

**PRAC Report  
Herron School of Art and Design  
2021**

**Overview**

Herron School of Art and Design is a school of Indiana University. Herron is accredited by the National Association of Schools of Art and Design (NASAD). The school's last comprehensive NASAD accreditation review was in 2013, with the next scheduled for 2023. All annual audits and interim processes are in compliance with NASAD standards.

Herron offers the following degrees and stand-alone certificates:

- I. BA in Art History
- II. Bachelor of Fine Arts (professional degree)
  - II. a. BFA in Fine Arts Majors: Painting, Printmaking, Photography & Intermedia, Drawing & Illustration, Furniture Design, Sculpture, Ceramics, and Integrative Studio Practice
  - II. b. BFA in Visual Communication Design (professional degree)
- III. BAE Bachelor of Art Education (professional degree)
- IV. MA in Art Therapy (professional degree)
- V. MFA in Visual Art (professional degree, terminal degree in field)
- VI. MFA in Visual Communication Design (professional degree, terminal degree in field)
- VII. Graduate Certificate in Design Thinking

Also included in this report:

- VIII. Herron courses reviewed as part of the IUPUI General Education Core.
- IX. Schoolwide indirect assessment
- X. Student Affairs

**Overview and Highlights 2020-2021**

The Herron faculty take assessment of student learning as a basis for program improvement ever more seriously. The style of teaching within Herron tends to be very direct, with lots of one-on-one interaction between students and faculty and with a great deal of student-directed, project based learning mentored by faculty. These pedagogical methods allow for lots of immediate recognition of any gaps in student learning, and for reinforcement and remediation right away, during the course of the semester, and on an individualized basis. The art and design disciplines perform lots of formative and interim assessment, and link assessment directly to mentoring so that it benefits students and faculty equally.\* Our pedagogical method is to respond immediately to any deficiencies and to make adjustments right away rather than waiting until the next time around. Nevertheless, the faculty continues to refine its summative assessments, which typically prove more useful to the faculty than to the students.

The 2020-2021 academic year was challenging. Herron offered as many classes as possible in person or in hybrid formats, while following strict safety protocols. Many plans were discarded and replaced by entirely new approaches to teaching and by meeting the challenges of teaching in new formats. Many of us learned that student learning is only possible when students are mentally and physically healthy, and a great deal of faculty energy shifted to supporting students'

overall well-being. Sometimes this was at the expense of performing routine assessment tasks; faculty exhaustion was palpable. Over the course of the year, many of us discovered successful techniques and teaching methods that are worth maintaining even when we return to the classroom. Although there have been disruptions to our formal collection of assessment data, our longitudinal progress towards ever more effective teaching continues uninterrupted.

The 2020-2021 year encompassed many changes to pedagogy and curriculum. Most of these changes responded to immediate challenges such as adjustments for new modalities (online or hybrid), social distancing in the classroom, and supporting a student body with increased mental health challenges. In addition, every faculty member was challenged to begin adjusting course content for greater diversity, equity, and inclusion. These concerns outweighed outcomes assessment in motivating course changes over the past year, although the two are not necessarily contradictory.

\* Melissa Vandenberg, et al., "Measuring Success: Critiques, Rubrics & Assessment," *Future/Forward* 4 (2015) p. 43

## **I. BA in Art History**

Graduates of the Art History program will be able to:

1. Describe and apply a substantial interdisciplinary body of knowledge related to their own art historical traditions and the traditions of others.
2. Recognize the variety of images, objects, and practices studied in art history and the varied materials and techniques used to create them.
3. Distinguish between a personal response to works of art and interpretations grounded in research.
4. Compare, contrast, and classify objects based on form, content, and context.
5. Evaluate visual and material culture using formal analysis.
6. Analyze and interpret visual and material culture using a variety of theoretical frameworks.
7. Describe connections and differences between visual and material culture and social contexts across history and throughout the world.
8. Recognize how the circulation of people, materials, and ideas affect artistic styles, techniques, and ways of thinking across different regions and time periods in global and local contexts.
9. Demonstrate how artworks and interpretations change through time.
10. Conceive of and carry out research involving: formulating a question; gathering information; critically evaluating information; making an argument; and defending a conclusion in speech and in writing.
11. Apply their visual literacy to make informed and ethical judgments.
12. Work independently and with others to examine and reflect on visual and material culture.

Assessment of these outcomes at the program level is concentrated on the capstone seminar, not only because it is the culminating course, but also because the capstone seminar is the only course in which all, or even a majority of the students, are art history majors. Most classes are populated by BFA students and students from other departments across the university, with only a handful of majors in each. The faculty member teaching the capstone seminar is responsible for evaluating students on the outcomes based on the students' performance throughout the semester.

Capstone students conducted independent research projects spanning at least two semesters. This work was presented in seminar format to peers and select faculty, and was finalized in the form of research papers. Posters derived from those research papers were presented to the public as part of the school-wide capstone exhibition.

The clearest finding from this year's graduating group is that students need more training and practice in research. This was also recognized last year in our less formal assessment process. Last year, we determined that we would assign research projects and papers in more classes, whereas previously we had prided ourselves on our innovative teaching strategies that allowed students non-paper options that included works of art or performance. Research skills are best developed through individual projects and direct mentoring. With a greater focus on mentoring student research throughout the curriculum, students will improve their research skills; we hope to see evidence of this at the capstone level in the coming year or two. One immediate step is that the introduction to the definition of peer reviewed literature and to the library databases where one might find it, starting with JSTOR, was re-introduced into Art History 101—a general education course also taken by first year art history students. This had been included pre-pandemic but not during the 2020-2021 year. Although we hope that starting to build research skills in the first semester will help, we recognize that most students who enter IUPUI with the intention of being art history majors do not take this required course because they had it as AP in high school or took it prior to transferring. A concerted effort across all courses will be necessary to address this deficiency.

A new course proposal for supporting credit-bearing internships has been submitted. Once approved, this course will also be submitted for the Record of Engaged Learning.

## **II. Bachelor of Fine Arts**

This is one degree offered in two departments with different learning outcomes: Fine Arts and Visual Communication Design

The required outcomes for all BFA programs according to NASAD are as follows:

1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major is required.

3. Students must have the ability to form and defend value judgements about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization. (*NASAD Handbook 2020-2021*, VIII.c, p. 100)

### **II.a. BFA in Fine Arts**

Majors: Painting, Printmaking, Photography, Drawing & Illustration, Furniture Design, Sculpture, Ceramics, and Interdisciplinary Studio Practice

The Fine Arts department revised its student learning outcomes in spring 2019. These fall within the overall NASAD outcomes (“results”) listed above.

Students graduating from the program will:

1. Demonstrate technical and conceptual proficiency with sculpture and related disciplines and media.\*
2. Work and engage with diverse communities through personal and co-creative activities.
3. Explore new and different ideas and approaches and reconsider familiar or more traditional ways of thinking.
4. Describe historic and contemporary art directions, movements, and theory and place their own artwork in a contemporary context.
5. Develop a personal aesthetic that will be demonstrated in the characteristics of their artwork, writing, and speech.
6. Construct aesthetic problems utilizing creative process strategies and critical thinking to provide multiple solutions and outcomes.\*\*
7. Demonstrate a mastery of visual thinking and the technical demands and craft appropriate to their concept and vision.
8. Write, speak, and effectively critique their own work and the work and ideas of others in a theoretically and historically informed manner.
9. Apply knowledge and experience of art in a professional context, and utilize best practices and ethics held by the profession.

\*SLO 1 varies by major:

- Demonstrate technical and conceptual proficiency with *sculpture* and related disciplines and media.
- Demonstrate technical and conceptual proficiency with *printmaking* and related media.
- Demonstrate technical and conceptual proficiency with *photography* and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency with *painting* and related media including observational and compositional skills.

- Demonstrate technical and conceptual proficiency with *furniture design* and related media.
- Demonstrate technical and conceptual proficiency with *ceramics* and related media including *clay and glaze calculation*.
- Demonstrate technical and conceptual proficiency with *drawing, illustration*, and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency across *multiple disciplines* and their related media.

\*\*This outcome does not apply to the Drawing and Illustration major, for the reason that this work may be driven more by a client than by an individual's artistic voice, and the goal might be one solution rather than multiple solutions.

Summative assessment of program learning outcomes in fine arts courses appears to have been the aspect of the process most interrupted by the challenging circumstances of the 2020-2021 academic year. Herron has always prided itself on the success of its hands-on learning and the individualized mentorships between faculty and students, in the best tradition of education in the arts. Translating this to hybrid formats and supporting students through an enervating year proved exhausting for the faculty. The new requirement for Profiles assessment in capstone courses, introduced late in the year, appears to have diverted faculty energy away from the direct evaluation of program learning outcomes. Beginning in 2022, we plan to combine the program learning outcomes and Profiles assessment into a single task.

Although many instructors did not fill out assessment rubrics leading to aggregate data, students *were* mentored through independent capstone projects including the exhibition of their work. The school-wide capstone exhibition was mounted in real time and space and also digitized for 3-D virtual exhibition. Students were not able to complete their required capstone courses and exhibition requirements without meeting the NASAD competencies, all of which require independence and individualization. Some students define more ambitious problems for themselves, while some set themselves more modest goals. All students who graduated have met the goals they set for themselves, by communicating their ideas in art, writing, and speech.

In reviewing (but not quantifying) the capstone exhibitions, we observed what we have recognized for years, through every form of assessment we have employed. Our students excel at making, and have a more difficult time articulating their ideas through writing and speaking. If we are able to maintain in-person teaching this year, we expect to be able to push students harder in their weak areas, while maintaining morale and persistence.

## **II. b. BFA in Visual Communication Design**

The Visual Communication Design also revised their learning outcomes in the spring of 2019. Here follow the new program learning outcomes.

Students completing the program will. . .

1. Identify and analyze a problem space through multiple points of view.
2. Work with diverse groups of users to clarify needs and goals relevant to end users of design outcomes.
3. Explore potential solutions to a problem through widely divergent iterations and prototyping.
4. Develop form that reflects understanding of relevant elements, both formal and contextual, resulting in solutions that are appropriate for the intended communication and audience.
5. Synthesize solutions from concept through execution.
6. Discuss and/or write analysis of visual communication work, either their own or that of others.
7. Select and utilize appropriate software, diverse media, techniques, and tools to effectively communicate intended communication.
8. Organize and present work visually and orally with a professional demeanor.

As in the other undergraduate programs, assessment was conducted in the capstone course. This year's findings showed that students' strengths are in the actual making and implementing of their designs, while their weaknesses are in the more cognitive aspects of the design process. Especially challenging for them is resisting the urge to work toward one preferred solution, but instead generating a wide range of ideas from which to choose the most contextually appropriate option or options to develop. These are essentially the same findings as in previous years, both last year when we first measured them in the capstone course, and in all previous years in the memory of the faculty. These are, quite simply, the hardest parts. Most students do achieve these outcomes, but not yet 100%. Because of the difficulty, these outcomes are practiced in classes throughout the curriculum.

The Learning Mastery Gradebook in Canvas represents the students' attainment of these outcomes in the VCD capstone course.

3.77 /3	3.74 /3	3.32 /3	3.55 /3	3.71 /3	3.58 /3	3.81 /3	3.74 /3
VCD 1 Identif...	VCD 2 Work ...	VCD 3 Explor...	VCD 4 Devel...	VCD 6 Discus...	VCD 5 Synthe...	VCD 7 Select ...	VCD 8 Organi...
4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	4 /3	3 /3	4 /3	3 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	4 /3	4 /3	3 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	3 /3	4 /3	3 /3	3 /3
4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	3 /3	4 /3	3 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	4 /3
3 /3	3 /3	2 /3	2 /3	2 /3	1 /3	3 /3	2 /3
4 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
2 /3	3 /3	2 /3	3 /3	2 /3	3 /3	3 /3	3 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3

The required VCD internship course, HER-A453 “Professional Practice Internship” has been identified as a course to submit for the Record of Engaged Learning, with the goal for submission in the fall of 2021.

### II. c. Shared assessment for the BFA degree

Both the Fine Arts and the Visual Communication Design programs share some assessment practices. Both programs require a portfolio for admission, by which they comply with NASAD standards. In both programs, students also undergo a Mid-Level Review in person in December of their junior year. This is a portfolio presentation in an interview format before a panel of faculty. While this is intended primarily as an opportunity to mentor students and uses rubrics tailored accordingly, we do look at overall patterns in the results to contribute qualitatively to our program assessments. This year, for the first time, Mid-Level Review was conducted via Zoom. In this format, it was more difficult to evaluate the technical elements of the work, since we were

looking at digital photographs of the work regardless of the original medium. However, it was a good opportunity to evaluate how students organized their work for presentation and how they spoke about their work. The pattern this year was similar to what we have seen elsewhere: students' technical skills as makers are excellent, while their cognitive processes lag somewhat behind.

The Mid-Level Review has been designated as the mid-point "course" for assessment of the Profiles beginning in 2021. Although it is not a "course," it is a degree requirement and it does use a Canvas site. This was given approval by Jay Gladden in a meeting of the UAC.

### **III. Bachelor of Art Education**

#### **Program Learning Outcomes:**

##### **1. Learner**

- **Learner Development:** Recognize the developmental needs and diverse social and cultural constructions of identity in all learners and implement a variety of appropriate visuals, tools, media, technology, and other disciplines to differentiate learning in inclusive, multicultural, and urban classrooms.
- **Learning Environment:** Construct a learning environment that promotes student achievement, utilizes social learning and group dynamics, promotes respect and collaboration among all learners, and incorporates multiple contexts where art exists outside the classroom including museums, galleries, homes, and public sites.

##### **2. Content**

- **Content Knowledge-Studio Art:** Demonstrate expertise in basic expressive, technical, procedural and organization skills in a wide variety of media and demonstrate mastery in conceptual insights and visual thinking developed through studio experiences; and make these aspects of the discipline accessible and meaningful for P-12 learners.
- **Content Knowledge-Historical, Critical, Philosophical Analysis:** Identify the major styles and periods of art history, the analytical methods and theories of criticism, including development of past and contemporary art forms, visual culture, and contending philosophies of art and the relationship of all of these to the making of art; and, make these aspects of the discipline accessible and meaningful for P-12 learners.
- **Content Knowledge-Innovation/Ideation:** Apply processes of idea generation, imagination, and innovative thinking from a range of disciplines to problems in their artwork and their lives; and develop abilities of creative problem solving and critical inquiry and authentic meaning making in P-12 learner.

##### **3. Instructional Practice**

- **Communication:** Communicate ideas effectively through speech, writing, and visual forms; comprehend, interpret, and analyze ideas and facts and problem solve through quantitative/qualitative reasoning; and effectively use information resources and technology.
- **Instructional Strategies:** Implement curriculum and a variety of instructional strategies that develop in-depth, complex student skills and knowledge in art content, and integrate art across disciplines.

- Reflective Practice and Assessment: Demonstrate reflective practice and revision; develop and implement multiple methods of formative and summative assessment; and, analyze data as evidence to engage learners in their own growth, to document learner progress, and to inform ongoing instruction and curriculum

#### 4. Professional Responsibility

- Philosophy: Conduct ongoing critical reflection on the aesthetic and artistic purposes of art in P-12 learners; clearly articulate philosophy and the importance of art in general education to students, school, and community.
- Professional Development and Growth: Engage in continuing professional development and use evidence to evaluate practice. Provide leadership in the profession of art and education within the classroom, school, community and beyond.
- Professional Disposition: Demonstrate ability to inspire and excite the imagination of students, model a respect for art and visual experiences; and constantly seek out, evaluate and apply new ideas and developments in both art and education.

The structure for art education program outcomes is modeled on the four categories of InTASC Model Core Teaching Standards (2011), the nationally required assessment for teacher preparation programs. The IUPUI School of Education implements InTASC Standards Assessment: Part A to assess the capstone student teaching experience – the experience that we collaboratively design/mentor in our art education program. Student include InTASC Part A assessment (completed by their critic teacher) in the Art Education Exit Portfolio.

The art education outcomes above represent specificity to art content (what InTASC would call Part B Assessment). These outcomes align with standards of The National Association of Schools of Art and Design (2013), Indiana Developmental Standards P-12, Indiana Art Content Standards (2010), and the Indiana Academic Standards for Visual Art P-12 (2017). Throughout the capstone experience of M482 students collect data and present it in an Exit Portfolio as evidence of attainment of the specific art education outcomes. The Art Education Program Outcomes provide the structure of content in the 5 methods courses leading up to the capstone experience.

The M482 capstone experience results in a semester long practicum of student teaching – 8 weeks secondary level and 8 weeks elementary level. Art education faculty oversee the hiring of the (SOE) university coach, the placement of art students in surrounding schools, the teaching of the seminars (attended by coach), oversight of problems within the school placements, and the summative program assessment of the exit portfolio.

Art education faculty meet regularly throughout the year to compare student progress through the 5 sequential methods/content classes. Data is collected and shared from the teaching practicums of our methods courses including end of course teaching videos, portfolios of unit development/instruction and student work, and teacher assessments. Data is scored through multiple measures including rubrics, rating scales, and checklists. During the capstone experience faculty meet bimonthly throughout the spring semester with the university coach to monitor student progress and revise/intervene where needed.

The exit portfolio (summative) and practicum provide excellent feedback on student progress and program strengths and weaknesses. These data are used to revise our program and our

assessment tools. Given the close mentoring of each student, most deficiencies can be addressed at the individual level during the program. Given that students are mentored throughout the program, and the high stakes of having the students in the program actively teaching real children in real K-12 classrooms, most learning issues are identified and addressed during the program. We try very hard to have all the weak spots rectified well before graduation.

Faculty and university coach mentor teachers throughout the practicum. The coach visits each student 4 times in each placement resulting in a written communication of teaching assessment (shared with all in the portfolio and on file in School of Education), a verbal conference, and a midterm and final teaching assessment by both coach and the critic teachers. These assessments align with InTASC standards and Herron art education outcomes.

The final Exit Portfolio from M482 is assessed collaboratively by art education faculty. Assessments are provided to students through rating scales, written feedback notes, and one-on-one consultation. Faculty meet to revise our program based on the results of this portfolio data each year at the end of Spring semester. Often these are changes in the emphasis placed on specific topics rather than large changes that would be visible on the curriculum map.

The Learning Mastery Gradebook in the capstone seminar reveals the following pattern:

3.57 /3	3.71 /3	3.36 /3	3.5 /3	3.29 /3	3.36 /3	3.29 /3	3.79 /3	3.5 /3	3.71 /3	3.71 /3
Art Ed Learne...	Art Ed Profes...	Art Ed Profes...	Art Ed Profes...	Art Ed Instruc...	Art Ed Instruc...	Art Ed Instruc...	Art Ed Conte...	Art Ed Conte...	Art Ed Conte...	Art Ed Learne...
4 /3	4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	2 /3	3 /3	2 /3	3 /3	3 /3
2 /3	3 /3	2 /3	2 /3	2 /3	2 /3	2 /3	3 /3	3 /3	3 /3	3 /3
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3 /3	3 /3	2 /3	3 /3	2 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
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4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3
3 /3	4 /3	4 /3	4 /3	3 /3	3 /3	3 /3	4 /3	3 /3	4 /3	4 /3

Helping students to develop their professional disposition will receive extra effort in the 2021-2022 year. Students will receive more coaching on this aspect, and it will begin earlier in each student’s development.

#### IV. MA in Art Therapy

In spring 2021, the MA program in Art Therapy successfully achieved accreditation by the Commission on Accreditation of Allied Health Education Programs (CAAHEP). This has been a lengthy process due to COVID-related delays to the site visit. Over the past year, CAAHEP devised a system by which most of the interviews could be conducted virtually in the fall and one visitor could come in person in the spring. Full accreditation was granted in May 2021.

The CAHEEP evaluators praised the program's assessment methods for individual students' progress in individual courses, supervised internships, and thesis development. One request between the fall and spring phases of the site visit was that we aggregate our assessment data for program evaluation. This was developed immediately in time for full accreditation.

The assessment method developed was a signature assignment for each year of the curriculum, associated with the 28-credit and 60-credit reviews for each student. By way of example, we include here the signature assignment and analysis from the first year of the curriculum. The second year's signature assignment will be implemented for the first time in May 2022.

#### Signature Assignment (28 credit review) Comparison of scores

This end of semester final paper serves to assess the integration and application of the first and second semester of the first academic year. It uses a case conceptualization approach to applying theory, approaches, and ethics to a clinical vignette. This paper serves as a final paper grade for all courses in this semester. Additionally, it serves as our end of semester credit review and determines if the student has met the student learning outcome for this semester. A project rubric details the expectations and competencies aligned with this SLO.

This assignment focuses on the cumulative learning goals from the courses listed below.

T504 Ethical and Legal Issues in Counseling and Art Therapy

T505 Art Therapy with Children and Adolescents

T511 Art Therapy with Families and Adults

T620 Internship I with Group Supervision

Students complete an end of semester assignment that focuses on assessing the following goals:  
Program Goal: Prepare students through direct field experience and related supervision to practice skillfully as art therapists.

Student Learning Outcome 2: Apply cross-curricular content to the needs of diverse populations in theoretical examples and internship experiences and demonstrate the application of these concepts as an emerging professional.

General Learning Outcomes:

b. Distinguish among the therapeutic benefits of a variety of art processes and media, strategies and interventions, and their applicability to the treatment process for individuals, groups, and families.

e. Develop culturally appropriate, collaborative, and productive therapeutic relationships with clients.

f. Know federal and state laws and professional ethics as they apply to the practice of Art Therapy.

g. Recognize and respond appropriately to ethical and legal dilemmas using ethical decision-making models, supervision, and professional and legal consultation when necessary.

Competencies:

b.S.1 Demonstrate how to apply decision-making models and legal principles to ethical dilemmas.

b.A.1 Acknowledge the value of developing a strong professional art therapist identity founded in ethical practice.

d.S.2 Practice skills for developing awareness and insight into art processes and images.

i.S.3 Demonstrate case conceptualization skills.

Based on the program rubric, students must meet the criteria for competent which is defined as “an understanding of the concepts that responds adequately and requiring limited revisions.” A competent grade is at least an 80%. The table below demonstrates that overall the students are meeting the program goals and student learning outcomes. As a result, of this data, the areas of improvement for this assignment were noted in faculty feedback and lower rubric scores in certain content domains. It was found that an understanding and application of psychological theory and psychopathology remain areas of improvement for students.

Year	2020	2021
Average Grade	86%	82.5%
Areas of Improvement	Diagnosis and Psychopathology Theoretical Orientation	Diagnosis and Psychopathology Theoretical Orientation

## **V. MFA in Visual Art**

The Master of Fine Arts is the terminal degree in the Fine Arts and is designated as a professional degree. Herron's MFA students study in small cohorts and do much of their work individually under the mentorship of a faculty advisory committee of at least three members, of whom one is typically a primary thesis director.

Students present their work to their faculty advisory committee at three points: after 30 hours, 45 hours and 60 hours. The 60-hour review is a thesis defense. Since students must pass these milestones in order to progress, any weaknesses are addressed individually and immediately. Completing students present their work in a collective thesis exhibition held each May ("Look/See"). The MFA exhibition in May provides an opportunity for all faculty to reflect on the group's strengths and weaknesses overall. The three formative reviews are the primary opportunity for documentation of student progress.

The MFA in Visual Art is a relatively small program and students do a great deal of independent and individualized work, as is typical of masters' programs in the arts. Aggregate assessment has historically felt quite artificial and inauthentic. A newly hired faculty member will assume the directorship of this program in fall 2023, after a year of closely observing the curriculum and the students. This person brings experience with reportable assessment, and we eagerly await new procedures.

## **VI. MFA in Visual Communication Design**

The MFA in Visual Communication Design was paused for two years for substantial revisions. No students were admitted for fall 2021, and current students completed in spring 2021. The program will relaunch with a new degree title that more accurately describes the curriculum and that responds to the changes in the professional landscape. The program will be converted from an MFA to a Master of Design (MDes). This new degree has received approval from NASAD and from all levels of IU approval including ICHE. Since this is the first MDes to be offered by IUPUI, we now await HLC approval.

## **VII. Graduate Certificate in Design Thinking**

This is a fully online program that serves stand-alone design students, graduate students currently enrolled in other degree programs, and currently working professionals in a range of fields.

Program Learning Outcomes:

1. Frame of Mind

- Students will be able to engage with ambiguity and uncertainty in a creative problem-solving process.
- Students will demonstrate creative confidence throughout a creative problem-solving process.
- Students will demonstrate keen sensitivity and empathy toward people and contexts, in which problems are situated.
- Students will demonstrate a positive approach to change and opportunity

## 2. Knowledge Application, Integration and Generation

- Students will demonstrate theoretical understanding of design thinking and be able to utilize their knowledge of design thinking in problem-solving process.
- Students will be able to integrate appropriate disciplinary knowledge and skills throughout a creative problem-solving process.
- Students will recognize values of tacit knowledge and leverage them for problem-solving process.
- Students will advance their disciplinary knowledge and skills through the application of knowledge in diverse problem settings.

## 3. Creative Problem-Solving Process and Process Skills

- Students will be able to apply abductive reasoning to creative problem-solving process.
- Students will be able to lead a context-based problem-solving process with a proactive and adaptable approach.
- Students will be able to recognize and apply appropriate methods to frame problems, generate ideas, and evaluate solutions.
- Students will be able to perform a reflective practice.
- Students will be able to demonstrate effective oral, written, and visual communication skills for facilitating collaborative decision-making.

## 4. Leadership for Collaborative Innovation

- Students will recognize values of cultural and disciplinary diversity for collaborative innovation and be able to facilitate team processes.
- Students will develop facilitative leadership to empower stakeholders in implementing solutions.

## 5. Personal and Social Responsibilities

- Students will demonstrate ethical reasoning and action.
- Student will develop foundations and skills for lifelong learning anchored through active involvement with diverse communities and complex challenges.

In spring 2020<sup>1</sup> this program had sufficient graduates to apply for final approval from NASAD; that review will occur in October 2021. The real test of the competencies developed by this program is in whether the students can integrate their learning into their chosen fields of research and employment. Now that enough students have graduated, we can begin with our plan to survey them six to twelve months after graduation to try to understand how their certificate learning is supporting their work in their individual disciplines.

## VIII. General Education

The following Herron courses were reviewed by the Undergraduate Affairs Committee this year.

HER-E109 Color and Design for Non-Art Majors

HER-E209 Drawing for Interior Design

Both contribute to the Arts and Humanities learning domain. Both were reapproved, with minor notes that will be addressed by the course coordinators and teaching faculty.

## IX. Schoolwide Indirect Assessments

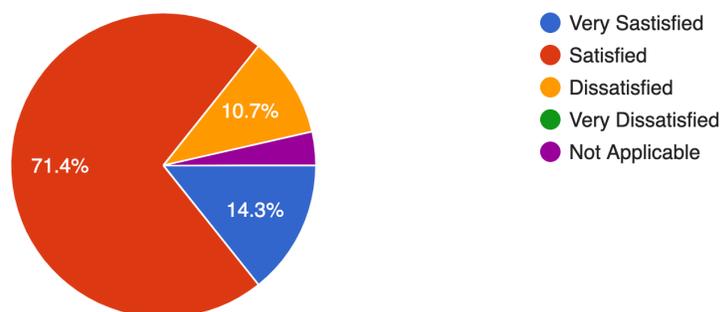
### Graduating Students' Exit Survey

A survey is requested from students as they declare their intention to graduate. The questions were devised collaboratively between academic faculty and Student Services staff. This survey serves as indirect assessment of students' learning and satisfaction as they approach the end of their time at Herron.

To what degree did your experience at Herron help you to . . .

. . . to express my ideas in writing.

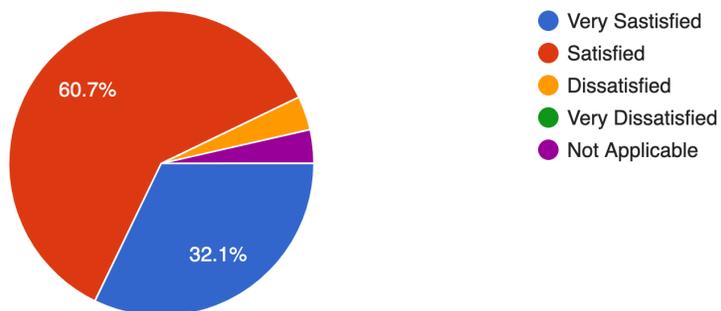
28 responses



*Very satisfied or satisfied increased 2% from 2020.*

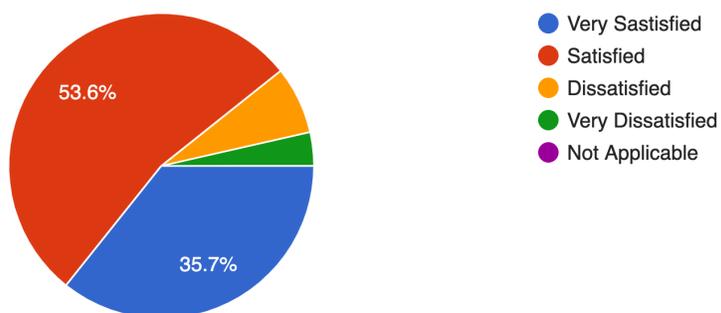
... to speak to a variety of individuals and groups.

28 responses



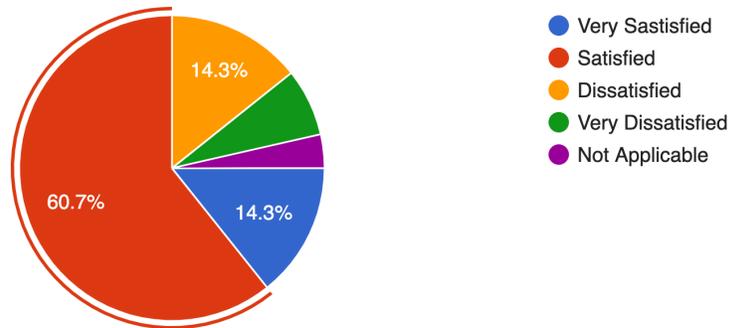
... to create messages that communicate effectively to diverse audiences.

28 responses



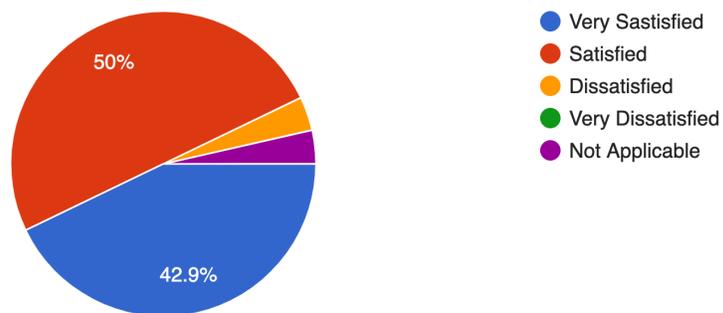
... to describe the experiences of other cultural groups historically or in contemporary contexts with respect to my major area of study.

28 responses



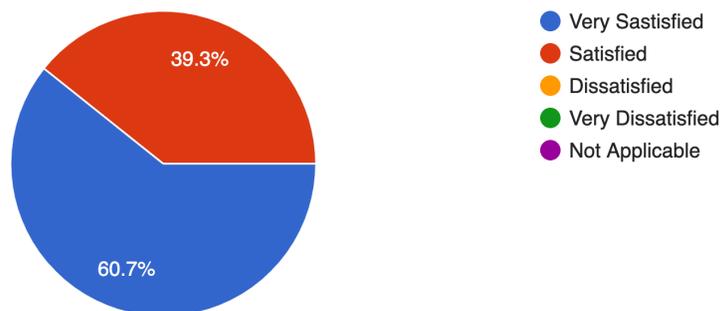
... to interact productively with people whose ideas and identities are different from my own.

28 responses



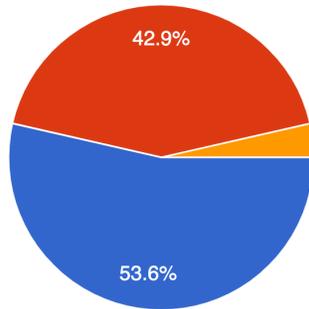
... to gather and evaluate information about a topic of interest or concern to me.

28 responses



...to make plans and carry them through to completion.

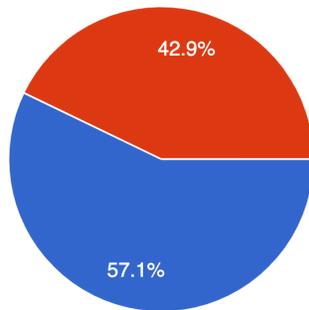
28 responses



- Very Satisfied
- Satisfied
- Dissatisfied
- Very Dissatisfied
- Not Applicable

...to pose original solutions to problems.

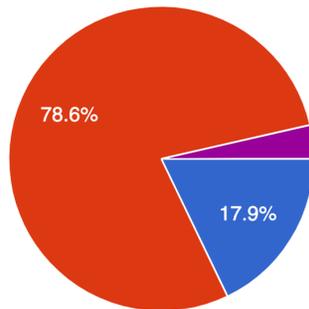
28 responses



- Very Satisfied
- Satisfied
- Dissatisfied
- Very Dissatisfied
- Not Applicable

...to analyze images in non-art contexts throughout my culture.

28 responses

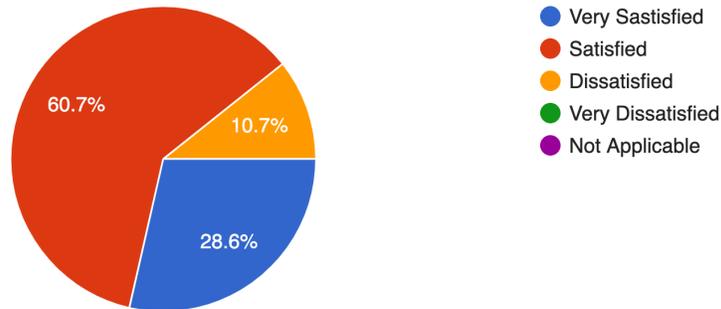


- Very Satisfied
- Satisfied
- Dissatisfied
- Very Dissatisfied
- Not Applicable

*Satisfied or very satisfied increased 10.8% since 2020.*

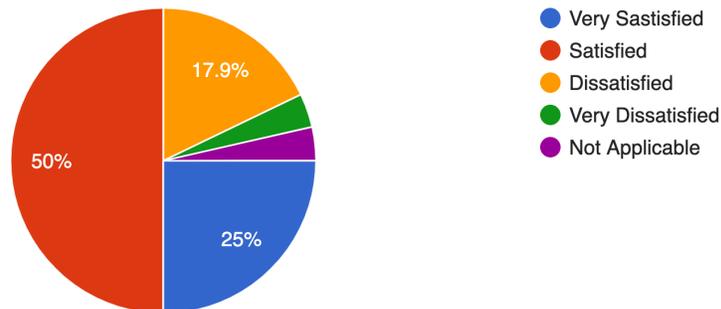
...to identify technological tools appropriate to my needs.

28 responses



... to learn to use technological tools.

28 responses



While the majority of students report being very satisfied or satisfied with all areas, there is room for improvement. Last year, three areas that emerged as needing attention are technology, cultural diversity, and writing. Writing and awareness of cultural diversity are areas where direct and indirect assessment appear to agree. Technology is present throughout the curriculum, but most often as an option for addressing problems. Increased requirements for technology have been introduced for all students early in the 4-year curriculum, so current students may have more confidence in this area than those who finished in recent years. Additional tech-heavy electives have also been added to the second and third years. Helping students to identify technological tools appropriate to their needs and goals and to feel confident teaching themselves to use those tools are areas we need to work on.

Cultural diversity dovetails with the school's DEI Strategic Plan, created in 2020-2021 and implemented beginning in Fall 2021. A first step has been to develop a syllabus review guide for all faculty to use, which includes seeking opportunities for cultural expansion in all courses. A co-curricular area that has addressed this has been a series of international gallery exhibitions and visiting lecturers. Fall 2021 began with an exhibition and lecture by Mongolian artist Tuguldur Yondonjamts, *Separated Geography from a Poem*, as the second exhibition in a new biennial international exhibition and artist-in-residence series. With study abroad programming currently on hold, experiences such as gallery exhibitions play an even more important role in exposing students to other cultures. Student satisfaction with this area has decreased since 2020 and dissatisfaction has risen. It will take further study to know whether this means less exposure to other cultures or an increase in awareness of the limitations of their experiences.

## **X. Admissions and Student Affairs**

The team in Herron's Office of Admissions + Student Services provides strategic leadership and implementation of the school's enrollment management functions. Initiatives in this department to promote undergraduate and graduate student success include: recruitment and admissions, academic and career advising and development, orientation, scholarships and other funding sources, retention and student engagement efforts, First-Year Experience programming, records management, and degree conferrals.

The effectiveness of this unit is assessed through the following methods:

- Campus Advising Survey (CARLI-Collegiate Advising Related Learning Inventory)
- Informal Student Feedback
- NACE First Destination Survey
- AdRx Campaign Data
- Data analysis of all recruiting efforts, reviewing rates of matriculation per initiative

Based on annual analysis, this year we focused on:

- Implementing new individualized strategies and personal touches for students in the admissions funnel, including developing a hybrid model of admissions counseling, correspondence with current students and program faculty, and online peer-to-peer connection opportunities.
- Creating opportunities for an effective integration of efforts among the Academic Advising and Career Development through a hybrid model (virtual and physical touch points).

- Revising student engagement activities to promote a sense of belongingness in a virtual climate.
- Increasing AdRx campaigning through the current proactive advising strategy, including mental well-being check-ins.

Highlights based on campus strategic goals include:

### **Student Success**

- Proactive Advising: During the first four weeks of the proactive model, Herron was recognized as the leading school for appointments, having already met with 31.7% of our student population, a dramatic growth as we utilized the flexibility of virtual appointments.
- Herron is also recognized as having the single best rate of meeting with least engaged students (30.7%).
- Advisor Adam Siurek was highlighted in the top 15 academic advisors heavily using the campaigning system.

### **Optimizing Enrollment Management**

- Advising hybrid model and strategy with virtual updates - Herron Advising moved to a hybrid model, implementing virtual advising options both within and outside of typical business hours. Advisors held a total of 1,351 online appointments, an increase of 40% from the previous year's in-person appointments. The use of campaigning and mass emails also increased, with slightly more than 1,200 students responding in some fashion to these touchpoints. With all virtual and physical efforts included, Herron advisors had a total of 6,286 touchpoints with students.
- Pivoted our admissions yield event, Discovery Day, event to Admitted Student Days to provide an immersive experience both virtually and physically, with a more targeted and individualized strategy. We feel these strategies contributed to our ability to maintain enrollments for AY 21-22 as incoming student numbers continue to trend up from last year.
- Scholarships: Revised and implemented scholarship processes to prioritize financial need and specific populations such as minority and first-generation students. A total of \$76,350 went to students of color, 65% of those students are Pell-Eligible and have medium to high financial need.
- New communication efforts for student engagement: Herron Admissions implemented new strategies to engage students early in their enrollment process and build a sense of belongingness and connections to faculty/staff and their peers upon admission. A GroupMe account was set up for matriculating undergraduates to serve initially as a way

for the admissions staff to communicate pertinent details, but moved into tactics for building community amongst the students. Students began sharing information on their background, desired majors, arranging virtual hangouts, and developing bonds based on commonalities. A Facebook site for graduate students was developed by Admissions but managed by a current graduate fellow who provided connection-building opportunities with the incoming and current cohorts. Personalized communications were implemented by way of letter-writing from faculty to admitted students, welcoming them to the school.