senate Grievance Committee. (January 2014 - November 2017).

Professional Service:

Exhibition Juror, Kearney Artist's Guild, Kearney, Nebraska. (April 12, 2018).

Lisa L. Kastello, Ed.D.

Educational Contractor/Lecturer

DrLisaKastello@gmail.com

815-440-3773

EDUCATION

Northern Illinois University, DeKalb, IL

Ed.D. in Curriculum Leadership 2011

Illinois State University, Normal, IL

M.S. in Art Education 1994

CONFERENCE PRESENTATIONS/PEER REVIEWED

International

Kastello, L. (2019, January). *101 Ways to Recycle a Dissertation: Transforming the Academic into the Visual*. International Baccalaureate Colloquium, Prem International, Chiang Mai, Thailand.

National

Kastello, L. & Bailey, T. (2021, July) Presentations and Publications. AOEU Online Faculty Conference.

Kastello, L. (accepted for 2020, March/COVID cancellation). *Can the Ivory Tower and K-12 Teachers Meet in the Middle?* National Art Education Association Convention, Minneapolis, MN.

Kastello, L. (2018, March) *101 Ways to Recycle a Dissertation: Transforming the Academic into the Visual*. Popular Culture Association Convention, Indianapolis, IN.

Regional

Kastello, L. (2019, October). *Extending Pedagogy from Classroom to Studio*. SECAC, Chattanooga, TN.

Kastello, L. (2018, October). *101 Ways to Recycle a Dissertation: Transforming the Academic into the Visual*. Popular Culture, SECAC, Birmingham, AL.

State

Kastello, L. (2023, August). *Radial Design*. Cobb County Visual Arts Professional Development Conference (150+ art teachers), Kennesaw, GA.

Kastello, L. (2022, January). *Fiber Arts: The Unicorn of Art Education, Part 2*. Cobb County Visual Arts Professional Development Conference (150+ art teachers), Kennesaw, GA.

Kastello, L. (2020, January). *Fiber Arts: The Unicorn of Art Education, Part I*. Cobb County Visual Arts Professional Development Conference (150+ art teachers), Kennesaw, GA.

Kastello, L. (2019, October). *Creating Community Collaboration Through Arts*

Relationships. Georgia Art Education Association Conference, Young Harris College, Young Harris, GA.

Kastello, L. (2019, August). *Earth Friendly Media and Methods*. Cobb County Visual Arts Professional Development Conference (125+ art teachers), Kennesaw, GA.

Kastello, L. (2018, February). *Graphic Novels as a Tool for EL Classrooms*. Georgia ESOL Association Conference, Kennesaw State University, Kennesaw, GA.

University/Kennesaw State University, Kennesaw, GA

Kastello, L. & Stewart, L. (2018, March). *101 Ways to Connect Research and Teaching*. Center for Teaching and Learning, Kennesaw State University, Kennesaw, GA.

PUBLICATIONS

Peer Reviewed/Published

Crow, S. R. & Kastello, L. (2018). A tale of three cities: Fostering intrinsic motivation for information seeking in children of diverse cultures. *Elementary School Journal*.

ARTIST/ACADEMIC RESIDENCY

Artist Residency Thailand, Chiang Mai, Thailand January 15-February 15, 2019.

CREATIVE WORK

Juried Exhibitions/Invitationals

Packard Group, National Exhibition, Vermillion, SD, Summer 2022

KSU, Kennesaw State University's 2nd Biennial National Arts Program Exhibition, Kennesaw, GA Fall 2019

PREM, Artist Residency Thailand, Chiang Mai, Thailand, Permanent Collection, Spring 2019

National Art Education Association, Member Exhibition, Virtual Gallery, Fall 2019

KSU, Kennesaw State University's 1st Biennial National Arts Program Exhibition, Kennesaw, GA Spring 2018

SHERI R.KLEIN, PhD, MFA



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Private E-Mail: srklein353@gmail.com

UNK email: kleins@unk.edu

Instagram: [srklein5](https://www.instagram.com/srklein5)

PROFILE

Artist-educator-researcher-published author

EDUCATION

Indiana University, Bloomington, Doctor of Philosophy (PhD) Curriculum and Instruction in Art Education

University of Georgia, Athens, Post-graduate study in sculpture; K12 Art Education licensure

School of the Art Institute of Chicago, MFA and BFA Painting and Drawing

CERTIFICATES

Jung at Heart Non-Clinician Certificate, C Jung Institute, Los Angeles, CA 2023; (completion of 39 online hours of participation in live lecture presentations by Jungian analysts, Oct 2022-June 2023)

Director, Braided Streams LLC September 2021- present

Interdisciplinary artistic practice focused on artmaking, writing and teaching

www.braidedstreams.com

Online Adjunct/Lecturer, University of Nebraska-Kearney, MAE Online Art Education Program, Spring 2022-present

Developed courses and taught ART 803 Research Methods (Spring 2022); ART 845 Multicultural Art Education (Fall 2022); ART 845 (Fall 2, 2023)

SELECTED EXHIBITIONS

2023

Sheri Klein & Russel Semerau, Eau Claire Public Library Art Gallery. (November 2023-January 2024)

River Prairie Park Festival, Artist Market (juried), Altoona, WI, May 13, 2023

National Collage Society, Members Exhibit, Kansas City (Central) Public Library, KCMO, Montana Gallery, April-June 2023

Arts West 44. L.E. Phillips Memorial Public Library, Eau Claire, WI, March 30 – May 24 2023 (juried)

2022

Faculty Exhibition, University of Nebraska-Kearney, Walker Art Gallery, August 22 - Sept 15 2022

The Artists' Laboratory 10 Year Retrospective, Tychman Shapiro Gallery, Minnesota JCC Sabes Center, Minneapolis, (MN), August 29-Oct 23 2022



2021

National Collage Society, Members [online] exhibit, May-September 2021 *Award Winner*
<http://www.nationalcollage.com/2021smallformat.html>

RECENT PUBLICATIONS: BOOKS

Klein, S. & Miraglia, K. (October, 2021). *Becoming a Visually Reflective Practitioner: An Integrated Self-Study Model for Professional Practice*. Bristol, UK: Intellect.

RECENT PUBLICATIONS: ESSAYS

Various original essays about art and culture on sheriklein.substack.com

- (May 2023) *The lost art of handwriting: Why handwriting matters*
- (March 2023) *On Doodling: and why it matters; AI generated art: A wave or a tsunami?*
- (February 2023) *The world of color: How do we experience color? Why is it integral to an aesthetic life?*
- (January 2023) *Geography & communitas: Where are the spaces to cross thresholds, awaken the soul and to dream for individual and collective transformation?*

Klein, S. (2022). "Women's Caucus" In R. Diket & D. Burton (eds.) *The history of the National Art Education Association* (pp. 57-59). Reston, VA: National Art Education Association.

Klein, S. & London, P. (2022). "Caucus for Spirituality in Art Education (CSAE)" In R. Diket & D. Burton (eds.) *The history of the National Art Education Association* (pp. 70-71). Reston, VA: National Art Education Association.

RECENT EDITORIAL WORK

2018-22

Guest Editor, Special issue 18.1, Reconciliation, *International Journal of Education through Art*, IJETA, UK: Intellect. <https://www.insea.org/publications/international-journal-education-through-art-ijeta>

Principal editor for special issue; authored call; coordinated review process and communicated with all prospective authors; worked with Intellect editorial team to prepare manuscripts, copyedit and review proofs.

Editor-Elect, 2018-19, *International Journal of Education through Art* (IJETA), UK: Intellect

Editor, 2019-2022, *International Journal of Education through Art* (IJETA), UK: Intellect

Worked with editorial team of principal editor and 4 co-editors to review and co-author editorials; worked on issues 16.2, 16.3, 17.1, 17.2, 18.1, 18.2, 18.3

Guest Co-Editor, *Visual Inquiry*, Issue 7.1, 2018, Special Issue: Professional Identities

SELECTED PROFESSIONAL RECOGNITION

June King McFee Award, Women's Caucus, National Art Education Association, 2018

Elected Member, *Distinguished Fellows of the National Art Education Association*, Class of 2015



CHRISTY L. KOSMICKI

Education

MFA in Painting & Mixed Media, Fort Hays State University (FHSU), Hays, Kansas, 2013

MAEd Art Education, Kearney State College, 1987

BA in Education, Art Education K-12, 1980; Kearney State College

Music Education K-12, 1978, Kearney State College

University Teaching Experience

Assistant Professor, UNK Department of Art & Design; F2020 – present

Lecturer, UNK Department of Art & Art History; 2015 – 2020

Publications

Article in Review:

- 2023 Strickland, C.M. & Kosmicki, C. (2023) The Art of Leadership: Holistically Leading and Engaging Post-Pandemic Visual Arts Education. (submitted to Peer Reviewed Journal: The Teacher Educator)

Web blog

Presentations

National

NAEA (National Art Education Association); competitively selected

2024 Presentation in Review: NAEA National Conference: Defining Arts Education Leadership Post-Covid; co-presentation

2018 You got a contract, so now what?, Seattle, WA, selected to co-present

State

NATA (Nebraska Art Teachers Association) Nebraska Statewide Fall Conference Presenter; competitively selected

2023 Authentic Art Education Leadership Post-Covid; co-presenter with Dr. Christopher Strickland

2020 Read on! Designing Comprehensive Art Units Inspired by Children's Books; co-presenter

2017 A Collaborative Journey: Building an Effective NAEA Student Chapter; co-presenter with three UNK Pre-service Art Educators

2016 3D Design with a Twist: Lead, Collaborate, Speak, Present, Evaluate; interactive breakout session

Summer Honors Program, Nationally & State recognized; competitively selected

Instructors from all over the U.S. and beyond are selected based on the caliber of program they can provide

2019 Guest Artist: two-week workshop: "From Realism to Abstraction: an exploration in drawing and mixed media",

Symposium on Visual Literacy and Effects on Health and Wellness, Presenter by invitation

2016 "Visual Literacy and the Power of Art Images in Contemporary Culture" hosted on UNL campus

Regional

SWC (Southwest Conference) Arts Festival, by invitation Guest Artist, Presenter by invitation

2020 Abstract Expressionism and the Portrait; hosted at Minden High School (Covid19, SWC Festival postponed)

2016 Picasso and Braque; Introduction to Cubism, hosted at Ogallala High School

ESU #9 (Educational Service Unit in Hastings, NE) Cadre Program, Presenter by invitation

2021 "Action Painting: Color, Movement, & Emotion"; a one-day painting workshop in the style of Willem and Elaine de Kooning.

Teen Autumn Art Workshop, The Mid-Nebraska Activities Conference, Presenter by invitation

2019 "Mandala's Past and Present: A History of Symbolism, Healing, Meditation, Self-exploration, and Decorative Design"

2018 "Working Inside & Outside the Grid"; a drawing workshop focused on Cubism and 5 abstract concepts

Omaha Public Schools, Curriculum Days, Presenter by invitation- Angela Fischer, OPS Art Education Admin.

2017 Art Education Curriculum Specialist, two-day District-wide Art Curriculum Workshop for Middle and High School Art Educators

ESU #6 Staff Development for Visual Arts Cohort (Milford, NE) Presenter by invitation

2016 Sights and Sounds: Gene Davis and the Washington Color Painters: A one-day cross-curricular painting workshop

Creative Scholarship

Juried Art Exhibitions

National & Regional

SAGE 13th Annual National Juried Show;

2023 All Good Gifts, paper porcelain sculpture; juried by Robert Martinez; Sept. 5 – Oct. 7

NAC (Nebraska Arts Council) Public Art Programs; juried competition; open to Nebraska, Iowa, Missouri, Kansas, Colorado, Wyoming & South Dakota artists;

2020 Relief Sculpture, "Rising From the Ashes"; selected for permanent collection @ Discovery Hall on UNK campus

State

NATA (Nebraska Art Teachers Association) annual juried Art Educators Show, competitive selection

- 2023 hosted by Lux Center for the Arts, Lincoln; juried by Sophie Isaak, Assistant Professor of Printmaking at UNL; one painting selected: Dancing Hummers, golden acrylic on wood
- 2021 hosted by Hot Shops, Omaha; juried by Patty Talbert; 2 paintings selected: Cardinal, golden acrylic on wood & Cranes, golden acrylic on wood
- 2020 virtual exhibition; Whimsey, 6-panel acrylic painting on stretched canvas
- 2018 hosted at the Walker Gallery, University of Nebraska at Kearney; juried by Matt Zeimke two relief sculptures selected: The Cellist/Styrofoam; Patience/cast aluminum
- 2017 hosted at The Eisentrager-Howard Art Gallery, Richards Hall, University of NE @ Lincoln; juried by Lisa Lockman, Nebraska Wesleyan University, studio, and art history; one relief sculpture selected
- 2016 hosted at McCook Community College, McCook, NE; juried by Rick Johnson, Mid-Plains Community College, Department Chair; three paintings selected

Solo Exhibitions

- 2024 The Opera House, Minden, NE, selected by portfolio for 2024 Season; Exhibition: November & December
- 2023 Genesis, the 5th Day; Painting & Mixed Media; featured Solo Show, The Burkholder Project: November
- 2021 For the Birds: Movement & Grace; Acrylic Painting; featured Solo Show, The Burkholder Project
- 2021 Retrospective: A Chronological Snapshot of the Last 30 Years; The Burkholder Project
- 2020 A Bit of Whimsey; Painting Exhibition, featured Solo Show, The Burkholder Project
- 2019 The Muse Within II; Painting Exhibition, featured Solo Show, The Burkholder Project
- 2018 The Muse Within: Woman & Nature; Solo Painting Exhibition, The Burkholder Project
- 2017 The Muse Within: a Relief Sculpture Exhibition; featured Solo Show, The Burkholder Project

Joint Exhibitions and Invitationals

- 2024 Artists at Work, Prairie Arts Center in North Platte, NE; Invitational featuring Nebraska artists; a visual narrative of their art and creative spaces photographed by Keith & Holly Howe; January
- 2023 Landscapes, Invitational @ The Burkholder Project, October
- 2023 April is For the Birds, Bryan Medical Center Art Gallery Invitational showcasing prominent Nebraska Artists, Lincoln, NE
- 2023 12 x 12 Invitational, The Burkholder Project, January
- 2023 Artist Choosing Artist's (annual ACA Invitational Exhibition), The Burkholder Project, 2015 – 2023
- 2022 UNK Faculty Show, Walker Gallery, Fall 2022, October 2019, February 2018 & January 2016
- 2022 Merryman Performing Art Center, Invitational, Kearney NE, Group Exhibition
- 2021 KINDRED: unkart past present future, MONA (Museum of Nebraska Art); 2019 & 2021

Honors/Grants/Teaching Awards

- 2023 Nebraska Arts Council (NAC) Nebraska Artists in Schools & Communities Artist Roster, competitively selected
- 2022 Creative Aging in the Arts Program (CAAP) Artist Roster; NAC state program bringing creativity and arts learning into the lives of older adults in our state; competitively selected; 2022 – present
- 2023 MONA (Museum of Nebraska Art) CAAP Grant recipient; Mandalas Past & Present, a 6-week art workshop
- 2018 Nebraska Higher Educator of the Year, Nebraska Art Teachers Association (NATA/NAEA)

Professional Service

University Service

- 2023 CAS (College of Arts & Sciences), elected to the Dean's Advisory Council, F2021 - S2023
- 2023 Nebraska Cultural Unity Fair, appointed by art chair: team leader/ Art Department booth
- 2023 Liaison between Art Education & College of Education/ Secondary/K-12 Program; 2016 - present
- Alignment & Assessment; Student Teaching & Certification; TCP (Teacher Certification Program); 2020 - present
- 2020 Restructured and implemented the Content, Scope & Sequence of Art Methods courses for TCP (Teacher Certification Students seeking certification in Art PK-12); collaboration with Dr. Wendy McCarty
- 2021 Restructured & implemented program assessment and orientation protocols for art education candidates seeking certification in Art through TCP to improve student success; collaboration with Dr. Wendy McCarty
- 2023 Art Education Curriculum Development and Assessment, 2016 to present
- Art Education Team with Christopher Strickland and Liz Bloomfield 2022 - present
- Redesigned the Content, Scope, and Sequence for the undergraduate Art Education Methods & Field Experiences and the capstone course- Art 498 Art Education Senior Project; 2020
- 2023 NAEA Student Chapter @ UNK Advisor, 2015 – present
- 2023 Art & Design, Departmental Committee Work: Recruitment, Community & Engagement, Art Scholarships; 2020 - present
- 2022 Crossing the Lines Printmaking Exhibition; UNK World Affairs Conference, plan team & docent trainer
- 2021 PAWS University Summer Program guest artist- Gyotaku: Japanese Printmaking- 2021

National Service

2019 NAEA National Newsletter Juror; selected for assessment team in 2019 for 2020 Awards

State Service

Nebraska Department of Education

2023 Nebraska Department of Education Folio Review Team; assessment for College of Saint Mary, Omaha Nebraska

2023 Nebraska Visual Arts State Standards; Standards Revision Focus Group & Assessment Team

NATA Board Appointed Positions

2023 Higher Education Liaison for Nebraska, 2015 – present

2023 NATA Statewide Spring Forum Program Director, 2015 – present

An annual conference for Nebraska pre-service art education students focusing on Best Practice in Art Education

2023 “Middle School Art Curriculum”; Dr. Marilyn Stewart, keynote & author of Experience Art, 7th & 8th grade Art Curriculum Senior Author at Davis Publications Inc. & emerita Art Education Professor at Kutztown University of Pennsylvania

2022 “Diversity & Inclusion” keynote Dr. Bailey Koch & panel discussion by select Nebraska Art Educators

2021 “Art Education and the Novice Years”; Spring Forum distance format hosted @ Wayne State

2019 “Art & Technology”; Dr. Marilyn Stewart keynote & author of Explorations in Art, grades 1-6 and hands-on workshop

2018 “The Art Room and Working with Students with Special Needs”

2017 “Preparing the Novice Art Educator”; hosted @ Wayne State College

Katrina Mae Olmstead
44481 Drive 749, Overton. NE 68863
(308) 440-7948
mccarterkatrina@gmail.com

Education

2025 (Expected) **Master of Arts in Education**

The University of Nebraska at Kearney; Kearney, NE

2015 **Master of Fine Arts**

Emphasis in Ceramics with a minor emphasis in Sculpture

Fort Hays State University; Hays, KS

2009 **Bachelor of Fine Arts**

Emphasis in Ceramics and Painting with a minor in Art History

The University of Nebraska at Kearney; Kearney, NE

Bachelor of Arts in Education

Art K-12 Teaching Field Endorsement

The University of Nebraska at Kearney; Kearney, NE

Teaching Experience

2018-23 Adjunct Art Instructor, University of Nebraska at Kearney; Kearney, NE

2019-23 High School Art Instructor, Kearney High School; Kearney, NE

2016-19 High School Art Instructor; Elementary Art Instructor, Kearney Public Schools;
Kearney, NE

Other Experience

2023 National Art Honor Society Sponsor, Kearney High School; Kearney, NE

2019-22 MTSS District Leadership Team; Kearney Public Schools; Kearney, NE

2016 Visual Thinking Strategies Training, Museum of Nebraska Art; Kearney, NE

Solo Exhibitions

2017 Solo Exhibition, Second Street Artist's Guild; Dodge City, KS

2016 Longwell Museum, Crowder College; Neosha, MO

Invitational Exhibitions

- 2022** *UNK Faculty Exhibition*, Walker Gallery, the University of Nebraska at Kearney; Kearney, NE
- 2019** Kindred, Museum of Nebraska Art; Kearney, NE
UNK Faculty Exhibition, Walker Gallery, the University of Nebraska at Kearney; Kearney, NE
UNK Faculty Exhibition, Norfolk Arts Center; Norfolk, NE
- 2018** *Inaugural Show*, UNDRGround; Grand Island, NE
- 2016** *Perspectives*, 19 Below, Kansas City, KS

Honors and Awards

- 2023** NCECA Board Regina Brown Teaching Award
- 2023** Scholastic Arts and Writing Educators Award

Professional Development

- 2023** NCECA; Cincinnati, OH
- 2020** Ariel Bowman Workshop, Fort Hays State University; Hays, KS 2020
- 2018** Trisha Coates Workshop, Fort Hays State University; Hays, KS 2017
Iron & Fire and *Kearney Art Walk*, Downtown, Kearney, NE
Visited and lectured at Dodge City High School, Dodge City, KS,
Training in Glass fusion at Dodge City Community College, Dodge City, KS
Experienced Lawrence Arts Center focusing on Art's Based Learning, Lawrence, KS

Research Experience

- 2023** Preliminary Research Proposal, *Creativity: What is it Worth?*
- 2023** *Surfaces*, Research in various fired and unfired surface materials to use on ceramic objects with the purpose of exploration and opportunity to use in the 9th-12th classroom.
- 2022** *Restructure*, Research and apply different methods for structuring ceramics classes to assess students, but provide opportunities to recycle projects saving materials, time, equipment, and lessening the environmental impact.

SAMUEL B. RAPIEN

CURRICULUM VITAE

Associate Professor
Department of Art and Design
University of Nebraska at Kearney

sam@samrapien.com
(308) 379-3719

EDUCATION

- 2009 M.F.A. in Art, University of Nebraska–Lincoln, Lincoln, NE
2006 B.F.A. in Studio Art, University of Nebraska–Lincoln, Lincoln, NE

PROFESSIONAL APPOINTMENTS

Associate Professor **2016–present**
University of Nebraska at Kearney
Department of Art and Design

Undergraduate courses taught:

ART 105 Graphic Media · ART 118 Color and Design ·
ART 218 Introduction to Design · ART 301 Typography
I · ART 305 Graphic Applications · ART 318 Graphic
Design I · ART 355 Web Design and Motion Graphics ·
ART 368 Design II · ART 456 Portfolio · ART 478 Design
IV · ART 496 VCD Senior Project Review

**Program Chair/
Instructor** **2011–2016**
Southeast Community College
Graphic Design I Media Arts

Undergraduate courses taught:

GDMA 1120 Drawing I · GDMA 1122 Intro to Graphic
Design · GDMA1126 Typography I · GDMA 1136 Computer
Graphics I · GDMA 1230 Typography II · GDMA 1234
Computer Graphics II · GDMA 1238 Drawing/Illustration
II · GDMA 1240 Publication Design · GDMA 1343 Video
Production/Editing · GMDA 1354 Color Theory · GDMA
1356 Photo and Digital Imaging · GDMA 1455 Design
Portfolio Development · GDMA 1456 Environmental
Design · GDMA 1457 Interactive Design · GDMA 1460 3-D
Package Design · GMDA 1465 Corporate Identity · GMDA
1485 Web Design I · GDMA 2567 Web Design II · GDMA
2568 Digital Marketing · GDMA 2575 Graphic Design
Portfolio I · GDMA 2585 Print Reproduction Processes ·
GDMA 2595 Professional Design Practices

Adjunct Instructor **2010–2011**
Southeast Community College
Graphic Design I Media Arts

Undergraduate courses taught:

GDMA 1122 Intro to Graphic Design · GDMA 1136
Computer Graphics I · GDMA 1343 Video Production
Editing · GMDA 1485 Web Design I · GDMA 2567 Web
Design II · GDMA 2568 Digital Marketing · GDMA 2662
Web Design III · GDMA 2665 Web Design IV

Adjunct Instructor **2009–2011**
University of Nebraska–Lincoln
Art

Undergraduate courses taught:

GRPH 221 Beginning Graphic Design · GDMA 223 Basic
Typography · GDMA 321 Intermediate Graphic Design

GROUP EXHIBITIONS

- 2020 Indigo Design Awards**
Amsterdam, Netherlands
- 2020 Nebraska ADDYs**
Scouler Ballroom
Omaha, NE
- 2019 Good Apple Awards**
Nebraska Appleseed
Omaha, NE
- AIGA NE Show**
The Living Room
Omaha, NE
- UNK Faculty Exhibition**
Walker Gallery
Kearney, NE
- 2018 2018 Nebraska ADDYs**
Scottish Rite Masonic Center
Omaha, NE
- 2017 UNK Faculty Exhibition**
Walker Gallery
Kearney, NE
- AIGA NE Show**
KANEKO
Omaha, NE

PROFESSIONAL RECOGNITION, AWARDS, AND HONORS

- 2020 Silver Indigo Design Award**
Promotional Materials
- Bronze Indigo Design Award**
Illustration
- Bronze Indigo Design Award**
Design for Social Change
- Silver Nebraska ADDY Award**
Illustration
- 2019 Gold AIGA NE Medal**
Print
- Silver AIGA NE Medal**
Promotional Design
- 2018 Gold Nebraska ADDY Award**
Promotional Design
- 2017 Gold AIGA NE Medal (Judge's Choice)**
Poster Design
- Gold AIGA NE Medal (Member's Choice)**
Poster Design
- Silver AIGA NE Medal**
Poster Design

ADDITIONAL CREATIVE ACTIVITY

- 2020**
Mutual Aid Disaster Relief
- 2019–2020**
The Dandelion Network
- 2020**
Nebraska Appleseed
- 2017–present**
UNK Department of Art and Design

Produced posters for COVID-19 regarding the importance of social distancing, hand washing, and masks for display in low income, largely minority apartment complexes.

Provided design work, art direction, and assistance to The Dandelion Network which is a solidarity group for the Mutual Aid Disaster Relief organization.

Was one of eight professional designers asked to produce a poster for sale at their annual Good Apple Awards and website. Proceeds benefited the organization.

Designed various promotional materials, including brochures, postcards, social media content, banners, and fliers. Led the creation of Imagination Day materials, developed a new Art and Design website in 2017, and established a departmental intranet site in 2019.

ADDITIONAL CREATIVE ACTIVITY (CONTINUED)

2017
United States Agency for
International Development

Asked to produce a cover and layout conversion for their Sustainable Water Partnership Communications Proposal. Was responsible for cover design and converting/typesetting within Word to create a more ubiquitous/editable document.

PUBLICATIONS

2018
Power to the Poster
November 2018
“dysfunctionation,”
<https://powertotheposter.com/posters/dysfunctionation>

Invited to have social activism posters featured and archived on this website. Additional designers featured include nationally renowned artists and designers working for social change such as Shepard Fairey, James Victore, Pete Railand, Ashley Lukashevsky, and Dena Pardue.

2016
Stand Up For Justice
December 2016
“Opportunity” and “Community”

Screen printed posters were included in a book that featured additional works created with themes of social justice.

PRESENTATIONS

2018
“Social Media in the Classroom”
Nebraska Art Teachers
Association Fall Conference
Kearney, NE

2016
“Creativity, Not Originality”
Minnesota State University Moorhead
Moorhead, MN

DEPARTMENTAL SERVICE

2019–present

Assessment & SPR Committee

Chair of committee from Fall 2019–2023. Revamped assessment process within the department and programs. Designed and deployed End of Semester Survey for the department. Proposed, passed, and developed syllabi for three, one-credit seminar courses to replace the Sophomore Portfolio Review.

Strategic Plan Committee

Chair of committee since 2021. Committee formed to put together a four-year strategic plan. Responsible for designing several surveys including a SWOT analysis and faculty satisfaction for plan. Began writing strategic plan in 2021 and continue to develop it. Wrote the Academic Program Review (APR) for 2016–2023.

Recruitment & Retention Committee

Committee Chair since 2023. Created departmental promo materials. Led Imagination Day efforts (2017–2020). Currently revising/creating materials for the department and high school visits. Created one-, three-, and five-year retention plan.

2016–2021

Communications Committee

Built and continue to maintain both the UNK Art and Design website along with the UNK Art and Design intranet. No longer a committee as of 2021. Still continue to maintain UNK Art and Design website and social media presence through the UNK Art and Design Social Media Team.

Scholarship Committee

Review and assess annual incoming and current student scholarship submissions. Helped to streamline process with Financial Aid department.

VCD Priority Program Budget Committee

Annually update software/hardware for the VCD program. No longer a department committee but continue to assist.

COLLEGE SERVICE

2018–present

UNK Faculty Senator

Represent the Dept. of Art and Design on Faculty Senate.

2023–present

Faculty Senate Professional Conduct Committee

The Faculty Senate Professional Conduct Committee receives and investigates complaints of professional misconduct against staff members.

2023–present

Pratt-Heins Faculty Awards Selection Committee

Faculty Senate representative, review submitted portfolios and vote on nominees.

2022–2023

Associate Dean for College of Arts & Sciences

Assist Dean of College of Arts & Sciences with college goals, visions, and policies.

2020–2022

Assessment and Experiential Learning Committee

Represent College of Arts and Sciences, reviewed EL grant proposals and assessment reporting.

2016

Faculty Senate Academic Affairs Committee

Temporary appointment to replace member on sabbatical.

FACULTY SPONSORSHIP

2020–present

UNKAD Student Advisory Board

Faculty sponsor for UNK Student Advisory Board. Meet weekly and collect feedback, concerns, comments, and suggestions from student advisory board members. Information is then collected and shared with Department Chair and faculty.

2017–present

UNK Art Society

Faculty sponsor for student-led Art Society. Assist students in planning and executing extracurricular events for the department.

2017–present

UNKAD Social Media Team

Manage student assistants in creating social media content and maintaining department website.

PROFESSIONAL MEMBERSHIP

2022–present

National Education Association

2016–present

American Advertising Federation

2007–present

AIGA

RESEARCH/CREATIVE WORK

Exhibition Participation

Juried Solo

- 2024 Clear Lake Art Center, Clear Lake, IA. (Prospective July 2024)
2020 Uptown Jackson Revitalization Organization, "*10,000 Breaths*", Jackson MO.

Solo Invitational

- 2022 "*Notions; Objects of Memory*", Central College, Pella, IA.
2020 "*Notions*", Cape Girardeau Historical Society, Jackson, MO.
2019 "Recollections" - Flame Run Gallery, Louisville, KY.

Juried International

- 2023 "*Connections 2023; Glass From Every Angle*", International GAS Conference, Russell Industrial Center, Detroit, MI, Juried by Ruriko Tsuchida, Director, Toyama Glass Art Museum, Ferdinand Hampson, Founder of Habatat Galleries, Detroit, Karlyn Sutherland, Artist, Designer and Researcher.
2022 "Biafarin Awards 2021", Online Smart Exhibition, Toronto, Canada.
2017 "SOFA Chicago 2017", Hive Contemporary, Navy Pier, Chicago, IL.

Juried National

- 2023 "*Degrees of Commitment: Climate, Ecosystems, and Society*", Arrowmont School of Arts and Crafts, Gatlinburg, TN. Juried by Gina Siepel and curator Isabel Vargas. 1 of 61 of 701 entries selected.
"6th Midwest Open", Woman Made Gallery, Chicago, IL. 1 of 42 of 450 entries
"Small Works 2023", Art Wise Gallery, Grand Forks, SD. 2 of 97 accepted of 297 entries.
"Heartland 5", Belger Crane Yard Gallery, Kansas City, MO - Juried by Jessica Jane Julius, Associate Professor of Glass at Tyler School of Crafts and Dr. Tera Hedrick, Curator of the Wichita Arts Museum. "Honorable Mention"
"Craft Forms 2022", Wayne Arts Center, Wayne, PA. Juried by Janine Falino. 1 of 92 of 400 accepted. "Honorable Mention"
2022 "Schwa Show", Emerge Gallery, Greenville, NC. Juror Sheila Ferri. 2 accepted works of 50 of 500 total entries.
"Heartland 4", Belger Arts Center Crane Yard, Kansas City, MO. "Honorable Mention"
Juried by Therman Statom and Erin Dziedzic of the Kemper Art Museum
"Valdosta National 2022", Dedo Maranville Fine Arts Gallery, Valdosta, GA.
Juried by Samuel Dunson, Professor of Art at Tennessee State University.
"Open Theme Annual", Webster Arts, Webster Grove, MO.
2021 "State of the Arts", Prairie Village Arts Council, Prairie Village, KS, Juried by Aaron Smith.
2020 Rivers of Steel National Heritage Area, Acquisition, "*Iron Heritage Project*", Pittsburgh, PA.
2019 Kitrell Riffkind Art Glass, Richardson, TX.
"Herrin Festa Italiana" - Hartley Art Gallery, Herrin, IL.
Craft Alliance Center for Contemporary Craft, St. Louis, MO.

- 2018 Cinema Gallery, *"Art From the Heartland"*, Urbana, IL.
 Arts Benecia, *"Cutting Edge, Non Traditional Glass"*, Benecia, CA.
 Craft Alliance Gallery, *"Identi-Tea, 16th Annual Teapot Exhibition"*, St. Louis, MO.
 Permanent Collection of the Senator John Heinz History Museum, *"Iron Heritage Project"*,
 Pittsburgh, PA.
- 2017 *"Topeka Competition 33"*, Alice C. Sebastiani Gallery, Topeka, KS.
"Cedarhurst Biennial XXVII" Mitchell Museum, Mt. Vernon, IL.
"Mini and Massive Art Exhibition", Quincy Art Center, Quincy, IL.
"National Bank of the Arts", Craven Arts Council and Gallery, New Bern, NC.
- 2016 *"Evanston Museum, 44th annual Mid-States Exhibition"*, Evanston, IN.

Invitational

- 2023 Craft Alliance Gallery of St. Louis, St Louis, MO
 2022 Artifact Gallery, Indianapolis, IN.
 2021 *"Art from the Heartland"*, Cinema Gallery, Champaign, IL.
 2016 *"Teapots! 10th Invitational Exhibition"* at Morgan Contemporary Glass in Pittsburgh, PA.

Awards and recognitions for research/creative work

- 2023 *"Honorable Mention"* for *"Vanilla Pincushion"*, Belger Arts Center Crane Yard, Kansas City, MO.
Juried by Jessica Jane Julius Associate Professor of Glass at Tyler School of Crafts and Dr.
Tera Hedrick of the Wichita Arts Museum.
- 2022 *"Honorable Mention"* for *"Dairy Jug"*, Belger Arts Center Crane Yard, Kansas City, MO.
Juried by Therman Statom of Omaha and Erin Dziedzic of the Kemper Art Museum
- 2019 *"Best in Sculpture"* for *"Foggy Morning in the Black Swamp"*, *"Herrin Festa Italiana"* - Hartley
 Art Gallery, Herrin, IL.

Program presenter at conferences, demonstrations, lectures--(as artist)

International

- 2023 International Glass Art Society Conference, Detroit, MI, Panel Discussion- Moderator and
 Creator of the Panel -*Demystifying the Process; Your Guide to Proposal Writing*. A
 conversation between artists Therman Statom, Cheryl Derricotte, and Norwood Viviano.

National

- 2023 Belger Glass Annex, Kansas City, MO – Visiting Artist Demonstration.

Research/Scholarship of Engagement Grants and Funded Projects

- 2022 Glass Studio Rehab-Windgate Foundation Grant \$25,000 for purchase of 2 new glory holes.

DEMONSTRATED RESEARCH ACCOMPLISHMENTS

Publications

- 2023 *International Glass Art Society Journal* – *"Demystifying the Process; Your Guide to Proposal Writing"*. – Nadine Saylor and Cheryl Derricotte. (Projected late 2023 or 2024)

[richard schuessler](#)

condense vita

Fall-23

personal

3507 22nd avenue
kearney, nebraska 68845
phone 308.627.7116

education

1993•master of fine arts in visual communications

virginia commonwealth university
richmond, virginia 23284

1990•bachelor of fine arts in graphic design

state university of new york at fredonia
fredonia, new york 14063

1987•associate's in applied sciences, advertising design

mohawk community college
utica, new york 13501

professional activities:

1997 to present•design by two

freelance art director, designer & consultant. due to the extent of the client's project, most projects involve dpi graphics designers.

clients:

university of nebraska kearney administration office, college of the fine arts,
museum of nebraska art, and a variety of local-state business

2002-23 commission project:

museum of nebraska art (Spirit); merryman performing art center (kindred); kearney catholic high school (gold event); 2 art donor (letterpress-photos),

TEACHING

teaching

1993 to present

professor

visual communications & design program (VCD)

department of art & design

VCD academic advising

1993 to present

VCD current courses:

2023 spring: 4 courses plus independent studies

2023 fall: 4 courses, plus independent studies

Art 301&M: typography I (fall)

a sophomore-level course in typography. this course involves the basic study, research and creation of typography, grid structures and design.

Art 305&M: graphic applications (fall)

a sophomore-level course in typography. this course involves the basic study, research and creation of typography, grid structures and design.

Art 309: graphic imaging (fall)

a sophomore-level course in image making. this course involves the basic study, research and creation and language of graphics, illustration, and photography related to art and design.

Art 318: design I (spring)

a sophomore-level course in layout strategy including the application of grid structures to problem solving in graphic design. The course of study stresses the development of layout skills through the analysis and interpretation of samples from historic design movements.

Art 351: typography II (spring)

a junior-level course in typography. this course investigates typography as an expressive and functional vehicle for graphic design.

Art 368: design III (spring)

a junior-level course in typography. An advanced design course based on three-dimensional graphic design formats and design systems. Emphasis involves theoretical and practical design applications in the advertising and design profession. Topics involve packaging, product applications, exhibition and/or environmental design projects.

Art 403: independent problems in art (fall & spring)

this course investigates individual art and/or design problems based on student investigations.

Art 413: design practicum (fall & spring)

a design studio that provides the students with practical design experience with client projects within the university, community and state business.

Art 451: typography III (fall & spring)

a senior-level course in typography. this course investigates typography as a traditional and technology vehicle for contemporary graphic design.

SCHOLARSHIP RESEARCH & DEVELOPMENT**conference****2023 meet the pros**

AAF annual student advertising design conference
kroc center, omaha, nebraska

conference consultant-presenter**2021•meet the pros (online)**

consultant AAF staff and presenters with student online presentation and portfolio reviews

2021 exhibitions-commission artwork**911exhibition (student-faculty)**

walker art gallery-kearney, nebraska

2- photo prints (Spring)

MONA-Kindred-Merryman, Nebraska

1- letterpress print**1- photo print**

KCHS gold event-kearney, nebraska

annual art faculty student select exhibition

walker art gallery-kearney, nebraska

1 photo and 1 letterpress photo print

commissioned artwork

Kearney & omaha, nebraska

academic scholarship activity**accomplishments, professional exhibition, & publication****1995 to current for the VCD program**

annual AAF ADDY competition (state, regional & national)

2023-state level:

6 state (2 golds 4 silvers)

2 regional (2 golds)

accomplishments & development**99 to present•program of excellence**

university of nebraska's annual report
the visual communications & design program was recognized as a program of excellence with the university system.
university of nebraska at lincoln
lincoln, nebraska 68588

program development**97•multimedia program**

codeveloper of the multimedia program.
departments of art, communications and computer science
university of nebraska at kearney
kearney, nebraska 68849

SERVICE ACTIVITIES**department chair:****2016-21**

department of art and design

academic current committees:**university (end September 2023)**

•chair UNK grievance committee

university (interim fall 2023)

•UNK Academic Affairs

college of arts & science

- consultant for MONA
- collaboration & programs development

department

- VCD and POE committee
 - student activities: conference, recruitment & advising
 - scholarship and donor fundraising
- scholarship committee (chair)
 - freshmen & continuing
- committee engagement (chair)
- co-managing the computer labs & student lab techs
- department student tours

additional academic activities

codeveloper & interim Director of visiting artist residency (Dr. Weibe's Residency)

2021 to current

joint collaboration between Donor, NU Foundation, UNK, MONA & Kearney Area Art Organizations

student organization advisor

93 to present

- dpi graphics (practicum)
- a nonprofit student design studio
- client development projects (UNK, & Local Community)

97 to present • UNK AIGA & AAF

- student chapter of the national organization of american institute of graphic arts
- student chapter of the national organization of american advertising federation

people or letters of reference available upon request

NANCY KIPP SMITH

PROFILE

Nancy Kipp Smith, PhD

she/her/hers

Adjunct Instructor of Art Education

19 Main Street

Framingham, MA 01702

(617) 932-9727

nksmith@unk.edu

SELECTED PUBLICATIONS

2020: "Nave Mural Paintings, Trinity Church," July 29, 2020 Educational Forums blog
(paintings by John LaFarge)

<https://www.trinitychurchboston.org/blog/nave-mural-paintings-trinity-church> also published on Trinity
Church Boston Facebook page for July 31, 2020.

Christopher M. Strickland, Ph.D.
Assistant Professor of Art Education / Graduate Program Chair, Online MAED in Art Education
stricklandc@unk.edu | 308.865.8590

SELECTED PROFESSIONAL SERVICE

National Scholarship

| | | |
|-------------------------------|--|------------|
| Conference Proposal Reviewer: | CSAE, National Art Education Association | July 2023 |
| Peer Reviewed Book Chapters: | Peter Lang Publishing | April 2022 |
| | Peter Lang Publishing | May 2021 |

University Learning Community

| | | |
|---|----------------------------------|--------|
| Strategic Planning Committee | Department of Art & Design / UNK | 2023 - |
| Graduate Committee (Chair) | Department of Art & Design / UNK | 2022 - |
| Assessment Committee | Department of Art & Design / UNK | 2022 - |
| Diversity/Equity/Inclusion Committee (Art & Design Representative) | College of Arts & Sciences / UNK | 2022 - |

SELECTED PRESENTATIONS AND INVITED LECTURES

| | | |
|--------------|---|------|
| Co-Presenter | “The Art of Leadership: Engaging and Leading Post-Covid Art Education” | 2023 |
| | NATA Annual Art Education Fall Conference, Lincoln, NE | |
| Presenter | Abstract Artist Talk” | 2023 |
| | Workshop for UNK Loper Launch: Youth Summer Camp, UNK, Kearney, NE | |
| Presenter | “Visual Journaling for the Artist Educator” | 2020 |
| | Digital Workshop for Massachusetts College of Liberal Arts | |
| Presenter | “Creativity in the Arts Begins with Curiosity, Asking Questions and Exploring Inquiry” | 2018 |
| | TEDxBelmont @ Belmont High School, Belmont, NH | |
| Co-Presenter | “Creating Visual Responses as a Tool for Greater Student Engagement and Understanding” | 2018 |
| | Community of Scholars Day @ Lesley University, Cambridge, MA | |
| Co-Presenter | “Creating as a Tool for Understanding” | 2017 |
| | International Visual Literacy Association Conference @ Lesley University, Cambridge, MA | |

SELECTED EXHIBITIONS

SOLO EXHIBITIONS

| | | |
|---|--|------|
| <i>Surrendering: The Art of Letting Go</i> | Minden Opera House Gallery, Minden, NE | 2023 |
| <i>Current Work</i> | Willa Cather Foundation Gallery, Red Cloud, NE | 2022 |
| <i>Liminality: Reflections of Changing Life</i> | JDAC Gallery, Hastings College, Hastings, NE | 2020 |
| <i>Current Work</i> | Stone Church Performing Center, Newmarket, NH | 2018 |

GROUP EXHIBITIONS

| | | |
|---|--|------|
| <i>Kindred</i> | Merryman Performing Arts Center, Kearney, NE | 2022 |
| <i>UNK Faculty Exhibit</i> | Walker Gallery, UNK, Kearney, NE | 2022 |
| <i>Night Bird (Integrative Arts Collaborative Performance w/ Dr. Nathan C. Mertens)</i> | Fuhr Hall, Hastings College, Hastings, NE | 2021 |
| <i>NATA Juried Artist Educators</i> | The Hot Shops, Omaha, NE | 2021 |
| <i>A Decade of Exploration</i> | Kittery Art Association, Kittery, ME | 2020 |
| <i>Flourish</i> | Kittery Art Association, Kittery, ME | 2019 |
| <i>Moderns in Process</i> | Kittery Art Association, Kittery, ME | 2018 |
| <i>National Art Education Association Artist Educators</i> | NAEA Web Gallery, naea.artcall.org | 2017 |

SELECTED PUBLICATIONS

Dissertation

Strickland, C. M. (2018). The Way of the artist educator: Understanding the fusion of artistic studio practice and teaching pedagogy of K-12 visual arts educators (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses Global. (UMI No.10826704)

Journals

Strickland, C. M., (2020). The Way of the Artist Educator paradigm: Fusing artistic studio practice and teaching pedagogy. *International Journal of Education Through Art*, 16(2), 227-244.

Kaplan-Berkley, S., Strickland, C.M., & Dimartino, L. (2019). Post-dissertation: Surviving and thriving doctoral transition. *Reflective Practice*, 20(6), 705-719.

Books

Strickland, C. (2022). *Letters to an Aspiring Scholar*. Hastings College Press.

Strickland, C.M. (2003). In a Perfect World. In Check, E. & Lampela, L. (Eds.). *From our Voices: Artists & Art Educators Speak Out about LGBT Issues*. (pp. 95-97). Dubuque, IA: Kendall/Hunt Publishing Co.

Sedley, J. (Ed.). (2002-2003). *New Art International: A compendium of recent works by world contemporary artists*. (p.74). New York, NY: Book Art Press.

Weblog

C Strickland. (2019, February 19). Creatively communicating metacognition and meaning making: The art of visual journaling for learning. [web log comment]. Retrieved from <http://www.redesignu.org/creatively-communicating-metacognition-and-meaning-making-art-visual-journaling-learning>

SELECTED HONORS / AWARDS / GRANTS

| | | | |
|---|--|-----|------|
| <i>Course Development Grant</i> | Curriculum Designer (Art 846) | UNK | 2023 |
| <i>RSC Grant / Creative Scholarship</i> | “Night Bird” Video Project (Collaborator and Grant Writer) | UNK | 2022 |
| <i>Course Development Grants</i> | Curriculum Designer (Art 803 / Art 812 / Art 849) | UNK | 2022 |

W. Douglas Waterfield, Professor of Art
Curriculum Vitae

Office: University of Nebraska at Kearney, FAB 320, Kearney, NE 68849
Home: 3815 E. Cedar Hills Drive, Kearney, NE 68845
Phone (308) 627-2752 (cell) doug@dougwaterfield.com waterfieldd2@unk.edu
website: www.dougwaterfield.com

EDUCATION

Master of Fine Arts, Painting 2005- 2007
Louisiana Tech University, Ruston, Louisiana
College of Liberal Arts • School of Art

Master of Arts, Art History 1994-1997
Louisiana State University, Baton Rouge, Louisiana
College of Design
Thesis: "Paul Ninas: The Dean of New Orleans Art"

Bachelor of Fine Arts, Graphic Design 1987-1991
Louisiana Tech University, Ruston, Louisiana
College of Arts and Sciences

PUBLICATIONS

Book. "Super Weirdo Paint Party" by Doug Waterfield. 2018. Lulu Press. 2018

Comprehensive Nuclear Test Ban Treaty Calendar 2016
Vienna, Austria

SELECTED EXHIBITIONS

Solo Exhibition
Good Samaritan Hospital Hallway Gallery, Upcoming, August 2024 2024

Southern Bug Toys
Brickwalk Gallery, Kearney, NE (October) 2023

All-Botanical Exhibition, Painting and Drawing
Participant, Gallery Choice Award
Contemporary Art Gallery Online, Annapolis, MD 2023

Volume UP: Artists Responding to Music and Sound
Participant, The Painting Center, New York, NY 2023

Rhythm Exhibition
Featured Artist, Healdsburg Center for the Arts, Healdsburg, CA 2023

Motion Exhibition
Participant, Art-Fluent Gallery, Boston, MA 2022

All-Botanical Exhibition, Painting and Drawing
Participant, Contemporary Art Gallery Online, Annapolis, MD 2022

KINDRED: Art Exhibition and Fundraiser 2022
Merryman Arts Center, Kearney, NE

Recent Works, Solo Exhibition 2022
Minden Opera House, Minden , NE

Crane Dance 2022
Group Exhibition, Brickwalk Gallery, Kearney, NE

Viva Las Vegas! A Look and Vintage Signage from the Neon Museum Boneyard 2022
Historic City Hall, Lake Charles, LA

MONA Spirit: A Celebration of Art in the Heartland 2022
Museum of Nebraska Art, Kearney, NE

Of Monsters and Men 2021
Solo Halloween Exhibition, Brickwalk Gallery, Kearney, NE

| | |
|---|---------|
| <u><i>KINDRED: Art Exhibition and Fundraiser</i></u> Museum of Nebraska Art, Kearney, NE | 2021 |
| <u><i>Textures, Forms, Patterns and Shapes</i></u> Las Laguna Art Gallery, Laguna Beach, CA | 2021 |
| <u><i>Third Friday – Featured Artist (Multiple Times)</i></u> Intersekt Art – The New World Creative - Digital Exhibition Various repeat appearance dates | 2019-22 |
| <u><i>UNK Faculty Art Show</i></u> | 2020 |
| MONA Spirit: A Celebration of Art in the Heartland Museum of Nebraska Art, Kearney, NE | 2020 |
| <u><i>Viva Las Vegas! A Look and Vintage Signage from the Neon Museum Boneyard</i></u> Solo Show, Six Clark County Library Branches, Las Vegas, NV | 2020-21 |
| <u><i>It Came From Kearney Nebraska</i></u> Solo Show – World Theatre, Kearney, NE (October) | 2019 |
| <u><i>KINDRED: Art Exhibition and Fundraiser</i></u> Museum of Nebraska Art, Kearney, NE | 2019 |
| <u><i>Year of the Pig</i></u> Participating Artist, Pop Art Omaha | 2019 |
| <u><i>Third Friday – Featured Artist (Multiple Times)</i></u> Intersekt Art – The New World Creative - Digital Exhibition | 2019 |
| <u><i>UNK Faculty Show</i></u> Norfolk Arts Center, Norfolk, NE | 2019 |
| <u><i>Kearnucopaia</i></u> Group Show – UNDRGround Gallery, Grand Island, NE | 2019 |
| <u><i>It Came From Kearney Nebraska</i></u> Solo Show – World Theatre, Kearney, NE (October) | 2018 |
| <u><i>And Now For Something Completely New</i></u> Lemieux Galleries, New Orleans, LA – Group Show | 2018 |
| <u><i>Colors of Humanity Black and White Show</i></u> Digital Exhibition - Honorable Mention | 2018 |
| <u><i>Fusion Art – 2nd Annual Black and White Competition</i></u> Digital Exhibition | 2018 |
| <u><i>Emerging Artists Digital Competition, Featured Artist</i></u> Intersekt Art – The New World Creative - Digital Exhibition | 2018 |
| <u><i>Black and White Competition</i></u> Finalist, Contemporary Art Room Online Gallery - Digital Exhibition | 2018 |
| <u><i>Sideshow Gallery Mini Show</i></u> Sideshow Gallery, Chicago, IL | 2017 |
| <u><i>12 x 12 Juried Exhibition</i></u> Lawrence Art Center, Lawrence, KS | 2017 |
| <u><i>The Portrait and Self Portrait</i></u> Bauhas Prairie Art Gallery, Newkirk, OK - Digital Exhibition | 2017 |
| <u><i>Comprehensive Nuclear Test Ban Treaty Calendar</i></u> Vienna, Austria | 2016 |
| <u><i>Dark Arts Show</i></u> Texas Frightmare Weekend, Dallas, TX | 2016 |
| <u><i>Doomtown II</i></u> Solo Exhibition, Chadron State University January 11 – February 19, 2016 | 2016 |

MALLORY WETHERELL

610 W. 27th Street
Kearney, NE 68845
p: 803-629-5422

i: @mallorywetherell
e: mallorywetherell@gmail.com
www.mallorywetherell.com

Education

2007-2010 M.F.A.– Ceramics, University of Massachusetts-Dartmouth
2002-2006 B.F.A. – Ceramics, University of South Carolina, Magna Cum Laude

Professional Experience

2019 – Now Tenured Associate Professor, Head of Ceramics, University of Nebraska at Kearney
Teaching All Levels/Methods of Ceramics, Studio Technician, Advising, Ceramics Club
Advisor, BFA Exhibition Advisor, Introduction to Foundational Drawing Instructor, *Cultural Studies Through Art* (New York City) Instructor, *Art, Activism, & Social Movements* Instructor, Service Committee Member

2014-2019 Assistant Professor, Head of Ceramics, University of Nebraska at Kearney

2013-2014 Adjunct Professor, Indiana University Southeast, New Albany, IN
Courses: Foundation Studio Drawing, Introduction to Art, Foundation 3D

2013-2014 Adjunct Professor, Jefferson Community and Technical College, Louisville, KY
Courses: Art Appreciation

2011, 2013 Adjunct Professor of Ceramics, Tyler School of Art, Philadelphia, PA
Courses: Introduction to Ceramics - Throwing & Hand building

2010-2013 Gallery Coordinator, The Clay Studio, Philadelphia, PA
Manage the curatorial and installation process of 28 annual shows. (exhibition contracts, artist correspondence, receiving and shipping of artwork, gallery design, online sales, lighting, press release/postcard design).

New Course Development

In addition to regularly teaching various courses in ceramics and Intro to Foundational Drawing, I have created the curriculum for these courses while at UNK:

ART475 – Cultural Studies thru Art (Art History, New York City)
ART375 – Art, Activism, & Social Movements (Art History & General Study Diversity Course)
ART460/899 – Experimental Art Practices (online and in-person)
ART864 – Art, Activism, & Social Movements (serving the online M.A.Ed. program)
ART899 – Online Ceramics for Art Educators (serving the online M.A.Ed. program)

Faculty Development

2018 Faculty Online Training Seminar, UNK
2015 Undergraduate Research Workshop, UNK

RESEARCH & CREATIVE ACTIVITY:

On-going Gallery Representation

The Clay Studio, Philadelphia, PA
Bray North Gallery, Archie Bray Foundation, Helena, MT
Kate Maller Jewelry Store, Denver, CO
Kate Maller Fine & Sustainable Items, Aspen, CO
Companion Gallery, Humboldt, TN
Lux Contemporary Art Gallery, Lincoln, NE
Arch Contemporary Ceramics, Tiverton, RI

Creative Collaborations

- 2022 *Re-Generation*, Invasive Plant Species, with Rebecca Hutchinson, Everson Museum, Syracuse, NY
- 2021 *Sequence Ad Infinitum*, Project by Victoria Goro-Rapaport & Matt Ziemke, 1% for the Arts, STEM Building, asked to create small additions for their project
- 2019 *Grab 'Em by the Pussy*, with Richard Notkin, made two ceramic pedestals with imagery for his *Trumpolini Series*
- 2014-2017 *Belle & Brute*, Functional Dinnerware with Matt Ziemke

Professional Technical Experience

Keen Organizational & Administrative Skills, Photoshop, and vast experience in handling, packing, shipping, installing, and lighting artwork. Knowledge of Historical and Contemporary Ceramics, Glaze Calculation, Clay Formulation, Studio Equipment Repair & Maintenance, Inventory, and Budget Management.

Solo & Two-Person Exhibitions

- 2024 (Potential Upcoming) – Solo Show, Shape Theory Collective, invited by Russell Wrangle
- 2022 *GIRL*, Solo Show, Summer, Arch Contemporary Ceramics Gallery, Tiverton, RI
- 2017 *Nebraska Now: Mallory Wetherell*, Solo Show, Museum of Nebraska Art, Kearney, NE
(Invited by Curator Teliza V. Rodriguez)
- 2017 *Mallory Wetherell: Communion*, Solo Show, Mills Gallery, Central College, Pella, Iowa
(Invited by Gallery Director Treva Reimer)
- 2016 *Lived in: Recent works by Emily Sheehan and Mallory Wetherell*, Gallery Room 912, Indiana University East, Richmond, IN
- 2015 *Side by Side: Mallory Wetherell & Matt Ziemke*, Arch Contemporary, Tiverton, RI
- 2014 *Mallory Wetherell & Heesoo Lee*, Schacht Gallery, Saratoga, NY
- 2013 *New Works: Mallory Wetherell*, Bonovitz Space, The Clay Studio, Philadelphia, PA
- 2008 *Collaboration/Installation: Jodi Stevens & Mallory Wetherell*, Gallery 244, New Bedford, MA
- 2008 *Recent Work*, Solo Exhibition, Gallery 244, New Bedford, MA
- 2006 *Human Nature*, BFA Exhibition, McMaster Gallery, Columbia, SC

Selected Exhibitions

- 2024 *Figuratively Speaking III*, Companion Gallery, Humboldt, TN
(One of 17 artists curated by gallery director Eric Botbyl)
- 2023 *Old Church Pottery Show*, 49th Annual, The Art School, Demarest, NJ
(One of 30 potters selected by curators, Bruce Dehnert, Chris Gustin, and Aysha Peltz)
- 2023 *Material Mugs VIII*, Companion Gallery, Humboldt, TN
(Curated by artist/gallery curator Eric Botbyl)
- 2023 *Arrowmont Instructors*, Arrowmont School of Arts & Crafts, Gatlinburg, TN
(Featuring the work of Instructors Teaching Summer Workshops)
- 2023 *Claybash*, Hunterdon Art Museum, Clinton, NJ
(One of 44 artists, Juried by Jennifer Martin, Executive Director of The Clay Studio Philadelphia)
- 2023 *Small Favors*, The Clay Studio, Philadelphia, PA (Invited by Director Jennifer Zwilling)
- 2023 *Bray Benefit Auction*, Archie Bray Foundation, Helena, MT
- 2022 *CRAFTED*, Contemporary Craft Gallery, Pittsburgh, PA (Invited by sales manager Jim Ebbert)
- 2022 Annual Bray Benefit Cup Auction, Helena, MT, Summer
- 2022 *Figuratively Speaking II*, Companion Gallery, Humboldt, TN
(Curated by artist/gallery curator Eric Botbyl)
- 2022 *Yunomi 2022 Invitational*, ClayAKAR, Iowa City, IA, Summer
- 2021 *ABF Holiday Sale*, Archie Bray Foundation, Helena, MT
- 2021 *Ornaments in the Studio*, The Clay Studio, Philadelphia, PA
(Invited by Creative Director Jennifer Zwilling)

- 2021 *Holiday Show*, Kate Maller Gallery, Aspen, CO
- 2021 *Bray Benefit Cup Auction*, Archie Bray Foundation, Helena, MT
- 2021 *Text Messages*, Companion Gallery, Humboldt, TN
(Curated by artist Naomi Clement)
- 2021 *Arrowmont Instructors*, Arrowmont School of Arts & Crafts, Gatlinburg, TN
(Featuring the work of Instructors Teaching Summer Workshops)
- 2020 *100 Years, 100 Women*, The Clay Studio, Philadelphia, PA
(1 of 50 artists Invited by Director Jennifer Zwillling)
- 2020 *Bray Benefit*, Archie Bray Foundation, Helena, MT – moved online due to COVID
<https://www.givergy.us/archiebrayauction/?controller=home>
- 2019 *Featured Artist for December: Mallory Wetherell*, online exhibition, www.artaxis.org
(Invited by IUS Professor & ArtAxis President, Brian Harper)
- 2019 *Ornaments in the Studio*, The Clay Studio, Philadelphia, PA
(Invited by Director Jennifer Zwillling)
- 2019 *Gifted Holiday Show*, Lux Center for the Arts, Lincoln, NE
(Invited by Shop Director, Katelyn Farneth)
- 2019 *We Stumble On* (solo exhibition featuring Richard Notkin, although we collaborated on two pieces called *Grab 'em by the Pussy* which were featured), Sherry Leedy Contemporary Art Gallery, Kansas City, MO
- 2019 *Drawing on Clay*, Center for Art & Learning, Duluth GA
(Invited by Manager Tyler Nicholson)
- 2019 *Resident Artist Exhibition*, Archie Bray Foundation, Helena, MT
- 2019 *Figuratively Speaking*, Companion Gallery, Humboldt, TN
(Curated by artist/gallery curator Eric Botbyl)
- 2018 *Adornment*, Museum of Nebraska Art, Kearney, NE
(Invited by Curator Teliza V. Rodriguez)
- 2018 *Give & Take*, Public Space One Gallery, Iowa City, IA
(Invited by artist Heidi Casto)
- 2018 *Spirit: A Celebration of Art in the Heartland*, Museum of NE Art
(Invited by Gina Garden, Marketing Coordinator)
- 2018 *Small Favors*, The Clay Studio, Philadelphia, PA
(Invited by Director Jennifer Zwillling)
- 2018 *Subversive Flower*, NCECA, Concurrent Exhibition, Pittsburg, PA
- 2017 *Ornament*, (online jewelry exhibition) Objective Clay Artist Collective
(Invited by Emily Schroeder Willis & Jen Allen, artists/collective members)
- 2017 *Taking Shape*, Studio Oh! Chicago, IL
(Invited by curator/owner Erwin Overes)
- 2017 *Ceramics Invitational*, Greenville Center for Creative Arts, SC
- 2016 *Biomorphic*, American Museum of Ceramics Arts, Pomona, CA
(Juried by CJ Jilek, Assistant Studio Director)
- 2016 *America's Clayfest IV*, Blue Line Arts Center, Roseville, CA
(Juried by Sergei Isupov (artist) & Leslie Ferrin, director of Ferrin Gallery in Boston)
- 2016 *Arte Corporis: Exploring the Anatomical Body*, McMaster Gallery, University of South Carolina
(Curated by Dr. Andrew Graciano & Shannon Lindsey, Gallery Director)
- 2016 *Man and Made*, NCECA Concurrent Exhibition, Kansas City, MO (Selected Proposal)
- 2016 *Support Structures*, Marxhausen Gallery of Art, Nebraska, Invitational
- 2016 *Small Favors*, Invitational, The Clay Studio, Philadelphia, PA
- 2015 *The Uncommon Object*, with Richard Notkin, Star Store Gallery, New Bedford, MA
(Jurors: Jim Lawton, Rebecca Hutchinson, UMassD Ceramic Professors)
- 2015 *Drawn, Drawing*, Bridgewater State University Library, Bridgewater, MA

- (Curators: Seth Rainville, Jay Block)
- 2015 *Small Favors*, Invitational, The Clay Studio @ NCECA Expo, Providence, RI
- 2015 *All About Porcelain*, The Clay Studio of Missoula, MT
(Juror: Beth Lo, Artist & Professor)
- 2014 *Zanesville Prize for Contemporary Ceramics*, Zanesville, OH
(Jurors: Sherman Hall, Brad Schweiger, Angelica Pozo)
- 2014 *UNK Faculty Exhibition*, University of Nebraska, Omaha, NE
- 2014 *Indiana University Regional Faculty Show*, Indiana University East, Richmond, IN
- 2014 *Small Favors VIII*, Invitational, The Clay Studio, Philadelphia, PA
- 2014 *Bray Residents*, NCECA, Milwaukee, WI
- 2013 *Ornament (online)*, Invited Artist, The Clay Studio, Philadelphia, PA
- 2013 *Kova-Sullivan Exhibition*, Spokane, WA
- 2013 *Resident Artists*, Bray Warehouse Gallery, Helena, MT
- 2013 *Science as Muse*, The Clay Studio, Philadelphia, PA
- 2013 *Survey of Ceramics*, Invited Artist, Elizabethtown College, PA
(Kathryn Narrow, curator)
- 2013 *Bloom*, Franny Koelsch Gallery, NCECA, Houston, TX
(Co-Curated by myself and Rebecca Hutchinson)
- 2013 *Our Community III*, Juried Show, The Clay Studio, Philadelphia, PA
- 2012 *Big & Little*, Invitational, Napoleon Gallery, Philadelphia, PA
- 2012 *Un-wedged*, Pottery Northwest Juried Exhibition, Seattle, WA
(Steven Lee, juror) \$1000 Juror's Choice Award
- 2012 *Here, There and Back Again*, Invited Artist, University Art Gallery, Star Store, New Bedford MA
- 2012 *Sculptural Ceramics, Clay National VIII*, Carbondale Clay Center, CO
(Invited Artist by jurors Tyler Lotz & Erin Furimsky)
- 2012 *Small Favors VII*, The Clay Studio, Philadelphia, PA
- 2012 *Our Community II*, Juried Show, The Clay Studio, Philadelphia, PA
- 2011 *Human Form: An Enduring Inspiration*, Invitational, Ann Street Gallery, Newburgh, NY (Curator, Virginia Walsh)
- 2011 *Our Community*, Juried Show, The Clay Studio, Philadelphia, PA
- 2011 *Small Favors VI*, Invitational, The Clay Studio, Philadelphia, PA
- 2011 *Craftsmanship: Concept: Innovation*, Red Lodge Juried National, Montana
(Brad Schweiger, juror)
- 2010 *National Juried Student Exhibition*, NCECA, Philadelphia, PA (Erin Furimsky, Matt Long, Jurors)
Graduate Student Award of Excellence- 3rd Place
- 2010 *MFA Thesis Exhibition*, University Art Gallery, New Bedford, MA
- 2009 *Selected Ceramics*, Braitmayer Art Center, Invitational, Tabor Academy, Marion, MA
- 2008 *LO! A Collection of Secreted Tales & Objects of Wonder*, Machines with Magnets Gallery, Pawtucket, Rhode Island (Lauren Holt, Curator)
- 2008 *Why We Teach*, Mixed-Media Invitational Exhibition, Art Works! New Bedford, MA
- 2008 *Graduate Student Annex Show*, Mixed-Media Exhibition, 200 Union Street, New Bedford, Massachusetts
- 2007 *Glimpse*, Gallery 244, New Bedford, MA
- 2007 *Regional Student Juried Exhibition*, NCECA, Louisville, Kentucky
- 2007 *White on White*, Invitational, The Artist's Basement, Columbia, SC
- 2006 *USC Clay*, Arts Center West, Roswell, Georgia

Selected Commissions

- 2020 New Frontiers Awards Honoring 10 Faculty Researchers, UNK
- 2019 30th Anniversary of Women's Studies at UNK, *A Pearl of a Program* Awards

2019 New Frontiers Awards Honoring 10 Faculty Researchers, UNK

Scholarships & Awards

2022 Price Artist in Residence, Ken Price 6-week Artist Residency, Taos, NM
2022 Creative Research Sabbatical, University of Nebraska at Kearney
2019 Promotion & Tenure, University of Nebraska at Kearney
2019 Windgate Scholar, Archie Bray Foundation, Helena, MT
2019 Research Service Council Seed Grant, UNK Faculty Award
Artist in Residence for Creative Research
2017 Faculty Senate Artists & Lecturers Committee Grant, UNK
Awarded funds to bring in visiting ceramic artist, Meredith Host.
2016 Research Service Council Collaborative Grant, UNK
Aquaponics: Growing Local Foods
2015 Emerging Artist, Ceramics Monthly Magazine
2015 New Frontiers, Faculty SpotLight, UNK
2014 Research Service Council Seed Grant, UNK Faculty Award
(Co-wrote a grant with M. Ziemke for a DeltaMaker 3D Printer)
2013 Windgate Scholar, Archie Bray Foundation, Helena, MT
2012 Juror's Choice Award, *Un-wedged*, Pottery Northwest, Juror Steven Lee
2010 Graduate Student Award of Excellence – 3rd Place, NCECA
2009 Lois Rosenthal Memorial Scholarship, Haystack School of Crafts
2007-2010 Graduate Assistantship & University Scholar, UMass-Dartmouth
2006 Magna Cum Laude Graduate Honor
2005 Penland Partnership, Penland School of Crafts, North Carolina

Workshops

2023 *Clay as Canvas: a workshop with Mallory Wetherell*
(week-long workshop at Sugar Maples Center for Creative Arts, Catskill, NY)
2023 *Graphic Imagery on Clay: a workshop with Mallory Wetherell*
(week-long workshop at Arrowmont School of Arts & Crafts)
2021 *Graphic Imagery on Clay: a workshop with Mallory Wetherell*
(week-long workshop at Arrowmont School of Arts & Crafts)
2017 Mono-printing on Clay: Ceramics Workshop at the Museum of Nebraska Art, Kearney
2013 *From Form to Surface, Workshop with Mallory Wetherell*, The Clay Studio, PA

Residencies

2022 Price Artist in Residence, Ken Price 6-week Artist Residency, Taos, NM
2019 Summer Artist in Residence, Archie Bray Foundation, Helena, MT (Windgate Scholar)
2017 *Pentaculum*, Arrowmont School of Arts & Crafts, TN
2013-2014 Visiting Artist & Faculty, Indiana University Southeast, New Albany, IN
2013 Summer Artist in Residence, Archie Bray Foundation, Helena, MT (Windgate Scholar)
2013 Semester Artist in Residence, Tyler School of Art, Philadelphia, PA

Panels & Lectures

2023 *Tales of a Red Clay Rambler* Podcast, *Artists/Parents*, Episode TBD, Interview by Ben Carter
2022 Alumni Panel, Virtual Discussion, UMass Dartmouth
2020 *100 Years, 100 Women, Lunch & Learn*, Exhibition Panelist, The Clay Studio, PA
2019 *Tales of a Red Clay Rambler* Podcast, *Artist Interview*, Episode 291, Interview by Ben Carter
2017 Artist Lecture & Gallery Talk, Central College, Pella, Iowa
2017 Gallery Talk, Museum of Nebraska Art, Kearney, NE
2017 Artist Lecture & Demonstration, Appalachian State University, Boone, NC

- 2016 Artist Lecture & Demonstration, Indiana University Southeast, New Albany, IN
- 2016 Artist Lecture & Demonstration, Indiana University East, Richmond, IN
- 2013 Artist Lecture: Mallory Wetherell, Bellarmine University, Louisville, KY
- 2013 Artist Lecture: Mallory Wetherell, Tyler School of Art, Philadelphia, PA
- 2009 Artist Lecture: Mallory Wetherell, Tabor Academy, Marion, Massachusetts
- 2009 Artist Lecture: Mallory Wetherell, Star Store, New Bedford, MA

Curatorial Experience

- 2016 NCECA Concurrent Exhibition, *Man and Made*, co-curated with M. Ziemke
- 2015 *Midwest Life Vest*, Walker Art Gallery, NE, curated exhibition featuring the work of Amy Santoferraro, Andrew Casto, Joanna Powell, & Jesse Ring
- 2013 *Wind Challenge* Invited Panel Juror, Fleisher Art Memorial, Philadelphia, PA
- 2013 *Bloom*, NCECA Concurrent Exhibition, co-curated with R. Hutchinson, Houston, TX
- 2012 *Clay In Mind* Solo Juror, New Jersey High School Ceramic Exhibition
- 2010-2013 Gallery Coordinator, The Clay Studio, Philadelphia, PA
- 2008-2010 Gallery & Visiting Lecturer Committee Member, UMass-Dartmouth
- 2007-2008 Community Outreach & Collaborative Activities Coordinator, New Bedford

Selected Publications

- 2022 Book: *The Beginners Guide to Hand building*, (Sunshine Cobb), Featured Hand building Artist
- 2017 "Reflection of Self," The Kearney Hub, June 29, 2017, (Rick Brown)
- 2016 "Wetherell, Ziemke Make Art of Collaborations," The Kearney Hub, Aug.18, (Andrew Hanson)
- 2015 "New Artistic Direction," The Kearney Hub, Aug.18, (Josh Moody)
- 2015 "Emerging Artists," *Ceramics Monthly*, p.69, May 2015
- 2014 "Bloom," Review by Anthony Merino, *Ceramics: Art & Perception* (#96), July 2014
- 2014 "Fascinating Textures and Surfaces into Sculptures by Mallory Wetherell," *PatternPrintsJournal*, by Birbaluna, Jan. 10, 2014
<http://www.patternprintsjournal.com/2014/01/fascinating-textures-and-surfaces-into.html>
- 2013 "Variety, Function, and Experimentation at The Clay Studio," Knight Arts Challenge (Chip Schwartz), May 16, 2013, <http://www.knightarts.org/community/> Philadelphia/variety-function-experimentation
- 2012 "First Friday Ceramics Expedition," Cassandra Hoo, Feb. 15, 2012
<http://philly.sidearts.com/tag/mallory-wetherell/>
- 2010 "MFA Candidates Show Impressive Work." *Standard Times*, (David Boyce). April 15.
- 2010 "MFA Factor." *Ceramics Monthly*, Vol.58, No.9. November, 2010.

SERVICE:

University Service

- 2023 Ad Hoc Faculty Senate General Studies Recommendation Committee, Chaired by Boeckne
- 2020 – 2023 PAWS/Loper Launch Advisory Committee Member, STEM Summer Kids Programming
- 2016 – 2023 Graduate Council, Policies & Procedures, University of Nebraska at Kearney
Policy & Planning Sub-Committee Chair, Elected 2019
- 2020 - 2022 Honors Program Faculty Advisory Board Member
- 2016– 2022 Research Service Council, University of Nebraska at Kearney, Fine Arts Representative
- 2019 Promotion & Tenure Review Member for Dana Vaux of Interior Design

College Service

- 2023 CAS Dean Search Committee Member, Chaired by Peter Longo
- 2020 – 2022 CAS Rank & Tenure Committee Member, Communications & Fine Arts Rep
- 2018 – 2022 CAS Honors Convocation Committee Member, Co-Chair 2020-2021

- 2018 CAS Book Fest Committee Member, Under Interim Dean Longo
- 2017 College of Arts & Sciences Integration Committee on Retention, Promotion, and Tenure
- 2017 Ad-Hoc General Studies Alteration Committee, Member, Art & Design Representative, requested to serve by Dean Jurma, University of Nebraska at Kearney
- 2016 Academic Program Review for UNK Theatre and Dance Program, Served as Dean's Advisory Committee Representative, University of Nebraska at Kearney
- 2015 - 2018 Educational Policy, College of Fine Arts & Humanities Committee, University of Nebraska at Kearney

Department Service

2023 – Present

- Unity Day Conference Organizer
- Strategic Plan Committee Member
- Scholarship Committee

2014 – present

- Graduate Program Committee, Department of Art & Art History Committee, UNK
- UNKlay Ceramics Club, Faculty Advisor, UNK
- Department Tours (recruitment for potential UNK students)
- Academic Student Advisor
- Senior Exhibition Advisor (Megan Schroll, Bobby Bombeck, Kiyun Eom, Candace Fredericks, Samantha Senff, Kelsey Baxter, Ciera Clark, Jaden Estes Carlson, Maverick Miller, Ally Carpenter, Sarah Juranek, Jessica Vanderburg)

2021 – 2022

- Assistant Chair, Art & Design
- Graduate Program Chair, M.A.Ed. program
- Strategic Plan Committee Member
- Art Education Faculty Search Committee Member
- Assessment Committee

2020-2021

- Glass Faculty Search Committee, Co-chair, Department of Art & Design, UNK

2014 – 2017

- Imagination Day Workshop Presenter 2 x per year (recruitment for high school art students)
- Departmental Assessment, Department of Art & Art History Committee, UNK
- Recruitment Committee, Department of Art & Art History Committee, UNK
- UNK Art Society, Faculty Advisor, UNK
- Gallery, Displays, & Acquisitions, Department of Art & Art History Committee, UNK
- Sophomore Portfolio Review, Department of Art & Art History Committee, UNK

Teaching Service

2015 – Present

- See Course Development Listed Above
- Manage a ceramics studio (clay and glaze formulation, inventory, kiln firings and repairs, safety management)
- Train and Supervise 1-3 Work Study Students per academic year on the technical side of maintaining a ceramics studio, University of Nebraska at Kearney
- Hold annual kiln firing/maintenance workshops for the National Art Educators Association, University of Nebraska at Kearney, NE

- UNKlay Ceramics Club Advisor, facilitate two annual sales and multiple fundraisers, which go towards summer scholarship for students, NCECA attendance and travel. Host visiting artist workshops and lectures. Community engagement workshops, Giving Bowl, Souper Bowl, Food Pantry Fundraisers
- Award summer travel scholarships to students to attend various arts centers across the nation
- Supervise the travel/attendance of students to NCECA

Community Service

- 2021 Three-day Pottery Workshop for Plambeck Education Center, kids ages 6-9
Three-day Pottery Workshop for adult members of the Kearney-area Community
- 2017 Six-day Ceramics Workshop, Child Development Center, Kearney, NE
- 2016 Six-day Ceramics Workshop, Child Development Center, Kearney, NE
- 2015 Overview of Teaching Ceramics Workshop for Kearney Highschool art teachers, NE
- 2015 Assisted in the making and processing of 250 ceramic tiles for the Kearney Children's Museum. Tiles were sold as a fundraiser for the museum and printed with children's handprints. They were installed as a decorative backsplash in the museum's pizzeria learning center.
- 2015 Three-day Ceramics Workshop, Child Development Center, Kearney, NE

Matt Ziemke, MFA
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Ziemkm2@UNK.edu

Education

- 2011 MFA, Tyler School of Art, Temple University, Philadelphia, PA
2007 BFA, University of Colorado at Boulder, Boulder, CO

Solo and Two Person Exhibitions

- 2021 Sequence Ad Infinitum(Permanent Installation) collaboration with Victoria Goro-Rapoport, Discovery Hall STEM Building, UNK, Kearney, NE
2017 Masses and Scapes, Central Illinois College, Peoria, IL
2016 What it was, what it is, and what it will be, Sella-Granata Art Gallery, University of Alabama, Tuscaloosa, AL

Select Group Exhibitions

- 2021 Future Memories, The Clay Studio, Philadelphia, PA
2020 Testing Ground, NCECA Concurrent Exhibition, Tektonics Design Group, Richmond, VA
Future Memories, NCECA Concurrent Exhibition , The Anderson, VCU, Richmond, VA
Sometime, Somehow, Somewhere, The Science Museum of VA, Richmond, VA
Bray Days. Robert and Gennie DeWeese gallery, Bozeman, MT
2019 Archie Bray Summer Residents Exhibition, Archie Bray Gallery, Helena MT
Sculpture National (Juried - Zemer Peled), Clay Center of New Orleans, New Orleans, LA
LUX Invitational Auction, LUX Center for the Arts, Lincoln, NE
Kearnucopia, UndrGrnd Gallery, Grand Island, NE
2018 22nd San Angelo National Ceramics Competition, San Angelo Museum of Fine Art, San Angelo, TX
Parallels/Collisions, NCECA Concurrent Exhibition, Pittsburgh, PA
Tactic III, Gertrude Herbert Institute of Art, Augusta, GA
Nature and Neon, Arrowmont School of Art and Craft, Gatlinburg, TN
2017 Tactic II, Kennedy Museum of Art, Ohio University, Athens, OH
Artist Invite Artist Residents Exhibition, Red Lodge Clay Art Center, Red Lodge, MT
Method Accumulation: Studies in Materiality and Existence, PNC of the Arts, Portland, OR
Tactic, Portland Convention Center, Portland, OR
Small Favors: Think inside the box, NCECA Expo Exhibition, The Clay Studio NCECA gallery, Portland, OR
2016 America's ClayFest IV Competition, (Juried - Leslie Ferrin & Sergie Isupov) Blue Line Art Center, Roseville, CA
21st San Angelo National Ceramic Competition - Juried, San Angelo Museum of Fine Arts, San Angelo, TX
Small Favors XI, The Clay Studio, Philadelphia, PA
2016 AMACO NCECA Gallery, Kansas City Convention Center, Kansas City, MO
Man and Made, NCECA Concurrent Exhibition, UMKC Gallery, Kansas City, MO
Support Structures, Marxhausen Gallery, Concordia University, Seward, NE

Teaching Appointments

- 2021 - Present Director, Walker Art Gallery, University of Nebraska Kearney
- 2016 - Present Senior Lecturer - University of Nebraska Kearney
- 3D Design, Ceramics1, Ceramics 2, Advanced Ceramics, Sculpture 1, Art Structures, Art Appreciation

Professional Experience

- 2021- Present
- Gallery Director, Walker Art Gallery, Department of Art & Design, UNK, Kearney, NE
- 2020 Principal Investigator, PAWS University Summer Educational Program, UNK, Kearney, NE
- 2019 Principal Investigator, PAWS University Summer Educational Program, UNK, Kearney, NE
- 2018 Juror, Nebraska Art Teachers Association Art Educator Exhibit, Walker Art Gallery, UNK, Kearney, NE
- 2016 Collaborations Project Co-Coordinator, National Clay Week
- Co-Curator - Man and Made, NCECA Concurrent Exhibition, UMKC Gallery, Kansas City, MO

Grants & Awards

- 2019 Windgate Scholar, Archie Bray Foundation for the Ceramic Arts, Helena, MT
- 2017 Research Services Council Seed Grant, University of Nebraska at Kearney, Kearney, NE
- 2016 21st San Antonio National Ceramic Competition, Honorable Mention, Monetary Award

Residencies & Lectures

- 2020 Visiting artist lecture and demonstrator, Wayne State University, Wayne, NE
- Visiting artist lecture and demonstrator, Westminster College, Salt Lake City, UT*
- 2019 Summer Short-Term Resident, Archie Bray Foundation for the Ceramic Arts, Helena, MT
- 2017 Artist Lecture & Demonstration, Northwest Missouri State University, Maryville, MO
- Digital Fabrications Demonstration, Red Lodge Clay Center, Red Lodge, MT
- Artist Lecture, University of Iowa, Iowa City, IA
- Invited Artist, One Week Residency - Pentaculum, Arrowmont School of Craft, Gatlinburg, TN
- Invited Artist, Two Week Residency - Artists invite artist, Red Lodge Clay Center, Red Lodge, MT
- 2016 Artist Lecture, University of Alabama, Tuscaloosa, AL
- Artist Lecture, University of Arkansas, Fayetteville, AR

Press & Affiliations

- 2019 Tales of a Red Clay Rambler, Podcast Interview, Episode # 299

University of Nebraska-Kearney

**Department of Art and Design
APR Review Report, March 2024**

Submitted by Dr. Elizabeth Sutton
Professor and Head, Department of Art, University of Northern Iowa

1) Abstract

The Department of Art and Design at UNK has many strengths identified by the reviewers. We identified particularly:

- High quality programs and reputation
- Excellent student work
- Active Student Advisory Board
- Strong MAEd
- Studio spaces are compact, but clean and well maintained by faculty and students
- Quality faculty with knowledge, skills, experiences, dedication
- Impressive alumni and alumni successes
- Dedicated adjuncts and lecturers
- Interest in evolving

The review team also identified various themes around which the Department and University together can focus to build their programs. We recommend that

- **The Department prioritizes the undergraduate art education program, Master of Arts in Art Education program, and graphic design (VCD) program.**

We also recommend that the

- **University commits to work with the Department to support “front porch” programming that brings the Kearney community to campus.**
- **The University commits to marketing and internal data collection systems that work for departments to enhance their recruitment and retention efforts.**

Finally, as the Department identified in its self study,

- **The Department needs to develop a coherent strategic plan** that would guide decision making and resource allocation.

2) Evaluation of Self Study

The self study is a thorough document that articulates well the strengths and challenges of the Department. The vision and mission are succinct and clear; they could be used to create a strategic plan with specific tasks and measurable outcomes.

Overall, the self study seems representative of the department as a whole. Particularly useful were data presented in Section VII- Internships, Experiential Learning and Community Outreach, Section XI- Student Profile, and Section XII- Retention Efforts and Advising. Also highly illustrative were the data tables on Teaching Assignment Patterns, and Average Students taught per faculty member per semester, presented in Section XIII- Departmental Data Summaries.

Future reports would benefit from more demographic data on students (and potentially, faculty). This data might include: the number of students with Pell grant eligibility, student minority status, number of TRIO students, number of transfer students (broken down by yearly admits), number of Nebraskan and number of out-of-state students. When you know who your market is, you can tailor messaging and curricula. **The University as a whole should support the collection and sharing of this kind of data with departments.**

Enrollment and retention were self-identified as challenge areas, and having student data is imperative to address possible solutions. Also self-identified as a challenge was navigating the impact of CCPE directives. Indeed, the questions asked in the self study, “how can we build on the strengths of the department?” and “is our current organizational structure serving the department and programs well?” clearly demonstrate the department knows it needs to evolve. The self study also identified its need for a strategic plan. This report will serve to underscore ideas the department already may have and which were alluded to in the self study.

3) Evaluation of Mission of the Department

The current Mission Statement of the Department:

The Department of Art and Design guides and inspires students to become problem solvers who utilize **technical processes, creative exploration, and critical thinking** applicable to their personal and professional pursuits. Within a **student-centered** curriculum of visual literacy and culture, the department connects rural Nebraska with the larger **global community** through a traditional foundation that informs students’ contemporary voices.

The mission is clear and succinct. The review team applauds Department faculty for it. However, we also noted a gap between the aspirations stated in the mission and their actualization, noted via the **words in bold**. Many students and faculty said professors are very knowledgeable in their content area and beyond. While creative exploration should still be supported, and critical thinking developed through project and experiential-based learning and critiques, the review team heard about inconsistency in how these are actualized.

Some students do not feel the content and pedagogy of some courses are student-centered. Some students said they received little support in advising and on projects, and some students feel forgotten by the University as a whole amidst the budget cuts. The review team notes that there was not much evidence for how the department achieved being a global community. Indeed, **we encourage the department to focus on building community within the department and growing connections and networks with alumni and community members beyond the University.** See below for more detailed recommendations regarding community-building.

4) Evaluation of Department Resources

The review team noted three important resources where the University’s support would directly improve faculty and students’ learning experience:

- Facilities—maintenance and communication

- Human resources—Gallery Coordinator/Art Ed/Art History and office associate
- Data collection—Department needs to be provided with institutional data to aid recruitment and retention

Facilities

Concern was expressed about difficult communication with Facilities management. Just one example provided was the recent issue of the kilns becoming inoperable and how Facilities' poor communication with outside contractors may have permanently affected relationships with those contractors, and therefore, the ability of the department to source its clay. That is in addition to the frustration and human hours spent by the department chair trying to advocate for his faculty and students to get the kilns operable for classes. The upper administration should be assisting in communication and provide professional development to Facilities staff for customer service if this problem of communication is endemic across the University. The review team notes that the recommendations from the last APR report had the same suggestion, stating: *"it is the recommendation of the APR team that Facilities Management & Planning offer more help with maintenance and repair, as too much of that work seems to fall upon the faculty."*

Additionally, faculty expressed concern over the ventilation in the glass studio. The studio often must open all its windows and large doors to properly cool; it was reported the studio reached 140 degrees Fahrenheit in the summer. The review team wonders about how frequently OSHA compliance reports are gathered, and what the University is actively doing to assist the department to meet OSHA regulations.

Similarly, federal law requires accessible bathrooms, but there were numerous reports of handicap bathrooms and stalls being unusable for extended periods of time. This concern was also in the last APR report, where the team expressed concern over Health, Safety and ADA compliance, stating *"these issues should be a top priority for the University to ensure a quality and safe learning environment."* The University needs to support the department to address these issues. A lawsuit is most definitely more expensive than maintenance.

Human Resources

The review team recognizes the attempt to make office assistants work more efficient by centralizing and sharing them across departments. However, we also note that more day-to-day communications with faculty and students about operations and processes will necessarily fall on the department chair simply by proximity and presence. The position of department chair is becoming increasingly challenging, and the University needs to be careful not to make it untenable so that quality faculty are still willing to take the position.

More importantly, the loss of the department's Gallery Coordinator is a problem for the University as a whole. The gallery has the potential to be the base of "front porch" events, but without a Gallery Coordinator, there is no one capable of hanging shows, organizing events, and maintaining work for experiential student learning. The review team was privileged to be able to see the alumni show, and it was impressive in its quality and scope. These are precisely the kinds of events that build community and networks; so too are the student exhibitions. The latter also serve as important experiential and professional learning opportunities for students, as they

learn from a qualified gallery professional how to hang their work, light it, and display it effectively.

The review team also notes the number of adjuncts used in the Art Education MA program, and the lack of an art historian with a Ph.D. While Art History was cut as a major, art history courses are still integral and necessary for all art and design students. Currently, adjuncts and a professor with an M.A in. art history shoulder the art history offerings, which students complained were minimal. **We recommend that a position be created for Gallery Coordinator (with a Ph.D) that potentially combines Gallery work with instruction of Art History or MA Museum Education courses.**

Data Collection

It seemed that departments need more institutional help for recruitment and data collection to use. Having information on demographics, why students come to UNK, why they leave, and other market information would allow departments to provide more targeted programming and materials. For example, with an integrated Salesforce database, chairs could reach out to prospective students with more personalized content. Such foundational data collection is the purview of the University.

5) Evaluation of Department/Program Effectiveness

Curriculum

The department has several diverse programs, and the **reviewers recommend combining undergraduate programs** both to meet CCPE graduation thresholds and to clarify standardized **plans of study** for students. **Streamlining the curriculum** could also potentially maximize faculty time, supporting them from feeling stretched too thin, and **minimize the need for course substitutions**, which we believe weaken the integrity of programs' curricula.

While the way programs become combined is the purview of the Department, we recommend a BA program with emphases in Art Education and Studio Art, and a BFA program with emphases in Graphic Design, Ceramics, Drawing, Glass, Illustration, Painting, Photography, Printmaking, and Sculpture. We recommend the BA share a core of Foundations courses, and the BFA share a core of Foundations courses for first year students. Subsequently, we recommend scaffolding courses in emphasis areas beginning sophomore year. If courses in the catalog no longer fit into the new program plans, they should be eliminated, or clearly indicated and used as electives.

Similarly, we recommend **minors** be consolidated as well—potentially to simply a minor in Studio Art that shares courses with the BA foundations, and has a menu of electives. This would also prevent the need for substitutions. It was noted that some minors are as small as 2 students.

Standard **plans of study** for each program (BA-Art Ed, BA-Studio, and BFA) that clearly delineate Foundations courses and the menu and sequence of courses that follow should be created and used in all advising.

The **BA-Art Ed** is strong, and it is an area for growth. About 60,200 new jobs for art teachers are projected nationally over the next decade.¹

- UNK has 100% placement of Art Ed grads
- Faculty receive calls asking for more
- Pre-service teachers all spoke highly of the advising they received.
- Pre-service teachers really like methods class (more than courses in TE)
- Existing connections with practicing teachers get pre-service teachers experience early on; continue to capitalize on this
- Many alumni teachers in the region; continue to capitalize on these connections to build community and alumni network
- Strong presence at Nebraska Art Teachers' Association (NATA) and NAEA; continue to build this; consider including pre-service teachers in presentations and research
- Strong student NATA group; this could also be a group that brings in community members/kids for workshops on campus
- Build presence on social media to create platform to disseminate opportunities and network

The Visual Culture and Design (VCD) program has room for growth. According to the U.S. Bureau of Labor Statistics' 2022 Occupational Outlook Handbook, the graphic design field is expected to grow by 3.3% through 2031.² Students all referred to the area as “graphic design.” Student work is excellent, and students receive many ADDY awards and recognition from AAF. However, some students report that their work was submitted without their knowledge. This is a problem both because it violates students' rights to retain control of their intellectual property and because it misses an opportunity to professionalize students by teaching them how to best prepare entries for such competitions. It is important to continue these practical and industry-based experiences in a way that allows students to retain their intellectual property, with students working with their professors to refine and submit their own work. The Practicum class is absolutely necessary for future designers. We also see room to develop it further and recommend clarifying and enhancing opportunities for students to have real-world client-based experiences. Could Practicum projects also be used to enhance the Department's marketing?

- Consider changing VCD name to Graphic Design to have greater recognition and resonance with potential students and future employers.
- Update curriculum/course titles/content in VCD to meet industry standards for technology and software skills.
- Create more opportunities for experiential learning, internships, and alumni connections

The **online MAEd** also is an area for growth. The program has already made some effective changes, such as the 8-week classes, which seem to align with student needs. The success of the program is evident from its student population: 47% of graduate students are outside of

¹ Citation from BLS

² <https://www.bls.gov/ooh/> Accessed 3/15/2024

Nebraska! To continue to grow, the program will need additional support from UNK Online. It was clear that the art education faculty and their students value the studio experience, and therefore, they need support for summer courses. Because summer classes are not in load, funding must be found for any classes taught over the summer. For a time, tuition differential could be used: the extra money that went back to departments for teaching online classes. However, departments no longer get that money. As long as there are more than 10 people in a graduate online class, the class makes more money than the instructor's salary. But for some reason, that does not seem to matter anymore. We recommend the University supports the Department offering summer studio courses, and that the Department limits the number of summer courses offered, to ensure they fill.

Data collection on the program has been good, and we recommend the continued collection of data on courses, course rotations, graduation rates, and retention rates, even as we note this is a burden on the *one* faculty member graduate coordinator.

Many courses in the program are currently taught by adjuncts *because* the program only has 1 faculty member dedicated to graduate program courses and its coordination. **Like the last program reviewers, this APR team also recommends hiring another art educator to assist with graduate and undergraduate courses and build both programs; a line could be shared between CAS and COE, or perhaps combined with Gallery Coordinator.**

We also recommend investigating the utility of GAs that could work in Gallery/with MONA and/or teach undergraduate Foundations courses. Graduate Assistantships may also be used as a recruitment tool. This may be particularly effective for the MAE track in Museum Education, but the numbers would need to add up. We congratulate the faculty on working on streamlining the undergraduate and graduate courses and requirements.

General Education courses

Consider **increasing class sizes** both for Student Credit Hour production numbers and potentially, to free up monies for a tenure-track hire.

Recruitment and Retention

The self study clearly indicates the department's concern over recruitment and retention of students. Indeed, these are concerns of all departments in all institutions of higher education. However, retention in the department's programs is lower than most others. We believe that clarifying the curriculum for students and making a clear pathway to graduation, complemented by quality advising and supported by clear plans of study, would greatly improve retention rates. Furthermore, more targeted data, provided by the University, could assist with more useful and intentional marketing.

In addition, efforts can be made to **increase a sense of community within the department**. The department already has a few initiatives to do so. The Student Advisory Committee is a step in the right direction to build relationships between faculty and students. The trips to New York and AAF competitions are excellent opportunities to strengthen connections and networks.

There are many other opportunities with student groups and events that could be capitalized on. Are there opportunities to fund peer mentors to facilitate student departmental community-building events or workshops in foundations courses? What other intentional experiential learning opportunities could be folded into classes? Could there be cross-collaboration of art classes or team teaching of sections for students and faculty to get to know each other and different teaching styles?

Quality advising is also an important aspect of building connections between faculty and students. Students noted that advising in the department is uneven, with a number of superb advisors and others who do not provide a clear plan of study. Quality advising is imperative for student retention efforts. We suggest that faculty be offered training in advising and provided with clear plans of study to share with students for each major. Advising is linked to curriculum and scheduling; Faculty and students have commented on the difficulty of scheduling the existing number of courses, and streamlining the curriculum will ease advising and help clarify for students a clear pathway is to graduate with a degree from the department. **At the University level, we recommend revising how New Student Enrollment is organized and suggest financially supporting 1 or 2 advisers (faculty or adjuncts from each department) to pre-enroll and meet with new students.** New students want and need to meet with someone in their department; when well-meaning volunteers enroll new students, costly mistakes can be made that impact both student time to degree, and make extra problems for department chairs to solve.

Just as building a community within and making students and faculty feel that they belong is necessary for retaining students and faculty, so too, building relationships with the community outside of the department will facilitate future growth. It was clear that there are a lot of excellent alumni that can be tapped for networking and carefully chosen events and visiting artist talks, exhibitions, etc. It's a strength that so many students are currently encouraged to go to events such as AAF, NATA, and other professional Education events, and that there is support for student groups such as UNK Glass and the Clay Club. We recommend intentionally building on these. Can you invite alumni teachers, high schoolers back to campus to exhibit, or do projects for them and showcase them in the community? How will they know about the events you are hosting? The department needs institutional support to reach as many people as possible. The alumni association or enrollment management and marketing division could build a database so that alumni and local teachers and friends of the arts, can be kept apprised of department goings on. This may start out as being intentional about adding events to the University central calendar; it can build to creating a biannual newsletter sent to alumni and friends (is there an alumni foundation that could help with this/share their email data and work with the marketing department to send out a slick email? Or could the email be designed in a practicum?). Make sure the Department's social media is kept current.

While **Imagination Day** was suspended because its yield of matriculating Art majors seemed too low for the effort output, consider reinstating a scaled-down version. Imagination Day was mentioned by multiple students as a reason they came to UNK, and it clearly drew big numbers, and continues to build on the reputation of the department. How might it be updated and made more efficient, perhaps with student and University help? Could there be student-led

workshops? What are teachers in the community most wanting? All good relationships don't assume what is needed; we must *ask* what is wanted, and match our skill set to serve and meet the needs of that community partner.

For the University, it seems it would be useful to be clear and focus their branding on its legacy as the state's Teacher's College. Finally, UNK staff needs to be more respectful, inclusive, and knowledgeable of Arts in their tours and other information given to prospective students.

Departmental Organization:

The department has dedicated quality educator-artists who need to band together to define themselves and show themselves as a coherent entity to the community, future students, and the University administration. The committee recognizes the negative impact budget cuts, high administrative turnover, and external pressures have had on the faculty. We recommend *focusing* on the strengths in areas of growth (art education, graphic design), and aligning how the department showcases itself alongside the goals of the University.

The University administration needs to be more transparent in sharing its own goals and priorities, and providing rationale and metrics, so that departments can adjust accordingly (more on this below).

As suggested above, revising the programs to streamline them for CCPE graduation requirements, as well as to clarify plans of study for undergraduate students, should be a top priority for the department. It also may be worthwhile to consider streamlining and/or eliminating minors. The committee noted multiple comments during the visit regarding course substitutions for student program completion. This is not a good practice, and diminishes the integrity of the program. It points to the need for revising curricula. Students and administrators also commented on the difficulty of scheduling required courses. It is necessary to create a schedule of course rotations that meets the needs of *students* rather than the interests of faculty. Faculty gain by being spread less thin, and can still find outlets to teach their interests. For example, consider what courses allow for a variety of content (ie: practicums, seminars, etc.), and build those flexible courses into the revised program curricula, rather than attempting to maintain what is now unwieldy at best and detrimental to student program completion at worst.

In addition, we strongly recommend that the department

- USE or revise the document the Self Study says was created in 2021 that defines clear standards and criteria for promotion and tenure. The Dean and Vice Chancellor iterated support for departmental guidelines.
- Create a handbook that could include the promotion and tenure standards and criteria, along with methods and expectations for faculty syllabi, grading, and advising.
- Create clear plans of study for each (revised) program to aid student advising. Make available in the office and on department and registrar's websites.

If revising departmental guidelines for tenure and promotion, consider what criteria for teaching evaluation (artifacts, student successes, exhibitions, Chair observations, etc) beyond student evaluations might be used. It may be possible to form an ad-hoc committee, including the Chair, to review and draft these documents. Initial ideas for a handbook or revised criteria and standards could be collected via various anonymous online survey tools, and that data reflected upon in department meetings to guide the drafting of the document. Consider requesting a course release for the faculty member who drafts the document(s).

6) Recommendations for the Future

The review team acknowledges the many external pressures facing the Department of Art and Design. Budget issues and high administrative turnover are compounded by a lack of understanding about the benefits of the arts from outside, leaving the department vulnerable.

The review team notes the recommendation of the prior report regarding Facilities Management, and support from the University to adhere to safety, health, and ADA compliance. We also note the prior report's recommendation for additional tenure-track position in the MA-Art Ed program.

New investment that would have the greatest impact include:

1) support the Gallery with a dedicated position (part-time Gallery coordinator could be combined with the role of instructor for Art History or Art Education—MA-Museum Education track)

2) provide institutional data collection and marketing efforts that clearly support the Arts

The Gallery and the Department's offerings (visiting artist talks, workshops to community etc.) can provide "front porch" opportunities to bring in outside community audiences and increase the visibility and recruiting efforts of UNK overall. **A qualified person in the Gallery (who could also teach courses) would pay for themselves if each year their programming efforts brought in just a few more students. In addition, tours and targeted marketing that highlights the Arts are minimal investments that would have lasting impact on recruiting, retention, faculty and student morale, and community outreach.**

In this APR, we add to the prior report's recommendations regarding the need for University support for facilities maintenance and tenure lines, and emphasize that the department also has opportunities to showcase its strengths and messaging, and become more resilient and resistant to outside pressures. Faculty need to work together to **define the department and its students and capitalize on that identity.**

- *With institutional support*, collect more demographic data and use it to market accordingly
- Develop a departmental strategic plan that has clear goals/tasks and measurable outcomes, and is in line with the Department's mission and vision, and preferably, align with the (yet unwritten) goals of the University. SHOW how Art Ed fits into priority of "education" and VCD fits into priority of "business" and studio fits

“Health Sciences.” (Even physicians need to learn how to look closely, and *creatives* makes Netflix, videogames, nice boxes, and comfortable interiors.)

- Streamline curricula and make plans of study for students to address CCPE requirements and clarify programs for students and prospective students
- Prioritize quality advising
- Complete a Departmental Faculty Handbook so that faculty members and Administration know what Departmental promotion & tenure guidelines are, as well as any other expectations (such as the annual portfolio/criteria under review, advising protocols and best practices, etc.).

Overall, the department needs to come together and focus, and University administration needs to support them in doing so by communicating clearly about metrics for administrative decisions and expectations, and by providing a clear message that they value the contributions to the University by the Department of Art and Design’s faculty, students, and programming.