



Academic Program Review
Program Name: Art - Master of Fine Art
Academic Year 2025/2026

Recent Recommendations

Using your most recent review, please respond to all feedback and recommendations.

Response:

One of the major issues with our last program review was that the Student Learning Outcomes for all three of our programs were the same. We have updated our SLOAs to reflect the unique qualities of each program. Because the MFA is a professional graduate degree we added a SLO assessing Professionalism to the program. This requires students to demonstrate the ability to exhibit their work and create the materials needed to pursue professional opportunities. We have also further defined how we will assess each SLOA.

Decline in majors - Over the review period we have seen a decline in both our number of MFA students and applications. To address this decline, in 2024 we decided to begin accepting applications from former BFA students that had significant post-graduate experience and creative production in an effort to increase our numbers.

High Impact Practices - "A narrative was provided for each HIP, but it was not clear where these HIPs fit into the program or if all students are required to complete them to meet graduation requirements." - This is addressed in the section on high impact practices.

Student Learning Outcomes

Describe the assessment of your student learning outcomes (SLOs). Discuss your findings, changes you are making, and what you hope to see as a result.

Response:

The Department of Art assesses its student learning outcomes through an e-portfolio that is submitted as part of ART 698, the non-thesis project class, as well as a concurrent solo exhibition, oral defense with full-time faculty, public presentation, and e-portfolio. The e-portfolio contains images of the exhibition and individual work and a copy of their project report, an artist statement, biography, and resume. This ensures that graduates have the tools necessary to become professional artists.

Below are the results of our assessment. Of note, our results incorporate an earlier method of tracking faculty assessment that utilized qualitative terms rather than a number-based scale between one and five. Going forward, we plan to use the more precise number scale.

The average score for questions pertaining to the MFA exhibition (which is tied to craft, design, interconnection, and exhibition logistics) is 4.43 out of five. The average score for questions pertaining to the written MFA Thesis (which is tied to written communication) is 4.38. The average for the presentation assessment (which is tied to oral communication) is 4.4. The average of exhibition-focused assessment (tied to visual communication) scores is 4.5. The artist statement (which is tied to oral and written communication and critical thinking) is 4.12 and 87.5% of our MFA students adhered to College Art Association resume guidelines (industry standard).

In putting together this report we have identified the need to completely revise our assessment questions so that they more clearly align with our new SLOs. We aim to have this done and have new data in time for our mid-cycle review in two years.

Did you make any curricular changes based on your most recent SLOA? If so, discuss what changes were made. If no changes were made, please discuss the strengths of your curriculum based on the assessment of your outcomes.

Response:

Two years ago we made several changes to the MFA program (the terminal degree for studio art). We added ART 688 Professional Practices for Visual Artists as a requirement. Previously this course had been an option for the degree but not required. This course will assist students in preparing for a career in the arts and help them build the skill sets they will need upon graduation. This course introduces students to a variety of required and routine tasks beyond the creative process that prepares them for success in the art world. Tasks include Call for Entry/Art submissions, solo exhibition planning, grant and award writing, official copyright procedure, business, social media, and promotional material design, and basic business practices. Students will also design an artist's website that becomes their professional portfolio.

We also added six credits of ART F691 Fine Art Seminar. The Fine Art Seminar is a one-credit course that was developed to address a lack of higher-level critique experience in the BFA and MFA programs. MFA students will now have to take this course every semester that they are in the program. This course will also aid in the development of a cohort between BA, BFA and MFA students. Fine Arts Seminar gives students a chance to develop their ability to speak about their ideas and creative production through the practice of group critique. Unlike studio courses which may silo students to particular specialized professional practice, this course introduces students to a broad set of cross-disciplinary students (MFA, BFA & BA) and what professionalism looks like for each unique approach to art and art making.

As of 2017, all Baccalaureate programs are required to embed communication outcomes within their SLOA Plans. This is optional for non-Baccalaureate programs.

Communication outcomes in the SLOA plan are: **Embedded**

Check the checkbox to certify completion of the following tasks:

- ☒ Upload supporting documents to the Supporting Documents folder. This includes artifacts, rubrics, and other documents related to your SLOA.
- ☒ Upload your most recent SLOA to the Supporting Documents folder, even if no changes have been made since the last review.

Have changes been made to your SLOA document since your last review? **Yes**

If so, please summarize what changes were made.

Response:

Yes. The Department of Art completely revised its SLOs this year while working on this report. Prior to this our SLOs were the same for the BA, BFA and MFA. We have refined the SLOs for the MFA program so that they are distinct from the other degree programs. Because the MFA is a professional graduate degree we added a SLO assessing Professionalism to the program. We also tied each SLO to specific assessment materials.

High Impact Practices

Please indicate which high impact practices are currently being implemented in relation to the program's student learning outcomes.

- | | |
|---|---|
| ☒ Capstone Courses & Projects | ☒ Graduate Level Research |
| ☐ Collaborative Assignments & Projects | ☐ Writing-Intensive Courses |
| ☐ Diversity/Global Learning | ☐ Publications |
| ☒ ePortfolios | ☐ Communications |
| ☐ First-Year Seminars and Experiences | ☒ Scholarly Activities |
| ☐ Internships | ☒ Studios |
| ☐ Service or Community-Based Learning | ☒ Practicum |
| ☐ Undergraduate Research | ☐ Other |
| ☐ Labs | ☐ None of these |

Discuss how the HIPs in the program are reflected in the SLOA. If you have identified HIPs that are not included in the SLOA, please consider an update.

Response:

Feedback from mid-cycle review: "A narrative was provided for each HIP, but it was not clear where these HIPs fit into the program or if all students are required to complete them to meet graduation requirements."

ePortfolios, Capstone Projects and Practicum: All MFA students must take and successfully pass ART 698 Non-thesis Research/Project. At the end of these five credits, students submit an e-portfolio which includes an artist biography, artist statement, resume, a selection of images of artwork from their area of concentration and final show, and a final project report. All full-time faculty members review the e-portfolios as part of our assessment process. Additionally, all MFA students must now take and pass ART 691 Fine Art Seminar every semester that they are in the program. This is a group critique class that requires students to think critically about their own work and the work of their peers. Finally, all MFA students must take ART 699 Professional Practices for Visual Artists. This course introduces students to a variety of required and routine tasks beyond the creative process that prepares them for success in the art world. Tasks include Call for Entry/Art submissions, solo exhibition planning, grant and award writing, official copyright procedure, business and promotional material design, and basic business practices.

Graduate Research and Scholarly Activities: All MFA students conduct intensive research and design creative projects. The MFA Exhibition is a key high-impact practice for our MFA students as they create a cohesive body of work, arrange logistics, and assemble their public exhibition. Students create this exhibition with guidance and assistance by their faculty-led committee and with the help of the Department of Art Gallery Manager over the course of the last twelve months of their program. MFA students are also encouraged to submit work to the student exhibitions held each semester.

All MFA students also write a final project report that describes the evolution and conceptual development of the work created for their final exhibition. This paper also discusses how the student's work fits into the contemporary art world.

Several MFA students have been successful in applying for a wide variety of grants in the past. These students have used these funds to further their research and creative activity.

Studios: All students enrolled in hands-on, in-person studio classes have 24/7 access to those particular studios. Graduate students also have a designated private studio space at the Chandalar MFA studios.

Student Success

Please reference the [Resources tab](#) for information on accessing the Student Success Data Dashboard and contacting your designated data liaisons.

Student Success Data Trends

Persistence: Decrease

Pass Rates: Increase

Student Credit Hours: No Change

Majors: Decrease

Degrees Awarded: Decrease

Other Trends (if applicable):

Achievement Disparities

Discuss any achievement disparities identified in your disaggregated student success data and explain how you plan to address them.

Response:

Graduation Persistence: In the past two years we have had two MFA students drop out of the program due to [REDACTED]. With such a small cohort this has had a huge effect on our graduation persistence.

Majors: Over the review period we have seen a decline in both our number of MFA students and applications. To address this decline, in 2024 we decided to begin accepting applications from former BFA students that had significant post-graduate experience and creative production in an effort to increase our numbers.

Degrees Awarded: Although we did not have any MFA students graduate last year we will have three students graduating this spring.

Closing the Loop

Please discuss how your student learning outcomes are reflected in high impact practices and student success data.

Response:

We assess our MFA students via the materials collected in the ePortfolio that students submit as part of their ART 698 MFA Non-Thesis Project. These materials consist of an artist statement, artist bio, resume and images of artwork. Additionally, students are evaluated on the quality of their solo exhibition and their public presentation during their last semester in the program.

Learning Outcome 1 - Visual Communication: graduates will be able to analyze, interpret, contextualize, evaluate, and create visual materials in physical and/or digital formats with well-articulated formal and conceptual choices.

We assess visual communication by evaluating a student's images of their artwork.

HIPs - All MFA students must defend the body of work that they create for their solo exhibition in front of all full-time faculty. Students discuss creative explorations throughout their studies, stylistic choices, historical/contemporary context of their body of work, conceptual intent, logistical choices and artistic inspiration.

The Fine Arts Seminar (ART 691) allows students to become familiar with the tools of visual communication through discussion about their artwork and the work of their peers.

Students present their work in a group setting regularly when registered for studio courses.

Through this practice of presenting and evaluating peers, students learn to analyze, interpret, contextualize, and evaluate effectiveness of visual communication.

MFA Group Show - Graduates are required to present their work in a group exhibition at the beginning of each Spring semester. The exhibition gives them an opportunity to work collaboratively on curating an exhibition together allowing an opportunity to analyze, contextualize, and evaluate the visual impact that occurs when works are installed in proximity to one another. All students and full-time faculty participate in a group critique session where each student presents their work. The faculty evaluate professionalism, conceptual communication, and installation practice and provide feedback.

The program requires MFA students to regularly meet with a committee of at least three full-time faculty outside of regular class contact to refine their body of work to assess and direct visual communication skills from the learning outcomes.

Learning Outcome 2 - Oral and Written Communication: graduates will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing. Students will also be challenged to present their artistic process, research, and product during a public presentation with open Q&A.

We assess written communication by evaluating a student's artist bio and artist statement as well as their final thesis report. This report describes the evolution and conceptual development of the work created for their final exhibition. This paper also discusses how the student's work fits into the contemporary art world. We assess oral communication by evaluating a student's ability to defend the work in their solo show and also give a public artist talk highlighting their thesis work.

All full-time faculty also assess all graduate students during their comprehensive exam. This exam consists of a written report and an oral presentation and defense.

HIPs

Fine Arts Seminar ART 691 allows students to engage in discussion about their work and the work of their peers. Students also prepare an artist statement as part of this class that is reviewed by peers and full-time faculty.

Students take art history courses as part of their degree program. In these courses students research a topic within the scope of the course and are guided through the refinement of their ideas as they write and present on art historical topics.

All graduate students need to take ART 661 Mentored Teaching in Art at least once (Graduate TAs take this class every semester that they have a TAship). In this class students prepare a written report and an oral presentation of their work and practice for their comprehensive exam and the public presentation that accompanies their final exhibition.

The program requires MFA students to regularly meet with a committee of at least three full-time faculty outside of regular class contact to refine their body of work as well as the oral and written communication skill objectives from the learning outcomes. Students present their work to the faculty orally and present written material when requested by the committee.

Learning Outcome 3 - Skill and Technique: graduates will be able to produce works of art that demonstrate mastery of their particular area of study. Students will have an elevated understanding of visual design.

We assess skill and technique by evaluating a student's body of work presented in their final MFA exhibition. **HIPs** - Within studio courses, visual demonstrations followed by hands-on application under observation allows students to learn the skills, techniques, and expectations within their medium. In these demonstrations they also learn about individual style through design, craftsmanship, and examples of creative expression from the professors' demonstrations and incorporation of art practice.

The department provides workshops for students outside of class time that allows students to further their knowledge about professional presentation practices. Attendance at these workshops is not mandatory but is encouraged.

Students are expected to submit their work to be included in a student exhibition held in the Department of Art Gallery. In preparation to include their work in this exhibition students learn the skills and techniques of artwork presentation. The experiences gained in their upper level studio courses also help prepare them to present their work for submission to the gallery exhibition.

The program requires MF A students to regularly meet with a committee of at least three full-time faculty outside of regular class contact to refine their body of work and redirect creative production through additional technique and skill exploration.

MFA Group Show - Graduates are required to present their work in a group exhibition at the beginning of each Spring semester. The exhibition gives them an opportunity to learn the technical aspects of installing their artwork in a gallery setting, including hanging and lighting. All students and full-time faculty participate in a group critique session where each student presents their work. The faculty evaluate professionalism, conceptual communication, and installation practice and provide feedback.

Learning Outcome 4 - Critical Thinking: Demonstrate critical thinking skills, including the ability to use rational and intuitive processes and to construct meaning using visual information. Students will understand the historical and global context of art.

We assess critical thinking by evaluating a student's artist statement as well as their final thesis report. This report describes the evolution and conceptual development of the work created for their final exhibition. This paper also discusses how the student's work fits into the contemporary art world.

HIPs

Students take art history courses as part of their degree program. In these courses students learn about historical and global art movements and write papers that allow students to develop an understanding of their work within a global context. Through these courses students also learn to articulate how meaning is constructed with visual information.

Within individual studio courses, students present their work in a group setting regularly throughout each course. Through this practice of presenting and evaluating peers under the supervision of the instructor, students learn critical thinking skills and provide space for them to exercise the use of rational, intuitive, and critical thinking processes as they learn to construct meaning in the communication of their work.

Fine Arts Seminar ART 491 allows students to develop critical thinking skills through the practice of group critique.

The program requires MF A students to regularly meet with a committee of at least three full-time faculty outside of regular class contact to refine their body of work and demonstrate critical thinking skills such as rational and intuitive processes to construct meaning using visual information but also demonstrating that they are expanding the knowledge in their field.

Learning Outcome 5 - Professionalism: Students will demonstrate the ability to exhibit their work and create the materials needed to pursue professional opportunities.

We assess professionalism by evaluating a student's artist bio, artist statement, and resume.

Students are evaluated on their capabilities to exhibit their body of work in a professional manner consistent with international gallery standards for presentation, archival quality, and public accessibility. Students are expected to address a variety of logistical elements related to their exhibition, including but not limited to creating promotional materials, submitting press releases, assembling a cohesive visual style for both how work is presented and how additional materials (titles, artist statements, bios, etc) are assembled for their exhibition.

HIPS

All BFA students must take and pass ART 488 Professional Practices for Visual Artists. This course introduces students to a variety of required and routine tasks beyond the creative process that prepares them for success in the art world. Tasks include Call for Entry/Art submissions, solo exhibition planning, grant and award writing, official copyright procedure, business and promotional material design, and basic business practices.

ART 491 Fine Arts Seminar gives students a chance to develop their ability to speak about their ideas and creative production through the practice of group critique. Unlike studio courses which may silo students to particular specialized professional practice, this course introduces students to a broad set of cross-disciplinary students (MF BFA & BA) and what professionalism looks like for each unique approach to art and art making.

The program requires MF A students to regularly meet with a committee of at least three full-time faculty outside of regular class contact to refine their body of work and demonstrate the ability to present professionally with the necessary materials within their area of study.

Academic Program Profile

The following questions help show how your program supports the university's mission, connects with other UA programs, engages with the community, contributes through service courses, and supports student success after graduation. Please use this section to highlight the value your program brings to students, the university, and beyond.

UAF's Mission:

The University of Alaska Fairbanks is a Land, Sea, and Space Grant university and an international center for research, education, and the arts, emphasizing the circumpolar North and its diverse peoples. UAF Integrates teaching, research, and public service as it educates students for active citizenship and prepares them for lifelong learning and careers.

In what ways does your program advance UAF's mission?

Response:

As the only MFA program in the state, the UAF Department of Art is focused on place-based experiential learning. As the most northern Art program in the nation, there is a particular emphasis on the north and its diverse peoples. The department also includes the Native Art Center and is one of very few graduate programs in the world to focus on indigenous art forms. The Native Art Center has been in existence for over 60 years, offering art studio courses, workshops with Native Artists and elders, and artists-in-residence programs, including outstanding Yupik, Inupiaq, Athabascan, Tlingit, Haida, Tsimshian, Alutiiq and Aleut artists from throughout Alaska. How is your program related to others in the UA system?

Response:

The UAF MFA in Art is the only program of its kind in the state.

Who are your key community or external partners?

Response:

"The Department of Art partners with many community non-profits and Arts organizations, including the Fairbanks Arts Association, the Fairbanks Folk School, the Alaska Photographic Center, Festival of Native Arts, the Fairbanks Potter's Guild, and the Fairbanks Food Bank.

Many of the Department of Art Faculty are asked to jury local and statewide exhibitions, review local, state, and national applications for fellowships and residency, lending their expertise to both the local and national creative ecosystem.

The Department of Art hosts community events, including Visiting Artist Talks, Student and community exhibitions, student presentations, and workshops. Additionally, student clubs within the Department of Art, including the Student Ceramic Arts Guild; Student Learning Arts Guild; Student Arts Alliance North, host events and activities that are open to all students at UAF and also to the greater Fairbanks community. "

What role do your services courses play, if any?

Response:

How do your graduates succeed after leaving the program?

Response:

Many of our MFA students become professional artists after graduation or go into a career in the arts. Many students chose to use their talents to develop successful, self-operated businesses featuring a wide variety of their work at regular artisan markets throughout the community and state. We have several alumni who work at the UA Museum of the North, the Fairbanks Arts Association, and other galleries in Fairbanks and elsewhere. Others have taken jobs in graphic design, gaming, and product development.

Submitter and Collaborator Names:

Zoe Marie Jones, Da-ka-xeen Mehner, Sasha Bitzer, Teresa Shannon, Jason Lazarus

Submitter Email:

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Committee Review
Program Name: Art - Master of Fine Art
Academic Year 2025/2026

Overall Recommendations

The college or school committees set the tone for helping each program feel seen during this process. We have provided you with feedback tags to attach to this program review. Please select as many as applicable.

- | | |
|--|--|
| ☐ Insufficient Narratives | ☐ Report Incomplete |
| ☐ Address Achievement Gap | ☐ Consider Curricular Revisions |
| ☐ Develop Online Offerings/Options | ☐ Improve Time to Degree |
| ☒ Increase Enrollment | ☐ Increase Graduates |
| ☐ Increase Retention/Persistence | ☐ Strengthen Advising Practices |
| ☐ May be asked to share Effective Practices | ☐ Recommendation to University-Wide Committee |

Explanation of Overall Recommendations

Response:

The committee recommends revising some of the SLOs to make them measurable, by distinguishing between the skills students are to develop from the practices used to develop them. Assessment practices should be explicitly tied to specific courses, presentations, by making clear links the rubric criteria and specific SLOs. The department should clarify whether the same assessment strategies are being used for both the undergraduate and graduate degrees, and if so, they should work to clearly outline differences in terms expectations between graduate and undergraduate students. Student persistence and graduation rates are strong, but the department should keep an eye on these given the low number of students enrolled in the program. The program may want to leverage the impressive number of HIPs they employ to develop plan for increasing the number of students enrolled in the program.

Student Learning Outcomes Feedback

- | | |
|---|--|
| ☐ Strong | ☐ Developing |
| ☒ Requires Minor Revision | ☐ Requires Major Revision |

Student Learning Outcomes Assessment Feedback

- | | |
|---|--|
| ☒ Strong Alignment with SLOA Plan | ☐ Clear, Concise Presentation of Findings |
| ☒ Compelling Learning Story | ☐ Missing a Direct Measure |
| ☐ Missing Active Verbs | ☐ Missing Curricular Connection |
| ☐ Missing Collaboration within Department | |

SLOA Feedback Narrative:

Overall, SLOs are clear and measurable. Oral/Written communication: "Students will be challenged to present their artistic process, research, and product during a public presentation with open Q&A" is not clearly measurable as written, although the skills it addresses are relevant. As written, it is more about what the program will do (provide a challenge) and should be revised to focus on measurable LOs students will be able to achieve. It appears that the public presentation with open Q&A is how the SLO will be assessed rather than the SLO itself; clearly delineating the SLO from its assessment would be helpful. Critical Thinking includes "Students will construct and refine concepts using visual information that expands the knowledge in their field. Being able to challenge convention." It isn't quite clear whether being able to challenge convention is related to expanding knowledge in their field, or is a separate component of the critical thinking SLO, or how it will be assessed. The program has clear rubrics for specific projects and has given thoughtful consideration to how the learning outcomes can be assessed by specific components of the degree program. Additional courses and presentation opportunities are identified that also provide opportunities to assess SLOs; are those assessed using the same rubrics provided? It would be helpful to identify how the SLOs are assessed in those contexts. The addition of ART 688 and 691 demonstrate reflection and revision since the last review; it is clear how work students produce in these two classes contributes to the development of work that is formally assessed through specific projects and rubrics. It is clear that the faculty are providing extensive opportunities for students to refine important skills and receive feedback in order to ultimately achieve the SLOs by the end of their degree, and that HIPs are well-integrated into this process. This is commendable. The file "Assessment of MFA in ART starts off "Please fill out one form for each BA graduating student" - is this form used for both BA and MFA students? The assessment rubrics provided are helpful, but the assessment criteria for the MFA exhibition, report, presentation, and artist statement appear to be the same for the MFA and BFA. It would be helpful to clarify how a MFA student's performance should differ from a BFA student's. Data on the MFA exhibition assessment shows that students meet the 5 criteria identified (craft, creativity, design, interconnection, and logistics). It is clear from the data provided that the standards identified are being met. It would be helpful to explicitly link the criteria in the rubrics to specific SLOs.

Student Success and Equity Feedback

Narrative:

The small number of MFA students makes trends difficult to identify, as the program points out. Efforts to attract and retain students were noted in the report. The report noted a slight drop in persistence over the period under review, which is clearly impacted by two students who were unable to complete the program. Excluding the one year with low persistence (60%), persistence was typically at or above 77.8% for the MFA program. Student pass rates in the program are generally high (over 75%) for all demographic groups, suggesting that the program is inclusive and effective at supporting students from diverse backgrounds who enroll in the MFA.

High Impact Practices Feedback

Narrative:

HIPS are well integrated into the program curriculum. All student are required to take ART F689 (which requires the presentation of student work and materials such as an e-portfolio, and artist biography and statement and a collection of student work), ART F691 (which students take every semester and serves as community for student artists and forum for feedback) and ART F699 which introduces students to professional practices in the art world. Students are also expected to should participate in an annual MFA group exhibition. These and complementary programmatic activities provide high exposure to faculty and peers feedback; the honing of skills regarding the logistics of exhibiting their work; preparing grant applications; developing a conceptual framework of their work; the ins-and-outs of project development; and the practical integration with the contemporary art world. These HIPs are closely aligned to the SLOA as well and play a significant role in evaluating learning outcomes.

Profile Feedback

- | | |
|---|---|
| ☒ Mission-Centric to College and/or UAF | ☒ Unique within UA |
| ☐ Collaborative with other UA Programs | ☐ Provides Job Placement for Graduates |
| ☐ Strong Post-Grad Success for Students | ☒ Strong Service Teaching Component |
| ☒ Strong Ties to Community or Industry | |

Financial Feedback

- | | |
|--|--|
| ☐ High Tuition Revenues | ☐ High Grant Revenues |
| ☒ Operates at Low Cost | ☒ Productive Faculty |
| ☐ Opportunities to Increase Revenue | ☐ Low Enrollment |

Reviewer Names:

Eduardo Wilner, Jeremy Speight

Dean Review

Program Name: Art – Master of Fine Art

Academic Year 2025/2026

Dean Feedback

Overall feedback narrative:

I agree with the committee's careful and thoughtful review of the Art MFA program. I recommend department faculty focus on program recruitment to increase numbers from the current 4 MFA students. I recommend department faculty work closely with our PIO team to facilitate advertising and recruitment for the program, specific courses, and outreach activities. Recent updating to course fees to reflect the growing cost of materials, supplies, and studio upkeep and maintenance is important and needs continued vigilance. Overall, cost of Art Department programs is very high, so faculty should make efforts to reduce costs and increase departmental revenue through enrollment, tuition, fees, grants, and space rentals (if applicable).

Recommendation to University-Wide Committee

Vice Provost Review

Program Name: Art – Master of Fine Art

Academic Year 2025/2026

Vice Provost Feedback

"The review comments for the BA, BFA, and MFA in Art are similar given the relatedness of the programs. The program followed the guidance from the 2023 mid-cycle review and revised the SLOA and SLOs, which are very strong and appropriately assess graduate knowledge, skills, and abilities while allowing for differentiation among programs—particularly between the BFA and MFA (well done!). Five SLOs were provided with assessment procedures and implementation plans, though more detail could be added on where in the curriculum each SLO is assessed. If additional rubrics or artifacts are used, these should be included in future reviews along with the data used to assess SLOs. The program provided a good overview of SLO assessments and documented curricular changes with rationale. For the 2027 mid-cycle review, include revised assessment tools and direct evidence in the supplementary folder, along with a narrative showing how data informs decisions and supports continuous improvement. Closing the loop on assessment is essential for NWCCU expectations and should include evidence for each SLO to demonstrate meaningful, evidence-based changes that enhance program quality and student learning.

The program identifies key trends from the Student Success Dashboard: persistence slightly decreased, pass rates remain high, SCH is stable, and majors and degrees awarded are declining. Small cohort sizes amplify the effect of individual attrition, but pass rates are consistently strong across demographic groups. The program integrates Indigenous art and cultural perspectives, mentored teaching, Fine Arts Seminars, and faculty committees providing personalized guidance. E-portfolios, professional practice courses, and group critiques are mandatory, and MFA group exhibitions foster peer engagement and networking. However, equity gaps are not explicitly quantified, and no data shows whether specific groups are over- or under-represented in persistence or graduation. Strategies to increase persistence, reduce attrition, and provide targeted support for at-risk students would strengthen this section. Alumni success is described qualitatively, but linking demographics to professional outcomes would improve evaluation of program impact.

The HIPs are closely aligned with the SLOA and integrated into the curriculum. Activities include courses at the Alaska Native Art Center, ART F698 as a required course, annual MFA group exhibitions, and opportunities for graduate TAs to teach under faculty supervision. These practices provide high exposure to faculty and peer feedback, develop skills in exhibition logistics, grant writing, conceptual frameworks, and project development, and foster practical integration with the contemporary art world. HIPs play a significant role in evaluating learning outcomes and are well documented."



Department Profile and Financial Data

Department Name: **Art**

Last updated: 2025/2026

Department Profile and Financial Data

This section aligns with Board of Regents Policy 10.06 and supports systemwide consistency in academic program review. Responses are maintained across review cycles and may not need to be updated annually. Please review your previous answers and update only if necessary.

When answering the following questions, refer exclusively to the standardized Financial Data Template provided by UAF. Work with your data liaison to interpret the template accurately. Do not include any additional or alternative data — consistency across programs is essential. To maintain integrity and standardization across all of UAF it is very important that you do not provide any additional or alternative data from this template.

Confirmation of Review

Have you reviewed the information in this section and made any necessary updates? **No**

Financial Data Spreadsheet

☒ I have reviewed the Financial Template for updates and accuracy.

Cost Effectiveness

Please describe strategies such as instructional efficiency, shared resources, cross-listed courses, or other ways your department uses resources thoughtfully. Response:

We cross-list courses with other departments including ACNS, ANTH, ANS, JRN, and FLPA. The cost of some adjunct-taught classes are shared between these departments. The lab that the Computer Arts classes are taught in are shared with Film and Theater (FLPA). The College of Indigenous Studies uses the Native Art studio for a beading class. One faculty member is 50% Journalism, however this faculty member will be retiring at the end of this year.

Associated Programs

Program Name	Degree Type
Art	BA
Art	BFA

Collaborator Name(s):

Collaborator Email(s):



Financial Data

Department Name: **Art**

Academic Year 2025/2026

	FY2023	FY2024	FY2025	For Data Entry Staff	For Programs and Review Committees
Total Student Credit Hours (SCH)	3929	4258	4362	Provided in SCH tab in the student success data provided by PAIR.	
Service SCH				Sum rows labeled as "In unit, outside department, Service" and "Outside unit, Service" in the SCH tab of the data provided by PAIR.	
Department FTEs	10.8	10.8875	10.95	FTE = Full-time equivalent employee. This field will auto-populate from the FTE Worksheet below.	
Total SCH per Department FTE	363.80	391.09	398.36		
Service SCH per Department FTE	0.00	0.00	0.00		

Majors in Programs				Sum for all programs from the Majors Total tab in the data provided by PAIR.	
Department FTE's	10.8	10.8875	10.95	This field will auto-populate from the FTE Worksheet below.	
Majors per Department FTE	0.00	0.00	0.00		

Total Unrestricted Expenditures				Total Expenditures made from budgets with an F1 or F7 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Restricted Expenditures				Total Expenditures made from budgets with revenue of the F2 or S2 fund type designation, from provided cycle report data filtered by Data Liaison	
Total Unit/Central Support Allocated to Program(s)				Expenses incurred for direct support of instruction within orgs identified as central or academic support, if applicable	
Total Expenditures					

Tuition Revenue				Receipts to college from tuition generated by the department/program (F1). NOTE: under the current 80/20 percent tuition distribution model generating units receive 80%. PLEASE USE PAIR REPORTED SCH.	Receipts to college from tuition generated by the department/program, based on the campus's active tuition distribution model, which determines how much the unit receives of their generated tuition, and how much the campus keeps (in addition to the out-of-state surcharges) to support central offices/functions. The current distribution model is 80/20, where the unit/college receives 80% of their generated in-state tuition.
State Appropriation Revenue				Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle. This category also includes TVEP and State Mental Health Trust funds, if allocated to the department. (F1)	Appropriations for current funds operation of the university from the general fund of the State of Alaska through the annual budget cycle.
Restricted/Sponsored Project Revenue				Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds (F2/S2)	Revenue from external sponsors; includes grants, contracts, sponsored projects & restricted (grant) accounts funded by UA Foundation funds
Fees				Course Fees (9159)	
Other UA Receipts/Revenue				e.g. Performance and Sales Receipts, Space Rental Revenue, Indirect Cost Recovery (F1/F7); NOTE: COURSE FEES (9159) REPORTED ABOVE	
Total Revenue					

Workload Allocation	FY2023	FY2024	FY2025	
Teaching Units	140	185	165.5	Department faculty's workload units assigned to teaching
Service Units	39.5	45	35.5	Department faculty's workload units assigned to service
Research Units	30.5	40	39	Department faculty's workload units assigned to research

Full-Time Equivalent Worksheet*	FY2023	FY2024	FY2025	
Faculty FTEs	6	6.5	6.5	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort assigned. F9 faculty on sabbatical count as 67% of one 9-month 0.75 FTE (or 0.50 FTE).
Adjunct FTEs	2.175	1.7625	1.825	Base assumption: 40 units/credits = 1.0 FTE. Total # of credits taught by adjuncts in a year divided by 40 = the FTE of adjuncts in that year.
Staff FTEs	0.75	0.75	0.75	Base assumption: 12-month full-time = 1.0 FTE. 9-month = 0.75 FTE. Split appointments are multiplied by the % of effort assigned to this department. Part-time are multiplied by the % of effort.
Graduate TA/RA FTEs	1.875	1.875	1.875	Base assumption: 40 hours/week for 12 months = 1.0 FTE. 9-month = 0.75 FTE.
Total Department FTEs	10.8	10.8875	10.95	Sum of all employee FTEs

*Note: FTE definitions and calculations for the purpose of Academic Program Review are different than for other institutional reporting processes (e.g. OMB or IPEDS reporting)

Information last updated by: **Cecelia Chamberlain**

Date:

10/31/25