



2024-2025

ANNUAL ASSESSMENT REPORT
Art BFA

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2024-2025 Assessment Narrative on Findings

Art (BFA)

Mission and Introduction

Introduction

1. Provide an overview of the program and the context of where it's housed within the institution (what department, etc.).

Narrative:

The Bachelor of Fine Arts Program is housed in the Kemper Art Building within the College of Art, Design and Media. It is staffed by four full-time faculty members and two adjuncts:

Dean Krista Frohling, Assistant Professor of Photography
John Selburg, Associate Professor of Studio Art and Gallery Director
Lisa Simms, Instructor of Graphic Design
Valerie Wedel, Associate Professor of Studio Art

Rachel Rosenkoetter, Adjunct Professor of Graphic Design
Marina Cano, Adjunct Professor of Fiber Arts

This program offers courses in drawing, painting, photography, graphic design, sculpture, ceramics, fiber art, printmaking, art therapy and art history.

Program Mission Statement

1. What changes has the program made to the mission statement over the course of this cycle? Why were these changes made? Are any revisions planned?

Narrative:

Program Mission Statement: The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an in-depth understanding of the arts from both a cultural and historical perspective. Students have the opportunity to focus on specific areas of concentrations such as: painting, drawing, sculpture, ceramics and printmaking that will make for a strong portfolio and personal aesthetic.

The faculty have not changed the mission statement over the course of this cycle and no revisions are planned.

Alignment to Institution Mission

1. How does the mission of the program align with the mission of the institution?

Narrative:

Program Mission Statement

The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a solid foundation in a variety of art processes and techniques, along with an in-depth understanding of the arts from both a cultural and historical perspective. Students have the opportunity to focus on specific areas of concentrations such as: painting, drawing, sculpture, ceramics and printmaking that will make for a strong portfolio and personal aesthetic.

Institution Mission Statement

William Woods University promotes a student-centered learning environment valuing inclusion, creativity, and intellectual inquiry. Focused on professions-oriented education, we prepare learners for success.

The Bachelor of Fine Arts Program Mission aligns very closely with the Institution Mission Statement, with a focus on the student in a professions-oriented environment that values inclusion, creativity, and intellectual inquiry.

Student Learning Outcomes Assessment and Curriculum

Program Student Learning Outcomes

1. Describe how these outcomes pertain to the program's mission. Have any changes been made to these outcomes over the course of this cycle? Why or why not?
2. Describe the extent to which students in the program have met these outcomes.

Narrative:

The Program Student Learning Outcomes are directly linked to the Program Mission Statement, see below. No changes have been made to these outcomes over the course of the cycle because the faculty believes that they are very appropriate to the goals and needs of the department.

Program Mission Statement: The Bachelor of Fine Arts program prepares students for both professional and higher educational opportunities in the art world. BFA students gain a **solid foundation in a variety of art processes and techniques**, along with an in-depth understanding of the arts from both a **cultural and historical perspective**. Students have the opportunity to focus on specific areas of concentrations such as: painting, drawing, sculpture, ceramics and printmaking that will make for a strong portfolio and **personal aesthetic**.

Art BFA Program Objectives:

1. Recognize the elements and principles of design in your own and others' artworks.
Demonstrate an understanding of these elements and principles in a variety of media.

2. Produce a body of visual artworks **demonstrating knowledge of processes and techniques** relevant to a variety of art forms.
 3. Identify and **articulate the significance of major periods and works**; in the history of art, and from various times and cultures.
 4. **Demonstrate critical analysis** applied to your own artwork, and to that of others, using the appropriate artistic language.
 5. Demonstrate the systematic **development of an aesthetic philosophy and original vision**.
- 6BFA. Reflect on the **relationship, interconnectedness, and cultural impact of various art media and processes**.

We are pleased to report that overall, the BFA students have met these outcomes, however we will continue to strive for improvement. [BFA Program Learning Outcomes](#)

Evidence:

- [Art \(BFA\) 2024-2025 Curriculum and Assessment Findings 2024-2025](#)

Curriculum Map

1. Describe the course pathway students take to achieve this program degree. Highlighting any key or core courses, have any changes been made to this pathway or degree requirements over the course of this cycle? Why or why not?

Narrative:

Curriculum Map

Key:

- Aligned
- I-Introduce
- R-Reinforce
- M-Master
- Assessment Activity

Art (BFA) Learning Outcomes	ART 103	ART 140	ART 230	ART 231	ART 350	ART 470
Objective 1	I				R	M
Objective 2	I	R			R	M
Objective 3	I		R	R	R	M
Objective 4	I	R	R	R	R	M
Objective 5	I	R			R	M
Objective 6	I	R	R	R	R	M

This course pathway begins with ART 103 Art Foundations, which grounds students in techniques, art terminology and some history. Through their creative work, students develop the building blocks for all art and design mediums. They do this through exercises using the elements of art/design (line, shape, value, color, texture, and space) and arranging them according to the principles of art/design (harmony, variety, balance, economy, proportion, movement, and dominance). ART 140 Introduction to Adobe Creative Cloud sets them up for future digital-based classes and professional work. ART 230 and ART 231 are the art history

survey courses, exposing students to the entirety of global art history, starting with the Paleolithic period to contemporary works. Through ART 350 Professional Practice, students develop self-promotional materials and prepare for professional work in the field. Through ART 470 Senior Practicum, students mount and promote a full-scale exhibition of their work in our gallery.

In this cycle, we have not made any changes to this course pathway as the faculty believes this works well. In the most recent change, several years ago, we switched ART 350 Professional Practice from one credit hour to three, and ART 470 Senior Practicum from three to one. This change enables students to develop their personal promotional materials earlier in the program and makes them better prepared to mount their exhibition in their final semester.

Evidence:

- [Advising Checklists BFA, All 3 Concentrations updated May 2025](#)

Measures and Results

1. Discuss the measures you've selected or developed to measure this outcome. Why were these measures chosen? Were any measures or assessment instruments changed over the course of this cycle? Why or why not? Will different measures be chosen the next time this outcome is assessed?

2. Summarize and discuss the results of the program's measures over the course of this cycle. Have the results demonstrated improvement or mastery of this outcome? Why or why not?

Narrative:

1. Initially, we chose a target of 80% proficiency for each grade level in meeting the program objectives.

We revised our measures since the previous cycle in that we have broken down results by grade level, rather than an average of all the majors. We did this because an overall average skews toward the greatest number of students in a particular grade level. The new targets are more indicative of the student's abilities at that juncture of their education. Seniors should naturally be scoring higher than the Freshmen on portfolio reviews if they are progressing through the program properly and the new established targets are reflective of that growth.

New targets:

- 80% of Freshmen receive a 5/10 *when number totals are 10 and below, in any datapoint two or fewer of the students receive below the threshold
- 80% of Sophomores receive a 6/10 *when number totals are 10 and below, in any datapoint two or fewer of the students receive below the threshold
- 80% of Juniors receive a 7/10 *when number totals are 10 and below, in any datapoint two or fewer of the students receive below the threshold
- 80% of Seniors receive a 9/10 *when number totals are 10 and below, in any datapoint two or fewer of the students receive below the threshold

We do not plan to develop different measures next time this outcome is assessed.

The measures selected are our annual portfolio reviews and the senior exhibition. Annual portfolio reviews include all students enrolled in the BFA each year. Students prepare a number of artifacts illustrating their best work throughout the academic year and present to a panel of the full-time faculty and two external evaluators. During the portfolio review process, students learn to articulate their influences and demonstrate their ability to contextualize their work to an audience. This measure was chosen as it's an opportunity for students to compress their best work of the semester across multiple mediums rather than being tied to a singular medium course and provides a more accurate representation of their larger body of work. The second measure is the senior exhibition. The senior exhibition is an opportunity, similar to the portfolio reviews, for graduating students to showcase their best work from their time at William Woods and provide a more true and accurate representation of their abilities to speak to the core objectives of the dept. [See our curriculum and assessment findings here](#)

2. We are in the first year of this cycle so we will monitor our future results as compared to this year's results.

Evidence:

- [Art \(BFA\) 2024-2025 Curriculum and Assessment Findings 2024-2025](#)

Participation in Assessment

1. How do program faculty participate in assessment? What is the process? Have any changes been made to encourage participation over the course of this cycle?

Narrative:

The entire program faculty participates in assessment through two events: annual Student Performance Reviews and Senior Exhibition presentations.

All Art Department faculty and students are required to attend, and we have not found a need to make any changes to encourage participation over the course of this cycle.

[2025 Student Performance Reviews - Details of the Process](#)

[Syllabus for Spring 2025 Senior Practicum](#)

Evidence:

- [2025 STUDENT PERFORMANCE REVIEWS](#)
- [Selburg Senior Practicum Syllabus Spring 25](#)

Action Items and Use of Results

1. Summarize or highlight action items taken as a result of program's assessment results. How have the results driven improvement over the course of this cycle?

Narrative:

After the 2023-2024 Student Performance Reviews, the faculty determined that students needed to strengthen their preparation for "Criteria #3 Identify and articulate the significance of major periods and works; in the history of art, and from various times and cultures." We asked students to do this, and we found that the Student Portfolio Review scores for 2024-2025 were still not as high as we had hoped, especially for the senior. However, the senior did improve their score in this area for the Senior Exhibition.

The faculty will continue to work on this area for improvement in student performance.

Evidence:

- [Art \(BFA\) 2024-2025 Curriculum and Assessment Findings 2024-2025](#)

Gen Ed

1. What courses in your program are tied to general education requirements at the institution? How many students from outside the department are taking courses in the program to fulfill gen ed requirements?

Graduate Programs please note NA in this section as it does not apply to your program.

Narrative:

See link below:

[Gen Ed Assessment Narrative on Findings](#)

Evidence:

- [Gen Ed Assessment Narrative on Findings](#)

NSSE Focused Activities

In the Spring of 2024, the faculty voted on the following NSSE objectives for focus.

2B - Connected your learning to societal problems or issues.

2F - Learned something that changed the way you understand an issue or concept.

9A - Identified Key information from reading assignments.

6A - Reached conclusions based on your own analysis of numerical information (numbers, graphs statistics, ...)

How has your program incorporated these learning objectives into the program curriculum?

Graduate Programs please note NA in this section as it does not apply to your program.

Narrative:

2B - Connected your learning to societal problems or issues.

Art 231 Art History: Renaissance to Today-U - For the final exam, students wrote a 3-paragraph essay in response to the following prompt: Many different artists, of various movements and cultures, have reacted to their experiences of war, violence, and/or social justice through their artwork. Analyze in detail three artworks we have covered this semester in terms of their commentary on war, violence, or social justice. Questions for each of the three artworks: What are the artwork's physical properties (style, use of the elements of art, etc.)? What is the subject matter being depicted? How do the form and subject matter drive home the artists' messages?

ART 417 Methods in Art Therapy- Students have multiple chapter readings and assignments that connect to real world issues of working with clients. For example, they learn various art practices to work with children with developmental disabilities that allow them to express emotions without the use of words.

ART450 Narrative Photography- We read an article on the transition of small family farming to corporate farming, and the students created a written and visual essay responding to the article with a defense for or against the article discussion.

We also study media bias and the different media platforms and how to identify media bias. Students participated, the first half of the course in identifying a news article and researching the news platform and dissecting the included images/captions/article title for biases. Students also learned about the ethics of photojournalism and how to participate as photojournalist in an ethical non-biased manner.

2F - Learned something that changed the way you understand an issue or concept.

ART 331 Modern and Contemporary art History- Students complete multiple "create" assignments where they choose an artist that is part of the movement we learned about the week prior. These projects encourage the students to create a piece of art inspired directly by their artist of choice and conduct a brief write up on the artist style/concept and how the student embodied those ideas in their own piece. Students are forced to take the perspective of not only learning about the artwork and movements, but personally participating in creating which expands the way they understand the creation process related to that art movement.

ART 416 Packaging Design- Students are challenged with recreating a well-known fashion brand and must create a full-fledged design that still honors the tone, color palette and history of the original design. Students must conduct research on the company and are encouraged to use this research and contemporary design practices to create the design from a new perspective.

9A - Identified Key information from reading assignments.

ART 202 Fundamentals of Graphic Design- Students must do research on and create presentations of each graphic design style and one famous graphic designer. The article readings are supplied but they are charged with summarizing this information and presenting

it to the class.

ART 256 Introduction to Photography-X - Students work on a commercial photography project with a group of other students where they have to form a photography studio entity and they are given a project “inquiry email”. The students then have to work as a team to respond to the inquiry with an appropriate price quote, contractual information, and timeline of completion. Students then must complete the actual photography assignment as part of the project. Students learn about working together in the media creating process, the intricacies of image copyright, contract creation, and pricing as well as the difficulty of working within an existing brand image and time constraints. Students exit the project with a new and deeper understanding and perspective on the professional photographic industry and image creating process.

NSSE Focused Activities

In the Spring of 2024, the faculty voted on the following NSSE objectives for focus.

6A - Reached conclusions based on your own analysis of numerical information (numbers, graphs statistics, ...)

ART 417 Methods in Art Therapy- Students must create a PPAT (Person picking an apple from a tree) drawing and score the drawing based on the FEATS system (formal elements of art therapy scale) created by Art Therapists. They each create a drawing and score each other’s, and we discuss the findings. Generally, this system is used in mental health institutions to gauge patients' perception of reality.

Concentrations

Concentration Information

Please list the concentrations that relate to your program. If you do not have any Concentrations, please note N/A in the text box.

Narrative:

Concentrations:

Studio Art

Photography

Graphic Design

Faculty Qualifications, Activities and Scholarship

Scholarship and Research

1. Summarize and highlight key scholarship and research activities conducted by faculty over the course of the review cycle.

Narrative:

Selburg:

24/25 School Year

Art Exhibition – *Ephemeral*, Nanny Goat Gallery, Pateluma, California
Art Exhibition – *Good and Evil*, Nanny Goat Gallery, Pateluma, California
Art Exhibition – *Prose*, Nanny Goat Gallery, Pateluma, California
Art Exhibition – *Small Works*, Sager Reeves Gallery, Columbia, Missouri
Book – Created 3 fully illustrated children’s books; in process of submitting to agents

Frohling:

24/25 Academic Year

Women’s Art Exhibition group show, Mildred Cox Gallery, Fulton, MO- Spring 2025
Impermanence, ArtFLUENT- Spring 2025
La Femme Framing the Feminine, ArtFLUENT- Fall 2024
Small Works Exhibition, Webster Arts, Webster Groves- Fall 2024
Walk this Way, Webster Arts, Webster Groves, MO- Fall 2024
Best in Show Winner, Myths, Monsters, and Fantasy, Manchester Arts, Manchester, MO- Fall 2024

Simms:

24/25 Academic Year

Solo Art Exhibition- *Reply*, Osage Arts Community, Belle, MO
Installation- *Flowers*, Art in the Park, Columbia, MO
Mural Commission- *Belle*, Osage Arts Community, Belle, MO
Women’s Art Exhibition group show-Mildred Cox Gallery, Fulton, MO
Mural- *This Body*, William Woods University, Fulton, MO

Wedel:

24/25 Academic Year

Co-editor, *Drawing the Human Form 3rd Edition*, textbook by William A. Berry, published September 2024
Guest curator for the William A. Berry Retrospective at Sager Reeves Gallery, Columbia MO, Fall 2024
Public lecture and book signing at Sager Reeves Gallery in Columbia, MO on the life and art of William A. Berry, Fall 2024
Women’s Art Exhibition group show, Mildred Cox Gallery, Fulton, MO- March 2025

Faculty Awards and Honors

1. Discuss and highlight awards and honors received by faculty over the course of the cycle.

Narrative:

Frohling:

24/25 Academic Year

Best in Show Winner, Myths, Monsters, and Fantasy, Manchester Arts, Manchester, MO- Fall 2024
Delta Gamma Faculty Appreciation Award 24/25

Selburg:

24/25 Academic Year

Art Exhibition – *Ephemeral*, Nanny Goat Gallery, Pateluma, California
Art Exhibition – *Good and Evil*, Nanny Goat Gallery, Pateluma, California

Art Exhibition – *Prose*, Nanny Goat Gallery, Pateluma, California
Art Exhibition – *Small Works*, Sager Reeves Gallery, Columbia, Missouri
Book – Created 3 fully illustrated children’s books; in process of submitting to agents

Simms:

24/25 Academic Year
Delta Gamma Faculty Appreciation Award 24/25

Wedel:

Awarded Tenure

Teaching Support and Monitoring Teaching Quality

1. How are faculty being supported to ensure high quality teaching and learning?

Narrative:

Faculty order supplies for their classrooms based on their own curriculum and faculty are evaluated regularly by the Dean of the College of Art, Design and Media in accordance with their rank and years served. The art department faculty have monthly meetings that not only cover academic updates and concerns but allow time and space for faculty to discuss any issues or difficulties they may be having. Additionally, Professor Frohling is the Dean of the College of Art, Design and Media. With direct access to the Dean of our college, concerns can be reported immediately and dealt with swiftly.

Program Data: Student Experience

Enrollment and Recruitment

1. What are the trends with enrollment in this program over the course of the review cycle? How does this compare to institutional trends or similar programs on campus?

2. Describe recruitment efforts or goals such as increased enrollment or diversity. Have these initiatives been successful?

Narrative:

1. Enrollment has remained reasonably consistent and on a steady incline since the Fall 2021. This calendar year we went from **11** enrolled in the ART BFA across all concentrations in Fall 2023 to **14** enrolled in the ART BFA in Fall 2024. The university overall saw an increase in numbers from Fall 2023-Fall 2024. We are seeing a slight lag behind the university enrollment overall within the BFA program.

[Evidence Activity Report](#)

2. Over the last year we have begun working on building articulation agreements with local community colleges [St. Charles Community College](#) and [East Central College](#). The year prior we completed an articulation agreement with [Jefferson College](#) in Hillsboro, MO. We did a booth at Art in the Park last June and will run another booth this year. We are also running Owl Studios for the first time this summer for high school seniors and offering \$500 scholarships for students who attend [Owl Studios](#) and then enroll in William Woods Art Dept. In the Fall

2024 we hosted the CAC Conference Art Show where we brought in area high school students and their faculty for a day of art making and an art competition. We have been making contacts within the high school art educators' community throughout the last year in hopes of reaching potential students in their classrooms. We also submitted flyers for the [MAEA Conference](#) bags and invited conference goers to attend a building walk through and discussion about pedagogy. These initiatives have just begun this year, and we are waiting to see results of those opportunities. Some of the initiatives ([Art in the Park](#)) are also about building brand awareness rather than creating tangible, trackable recruitment efforts.

Evidence:

- [ARTnParkemail](#)
- [BFAART Articulation Agreement EastCentralCollege](#)
- [BFAART Articulation Agreement STCHAS](#)
- [BFAactivityreport2425](#)
- [JeffcoWWUArticulation](#)
- [MAEAemail2425](#)
- [owl studios-2](#)

Retention

1. Has student retention remained in an acceptable range over the course of the review cycle?
2. Discuss strategies or actions that the program is doing to impact student retention within the program?

Narrative:

1. Retention has remained acceptable; however, we see opportunity for growth in this area. Throughout this academic year, we lost one student athlete who dropped out when his team was cut, several students dropped between Spring 24 to Fall 24. One was for personal and health reasons two were cut after failing on academic probation.
2. Faculty in the art dept. actively work with students one on one when we see them struggling academically/emotionally. We do a good job at maintaining personal relationships with each of our students, so they know they have a place to turn when they are in need of assistance. Of course, it is the student's job at the end of the day to rally and complete their work, but we aim to balance rigor and empathy in our pedagogical practices to help students progress while maintaining space for failure and learning. We also run several clubs to encourage social engagement (Art Club, Illustration and Creative Writing Club). We all have safe space stickers on our doors, and our students have noted that those are reassuring as we have a large population of LGBTQIA2+ students. We also take regular field trips (about 1 a semester) which help encourage camaraderie and bring the materials we learn about in class to life. This has proven successful to encourage student engagement.

Curriculum/Course Retention and Success

1. Describe enrollment trends in the courses within the program.
2. Reflect on the success of the students within the courses over the course of the cycle. Highlight some completion or DFW rates in the core courses. Were these in line with

expectations?

3. Assess student performance and success in online vs. on-campus courses.

Narrative:

1. We have begun experimenting with adding additional sections of photography, adobe creative cloud, and increased rotations of drawing 1. We have found that these three courses consistently fill each semester even with the added sections. Typically, students who delay enrollment do not have an opportunity to take these classes. Ceramics and intro to art history courses are courses we offer that consistently meet load and often fill to their cap. Our general education classes are popular offerings within the art dept. We service a large population of the student body through the general education offerings. Our upper-level courses in all three concentrations do remain reasonably small classes. The photography courses are beginning to more consistently making load, or close to load each semester. We have altered the rotation of the graphic design upper-level course offerings to consolidate the students needing those classes into larger class sizes.

2. DFW rates- Overall the class level retention and D/F rates are as expected. Each semester a couple students don't meet course expectations either through lack of participation/attendance or failure to submit course work.

Generally, over the course of the majority of art courses we have very few to no D or F grades particularly in the production courses and very few withdraws from courses. The lecture art history courses have slightly higher rates of D/F/Withdraw due to the more intensive academic nature of those courses. Art dept. students tend to excel in the production classes where they are creating more frequently than the studies courses. See Evidence: [DFWonground2425](#)

3. We do not have a formal online program in existence as of right now, however, we do offer a variety of online courses that serve general education and the online community requirements: Art Through the Ages, Art and Activism, Art Appreciation, and Basic Design. Students online have slightly higher F and D rates and withdraw rates than the on-ground courses. Part of that we attribute to the on-ground courses hosting more of the art majors vs. online they are usually strictly working on a gen-ed requirement. Alternatively, the intensity of the 5-week courses for art creating could be another factor in the higher rates of drop, F, and D. The differences are not alarming enough to warrant a significant curriculum overhaul as it's typical that non-art major students can find it challenging to adapt to an art creating course if they are unaccustomed, particularly in an online format. See Evidence: [DFWRatesONLINEvsONGROUND2425](#)

Evidence:

- [DFWONGROUND2425](#)
- [DFWRatesONLINEvsONGROUND2425](#)

Completion

1. How many students are graduating from the program? Have the completion rates been in line with expectations?

2. Describe findings resulting from exit surveys or program alumni surveys that were conducted over the course of the cycle.

Narrative:

1. We had one student graduate from the program this year. We see opportunity for growth in the student completion rates. This graduating class was very small, in part due to small numbers historically in the program post-COVID. This graduating class would have been entering fall of 21. This falls in line with what we anticipated, however, we are actively working on increasing enrollment in the program so future graduating classes see stronger numbers.

2. We do not conduct program level assessment surveys for alumni or graduates.

Course Evaluation Data

1. What were some positive and negative feedback received from students who completed the courses? Highlight any trends or insights that came from course evaluations over the course of the cycle.

Narrative:

Overall, [student feedback](#) was positive noting personal connections with faculty, positive classroom learning environments, and student enthusiasm for the courses. The negative feedback was not prevalent, but noted some feedback on class timing, feedback, and desire for additional interaction (lecture courses).

We do not conduct dept. level evaluations outside of what the school provides.

Evidence:

- [STUDENTfeedback2425](#)

Student Advising

1. What advising mechanism is in place for the student?

Narrative:

Currently we meet up with each individual for their academic advising each fall. During our advising meetings we review 4-year plans, enroll in courses for the upcoming semester, and career goals/potential internships. We also meet with our advisees as needed by their request, our request for additional check ins, or when we receive OwlsAware notices.

Student Awards and Achievements

1. Highlight the accomplishments and external honors received by students in the program over the course of this cycle.

Narrative:

- Graphic Design Student Aden Tipton had a commercial run during the Superbowl that he helped light and edit.
- Photography Student Amelia Thompson won the provost Student Art Competition
- Photography Student Caleb Hayes was published on the University website
- Studio Art Student Soup (Summer) Richardson has been invited to display one of their artworks at the Alumni Center for Alumni Weekend.

Program Analysis

SWOT Analysis

1. Strengths, Weaknesses, Opportunities, and Threats.

Narrative:

Strengths:

The art department's most effective and continuous strength is its faculty. Students consistently report high marks on course evaluations (see evaluations [style="font-weight: 700;">here](#)) when it comes to faculty responsiveness and overall communication. The art department regularly encourages students to reach out if they are struggling and make a point to create time and space for inter student bonding and faculty bonding. For example, exhibition receptions, art club events, art sales and art department field trips serve as uplifting events for art education and community. These events and the consistent availability of the faculty empower students to become better friends with their peers, better scholars for their faculty and better students for William Woods and the larger community. We also have striking studio facilities with plenty of studio resources. The 5-year assessment external evaluator noted the studio facility and faculty strengths as well. See [Evidence here](#)

Weaknesses:

The art department's greatest weakness currently is its lack of resources. While some areas, like sculpture, drawing and ceramics essentially have everything they need (save a few updates to certain tools), it lacks severely in other areas like graphic design and photography. While the department has a graphics lab consisting of 12 computers, these computers are used by the entire building, as well as the printers. The Introduction to Adobe Creative Cloud general education course must be capped at 12 students for this reason, which is a frustration for both the department, the art students and the general student population, as the two sections of this course fill up so quickly that often art students (who need this course for their major) are not guaranteed a spot. As for the printers, there are two large format printers in the lab that are used for printing for both the graphic design and photography courses. However, one printer was actually donated from the art gallery and has not been in use for the 24-25 academic year because of an outdated print head. Dean Frohling has tackled this issue many times and reached out to university IT to no avail. The main large format printer is mainly used for all courses, and it often runs into technical issues, ones that, for the same reason as listed previously, are only corrected by Dean Frohling. For its consistent use this printer usually runs out of paper very quickly, and with the growing number of photography and graphic design students, this paper order must grow. The 5-year review external evaluator noted these deficiencies as well. [Evidence Here](#)

Additionally, while there are two growing photography and graphic design concentrations, there are only two digital cameras available for check out from the department, ones that Dean Frohling painstakingly got donated or donated herself. As one can imagine, digital cameras are as essential to the photography concentration as the computers are, and yet there are only two available to the students. As for additional technology, the digital illustration and animation courses require an iPad equipped with the application Procreate. This is necessary for the kind of work done in those courses and is also considered the industry standard. Currently, the art department's only access

to iPads are outdated versions that students can check out from the library. However, the library has ordered 4 new iPads with apple pencils, all equipped with procreate. Unfortunately, these were on backorder and were not able to be checked out by students in the 24/25 academic year. While this will help students in 25/26, it will not guarantee them this technology, which is why the department should own their own set of iPads to be checked out to art students. Perhaps Pell funding can be obtained for these technology updates to maintain industry standards for the students.

Opportunities:

The art department has facilitated many opportunities for their students in the 24/25 academic year and will continue to nurture those opportunities well into the future. This year enough students were enrolled in Fiber I and II to constitute an adjunct professor, Marina Cano of Access Arts, who greatly developed the student’s interest and understanding of the fiber arts. In this relationship with William Woods, Professor Cano introduced the head of the Access Arts Art School to the faculty to discuss the possibilities of internships for William Woods art students over the summer at their art school in Columbia, MO.

Additionally, Professor Frohling has facilitated a new relationship with the co-owners of Columbia Art League to have a recruitment booth set up at their annual Art in the Park event, as well as talk about future opportunities for students in their gallery.

Each faculty member has different relationships with varying galleries, museums and artists in mid Missouri that they have, and would be happy to capitalize on if a student was at all curious.

Threats:

One of the greater threats to the art department currently (beyond its lack of resources as stated above) would be the fear of Artificial Intelligence and its effect on the necessity of photography and graphic design jobs. While there is currently not an evidenced based argument for this, it is in the hearts and minds of students and parents when considering these concentrations within the department.

Another threat to the department is the current photography job opportunities have shrunk from last year. See

Labor Market Overview

View the key labor market data for your region compared to national data.

OCCUPATION	2024 JOBS	Growth (2024-2029)	MEDIAN EARNINGS	ANNUAL OPENINGS
Artists and Related Workers, All Other	209	1.91%	\$26.3/hr.	22
Fine Artists, Including Painters, Sculptors, and Illustrators	270	8.52%	\$18.88/hr.	37
Graphic Designers	10,050	2.96%	\$22.95/hr.	936
Museum Technicians and Conservators	1,410	3.97%	\$21.01/hr.	192

Photographers	2,253	5.37%	\$17.84/hr.	226
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Source: Lightcast

Evidence:

- [ExternalEvalFacilitynotes2425](#)
- [ExternalEvaluatorFacultyNotes2425](#)
- [STUDENTfeedback2425](#)

Industry and Program Trends

Senior Exit Surveys

1. What were some positive and negative feedback received from students as they complete their degrees? Highlight any trends or insights that came from exit surveys over the course of the cycle.

Narrative:

We do not currently run departmental level senior exit surveys.

Recommendations from Previous Annual Assessment Reports

1. Summarize Action Items, goals from the program that were listed in the previous Annual Assessment report, describe how/if those recommendations were applied this year.

Narrative:

Narrative:

With the new format, we do not have action items listed from the prior year's assessment. We will be creating action items for the upcoming academic year as needed.