



Academic Program Review

Program Name: Film and Performing Arts - Bachelor of Art

Academic Year 2025/2026

Recent Recommendations

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

Response:

The response to our Mid-Cycle review in 2023 stated "In short, this was an outstanding SLOA plan and program review, a definite model for how it should be done at UAF." We have replaced the word "possess" with "demonstrated" in one SLOA metric, as was recommended. Further, it was suggested we pay closer attention to the GIP rates as they had slipped to 72% during the mid-cycle. We are pleased to see that our current GIP rates are up 6.5% over the past five years and are at 86.5% - the highest active program in CLA. While there were several years of decline, these could be accounted for as issues within the industry itself between the pandemic, and then two subsequent years of writers' and actors' strikes across the industry. Our program has also created new High Impact Practices, such as our "intensive" series of courses, which may account for higher persistence rates, as well as having engaged broad student and community engagement in our theatre and film productions.

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 data and summary from our SLOs are in the file: [📄 FLPA Assessment SLOA Data - CURRENT 2025-2016](#) . Through our assessments, we analyzed the variety of the metrics previously in use, and proposed new SLOAs to simplify and streamline the assessment process, while expanding the ways in which we incorporated assessment into our courses. This assessment process also helped us focus on the outcomes - showing the need to integrate our program into more of a cohesive whole with more "core" courses within FLPA and broader curricular options for our majors in both Film and Theatre concentrations. Fall 2025 is the first semester of implementing the new SLOA metrics:

[📄 FLPA Assessment-Fall25 SLOA DRAFT - Google Forms.pdf](#) .

Utilizing the previous SLO artifacts, we can see that our students are progressively improving in terms of the quality of both performances and technical and creative cinematic skills. We can verify that students are generally enhancing their experiences within our program if actively involved in productions produced by the department. The value of our productions is critical to student success. Students rated student-directed productions higher than guest-artist productions, suggesting that peer-to-peer collaborative support is highly valued within our program. Further, though all productions may not have been as successful in all aspects (script selection, design process, rehearsal schedules, etc.) overall students rated the contribution of production to their experience as collaborators and artists as a 9 out of 10, and value towards their education as 8.5 out of 10. Students in each of our foundational courses developed clear skills during the introductory courses pre/post tests: (FLPA 121X - Intro to Acting; FLPA 161X Indigenous Media; FLPA 247- Production Design; FLPA 271- Film Set . We were also tracking FLPA 258 - Lights, Camera, Audio in pre/post tests, and have implemented this course to be our new standard film introduction course for all majors. Further, our assessment of Audition Review, Portfolio Review, and Reel Review show strong improvements from Freshman to Senior year in aspects of preparedness, clarity, professionalism, and technical skills.

The comprehensive review of FLPA SLOA in 2023 mid-cycle prompted significant changes to the curriculum and SLOA in our program, with the aim of creating broader capacities of all our majors across both Theatre & Film Production. We sought to offer a stronger foundation for supporting students in creating their e-portfolios (websites) earlier in their academic careers, and providing them with more flexibility to engage in either Theatre and/or Film as part of their skill development and degree program requirements. In terms of our assessment process, by eliminating the course-based assessments previously included in our assessment plan, we spend more time assessing the program, not the courses, and focus in on the experience of graduates from our program, not students in lower-division introductory courses.

Fall 2025 will be the first semester of implementing the new SLOA metrics and metrics, and moving forward we will be utilizing this new process. We anticipate that the new SLOA metrics will streamline the compilation of data and provide more cohesive assessment process for our program while also reviewing our students annually. Our new metric also aims to provide greater qualitative and quantitative data, and target our programs' learning outcomes. The manifestation of this assessment cycle is the new Film and Performing Arts Curriculum is in place for Fall 2025. This updated curriculum included 27 course changes, updates, or curricular modifications. Utilizing the variety of the metrics in use, we developed new SLO rubrics to simplify and streamline the assessment process, while expanding the ways in which we incorporated assessment into our courses. The proposed Draft SLOA in the midcycle have been further refined and are again updated here: [📄 FINAL-FLPA-SLOAPlan-2025 ProgramReview.docx](#)

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:

Prompted by our SLOA outcomes during the mid-cycle review in 2023, FLPA underwent a major curricular change in FY25. We identified a need to strengthen the technical film skills of all our majors (including Theatre concentration students), and expand our commitment to Indigenous Cinema identified as a growing need and interest across the state. Also essential to the new changes was utilizing a more flexible option for our students to participate in professional development in FLPA. Previously, we offered 7 different zero-credit courses which provided a formal format to assess our students. Theatre concentration majors were assessed through Auditions or Portfolio Review (FLPA 190/191/290/291) while Film concentration majors were assessed through the required courses of Reel Review (FLPA 289/389/489). We altered the curriculum last year to include a revision of FLPA 190 into "Professional Practices in Theatre/Film" which unifies all of the majors in preparation for auditions, portfolio review, and/or reel review. Students will then complete 3 more reviews in Auditions AND/OR Portfolio/Reel Review. Revising this assessment method accomplishes a few goals: 1) It allows an entry level for all majors prior to declaring a concentration. 2) It supports a blended education between theatre and film production for all majors 3) It aligns with our departmental goals to generate "a dynamic learning environment where students can develop their artistic, technical, and collaborative skills in film and theatre".

This assessment plan required new SLO rubrics for these assessments, which build off the templates currently in use, but also focus on each level of student enrollment as they progress through the curriculum. Our new methodology will provide all students in FLPA more opportunities to diversify their skill sets (acting AND filmmaking; designing AND acting; etc.). Overall, 27 different major and minor changes were made to the curriculum since the 2023 mid-cycle review, as well as a major change to the Theatre minor, Film minor, FLPA Theatre concentration, FLPA Film concentration, and FLPA program roadmap. Major changes included strengthening our core curriculum to reflect the four aspects of our program: 1) Theatre performance 2) Technical Theatre/Film Design 3) Filmmaking 4) Indigenous Media. We revised the core courses that all FLPA majors were required to take, including FLPA 121x -Fundamentals of Acting; FLPA 258 - Lights Camera Audio to replace the previous core requirement FLPA 271 - Film Set Production I; FLPA 161X - Indigenous Media; and FLPA 247-Production Design. Further we expanded the options of courses students could take as part of their upper-division electives in an effort to better account for student interest and options for fulfilling required courses, including courses which were hybrid/online/in-person for these options. We also revised numerous courses which needed updated course descriptions, or were "moldy" courses and no longer offered due to faculty attrition and non-replacement. Part of this revision was in anticipation of the approved hire in FLPA in FY25 for a tenure-track line in Indigenous Media. In March of 2025 our intent-to-hire was canceled due to lack of funding for the position, which required another revision of the curriculum as we no longer had many courses (now integral to our department) with faculty to teach them. This second revision of the curriculum in 2024-2025 is the current catalog year for 2025-2026.

The 2014 Special Program Review of Theatre reasoned that by eliminating more choices for majors it would force enrollment into specific courses. That plan worked well when we had five faculty members. Currently, FLPA has two faculty members, and we are unable to offer the breadth of courses previously required. Currently the curriculum has become less specific (take 1 of 3 classes instead take X, Y, Z courses). The modifications to our curriculum anticipate the need to remain flexible for our students, but it could be argued that students will have more variable experiences within our program as a result.

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:

We have had a major curricular revision since the mid-cycle review - targeting the SLOA process and the courses which we utilize for assessment. All of the various indirect and direct metrics were compiled into two rubrics (previously 7 different tools). We've focused on developing more rounded majors in both performance and film, thus expanding the learning outcomes for the whole department as opposed to specific metrics for each concentration. The broader metrics allow students to have more opportunities across theatre/film curriculum and build a broader foundation as creative artists in both theatre and film.

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:

Post-Production surveys are an integral component of our SLOA metrics. These indirect metrics provide the qualitative insight into how our productions in both Theatre and Film are benefiting our students, and how much students and community participants assess their own growth from participation in these productions. Some of the productions are organized through courses (FLPA Intensives, Film Set Production courses), others are evaluated from working on productions through practicum credits. Our student e-portfolios are evaluated every semester for students enrolled in the "Professional Practices" series of courses. These assessments include direct metrics of work done in studio/lab, writing courses, film studies, internships, and service/community-based learning courses. Finally, we assess all students in their professional development by quantitatively assessing their involvement in local, regional, national community and professional theatre/film productions through resume evaluations which may reflect practicum, undergraduate research, internships, or capstone projects. It is also worth noting that our highest rated shows in the production survey (in terms of personal, artistic, and academic growth) coincided with a large increase in our majors and an increase in our Graduation-Informed Persistence. Since implementing our "intensive" series of six-week courses which include upper and lower division students working as peer mentors, we have also seen the Majors Annual SCH progressively increase as well as the number of majors and GIP. These courses are also included in the post-production surveys and are among the highest rated in recent years. The interconnectivity of our productions to our curriculum cannot be underestimated.

In terms of service and community-based learning, we extend through FRAME Film Productions the capacity to create content with numerous partners. Working with the Elders Mentoring Elders camps for the past several years is one way in which we train students in film production while also providing a service to community partners. We also support three student clubs within the department (Student Drama Association, Film Club, and Ground Squirrel Improv). These clubs are essential towards building support and undergraduate research opportunities, as students are responsible for their own productions independent of academics or faculty efforts.

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: **Increase**

Pass Rates: **Increase**

Student Credit Hours: **Increase**

Majors: **Increase**

Degrees Awarded: **Increase**

Other Trends (if applicable):

From 2024-2025 our program grew by 42% in the number of majors declared. We also doubled the number of student credit hours over the period of review. These years are marked by having a term professor work with our program from FY22-FY25 during two faculty sabbaticals. During this time we also saw a decrease of the teaching FTE of .35. We lost an additional .975 FTE of tenure-track faculty this academic year (FY26) which brings our total tenure-track faculty FTE in FLPA to 1.6425 at present. The increase of majors, and increase of SCH was supported largely by the faculty teaching more courses per academic year, as well as the support of adjuncts. Beyond the APR Dashboard, we requested additional data from PAIR to assess the long-term health of our program. When looking longitudinally at this program before the special program review (SPR) in 2014, we had 58 majors at that time and 3.8 FTE faculty and total SCH of 958. SPR plus the impacts of covid in our in-person courses greatly impacted our program. In 2026 we have 61 majors, 2.69425 FTE faculty (including adjuncts) and a total SCH production plan to match FY25 of 1482.

	FY14	FY26
Faculty FTE (THR&FLM)/FLPA	3.8	1.6425
Adjunct FTE	0.5	1.05
Staff FTE	2.3	2.0625
Graduate FTE	0	0
Total Dept.	6.6	4.75
unduplicated headcount of majors	58	61
Total SCH	958	1482
Ratio Faculty/Student	15.26	38.19

Achievement Disparities

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

Response:

While our overall GIP is very high for FY25 (86.5%), our overall GIP is at about 77% over the past 5 years. [REDACTED] students however show an average mean of 69.52% GIP and [REDACTED] GIP of 50% over this period of review. [REDACTED] have an 86.46% GIP in our program. Prioritizing disparities in education is an ongoing commitment by our program, which we do through developing cohorts, courses, and projects which support our students and community. The intention to expand the Indigenous Media aspects of our program was cut short due to Institutional budget shortfalls in FY 2025. Students are increasingly utilizing the [REDACTED] for our program, trending to a higher economic need of our students in general. Not reflected in the PAIR data are our high number of [REDACTED], [REDACTED], and [REDACTED]. Our classes and majors give clear indicators that our program has become a “safe space” for a wide variety of students.

Closing the Loop

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

Response:

Our commitment to reflecting and representing the stories, people, and experiences of Alaska and the Arctic is embedded in our program goals. Towards that end, we engage creative productions which showcase the capacities, interests, and dialogues of our community. By continuing to work towards expanding the visibility of Alaskans in the arts, of working with dynamic storytellers, and in building community conversations that extend beyond the classroom, we are developing graduates able to reflect their own interests and aspirations in film and performing arts. Integrating our coursework with productions links higher retention rates, increases our majors, and supports the students through cohorts, and experiential learning. Continuing to cross-list and integrate courses with a variety of programs may help to bridge these divides that do exist.

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:

The Department of Theatre and Film aims to cultivate a dynamic learning environment where students can develop their artistic, technical, and collaborative skills in film and theatre. Through hands-on experience in production and close mentorship, we empower our students to become creative professionals who create impactful, culturally relevant work that resonates both locally and globally, preparing them to excel in the entertainment industry while championing the rich artistic heritage of the North.

A degree in Film and Performing Arts (FLPA) provides a critical understanding of the history, theory and technologies of cinema, new media arts, and theatre arts. We nurture our students by providing opportunities, tools, and resources for careers in media and performing arts industries, to pursue graduate study, or become media or theatre artists.

Our creative work stretches far beyond the campus, and can be seen across the state, region, and world. We have collaborative relationships with Indigenous communities in developing film content with them, with National producers looking for talented actors, and with state officials who know that we represent the leading edge in workforce development in technical creative arts. Though filmed in Fairbanks, our faculty and student projects have been seen internationally in film festivals, in broadcast television programming, and through streaming services like Netflix, HBO, and Amazon.

FRAME Film Productions works with dozens of organizations, largely centering work as defined by Indigenous communities who have come to rely on the work of FRAME to represent them in film. FRAME has produced over 70 films in the past 10 years, 62% feature Alaska Native knowledge, and 58% also focus on environmental or scientific knowledge. Our students have been across the state on film productions, recording critical knowledge, climatological events, linguistic applications, and traditional knowledge. We provide an important service towards the capacities of the UAF Strategic Plan in providing transformational experiences, enriching the lives of Alaskans, and disseminating the knowledge of our community partners. We are generating a skilled workforce in the field of Theatre and Film, and supporting a future of creative problem-solvers who are compassionate, empathetic, and informed.

How is your program related to others in the UA system?

Response:

The UAF Department of Theatre and Film is the only program of its kind in the state offering a Bachelor's degree in Film and Performing Arts. Unfortunately, the Theatre programs at UAA and UAS were both dissolved over the past decade. We have an ongoing relationship with Perseverance Theatre in Juneau, once the foundation of the Theatre minor at UAS. We also had Memorandums of Articulation between UAA courses at Prince William Sound, and Mat-Su campuses. UAA lost their theatre program in 2017, and we have since seen more than half of our students come from the Mat-su valley. UAA currently offers an Occupational Endorsement in Event Production, which includes many courses in technical theatre, but no BA program.

Who are your key community or external partners?

Response:

Our community partners are extensive. From local to State, to National and International, we work collaboratively in production support, job placement, internship placement, and consultation with the following (not a complete list):

LOCAL:

Fairbanks Shakespeare Theatre, Fairbanks Drama Association, FairbanksLight Opera Theatre, and Opera Fairbanks, Fairbanks Summer Arts Festival, Fairbanks Concert Association, Northstar Ballet, Basement Productions, Interior Independent Theatre, Naked Stage Productions, Mo Holland Dance Studio, Fairbanks Symphony Orchestra, Fairbanks Northstar Borough School District, Alaska Universal Productions, Sound Reinforcement Specialists, Greyling Media, KTVF, KUAC, Dance Theatre Fairbanks, Denakkanaaga,, Native Movement, UA Museum of the North, Geophysical Institute Media Productions, Alaska Center for Energy and Power, Center ICE. Across the UA Campus we have collaborated with dozens of programs, institutes and colleges, primarily through FRAME Film Production Services.

ALASKA STATE:

Cyrano's Theatre, Anchorage; Perseverance Theatre, Juneau; Last Frontier Theatre Conference, Valdez; Prince William Sound Community College, Valdez;, Anchorage Public School District, Seed Media, Valdez; Final Spark Productions, Soldatna; Anchorage International Film Festival, Vashraii K'oo Village Council, Anchorage Museum, Alaska Humanities Forum, Alaska State Council for the Arts.

NATIONAL:

NSF, NIH, Visionmakers Media, Corporation for Public Broadcasting, Wildlife Conservation Society, WGBH-Boston, National Institute for Snow and Ice, Boulder, CO; Institute of American Indian Arts, Nia Taro, University of Arizona, The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada (IATSE); Screen Actors Guild and the American Federation of Television and Radio Artists (SAG-AFTRA).

What role do your services courses play, if any?

Response:

In 2025, of the 1482 SCH only 40% of our credits were internal, 20% served CLA, and another 40% served the community of students outside of our unit. This trend has been very consistent for over a dozen years. We provide several courses which contribute to the GER (General Education Requirements) for all UAF students. These courses include a variety of options for distance, in-person, and non-traditional schedules including FLPA 121X - Intro to Acting; FLPA/ANS 161X - Indigenous Media I; FLPA/ENGL 217X - Intro to the Study of Film. We are also offering Dual Enrollment Courses at several Alaska high schools to encourage students in Technical training programs in Audio/Video production to earn credit here at UAF. These courses provide opportunities for students outside of the arts to participate in our program, as well as earn credit for the Alaska Native Theme requirement through Indigenous Media I. Many of these exploratory students find their home in our department either through productions, clubs, friendships, or as future majors. Many of our most active students are not majors within CLA, but may be minors in FLPA programs, further adding to the diversity of our students.

How do your graduates succeed after leaving the program?

Response:

Our graduates have had a variety of successes since leaving the Department of Theatre and Film. During this time of review, we graduated approximately 11% of our majors on average a year. Of those that have graduated, several have gone on to apply to graduate programs in the arts or other fields, and several others have entered the workforce and are working in independent production. Tracking our majors over the past decade, we have enclaves of Alumni living in New York City, Los Angeles, Albuquerque, Atlanta, and Chicago working as actors, video producers, content creators, and editors. We have a number of students who have stayed in Alaska and work as voice actors for video games, audio books, or podcasts. Many of our graduates have launched their own businesses across Alaska ([Finalspark.org](https://finalspark.org), [AlaskanFilms.com](https://alaskanfilms.com), Basement Productions, aupak.com) or are represented by talent agencies. A large number of our alumni are employed by the UA system, serving in roles in recruitment, student services, film archives, video production, Center for teaching and Learning, or at public media stations.

It has not been an easy five years for the Entertainment Industry. Between the impacts of the Covid pandemic from 2020-2022 when many theatres and film sets were shuttered, to the writers' and actors' strikes in 2023, the industry has been hard-hit with a series of job losses and stagnations. Ongoing disputes about the use of AI in the entertainment industries will further compound issues for performers, writers, cinematographers, musicians, and other creators who are being undermined by the work of AI production. We have an increasing opportunity to integrate the issues of the day into humanistic content that reflects Alaska honestly. Our graduates are leading the work in this direction, translating the work of their Elders for language acquisition into film, making documentaries reflecting the impacts of climate change on Alaskan communities, showcasing their acting talents in HBO series, and representing the American Arctic around the world as storytellers.

Submitter and Collaborator Names:

Maya Salganek

Submitter Email:

maya@alaska.edu

Committee Review

Program Name: Film and Performing Arts - Bachelor of 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 program is a model for others. SLOs are well-written. The SLOA data is thorough and well presented, providing valuable insight into student achievement. HIPs are effectively integrated to provide students with opportunities for growth and skill development that builds a solid foundation for future endeavors. Enrollments, degrees awarded, and persistence show an increasing trend from 2021 - 2025. The only suggestions for improvement would be based on the data dashboard, and would be 1) to continue endeavoring to attract a diverse group of students and 2) to continue working to improve graduation-informed persistence for all students.

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:

. As stressed in 2023, the SLOA plan was and is still outstanding. The whole process has been streamlined and it is important to commend the efforts place in including SLOA's results into the program's offerings. Current GIP rates are up and the highest in the CLA, and students are demonstrably progressing in terms of performance, and technical and creative skills.

Given this programs efforts, it's likely that we will see these positive trends cement after the new SLOA implementation in the Fall of 2025.

Student Success and Equity Feedback

Narrative:

This program needs to be commended for their inclusive efforts and impacts on our diverse communities. This is achieved, for instance, by the community's participation in their productions; community-based learning courses; student assessment of their enrollment in local, regional, and national venues; and (notably) work with Elders Mentoring Elders camps.

High Impact Practices Feedback

Narrative:

Multiple HIPS are integrated throughout the program. These are aligned with SLOs and provide the students with meaningful opportunities to make progress toward meeting the SLOs, receive feedback, reflect on their progress, and provide feedback to the program. Students gain experience in the skills and practices they will need to continue in the field after completing their degree.

Profile Feedback

☐ Mission-Centric to College and/or UAF

☒ Collaborative with other UA

Programs

☒ Strong Post-Grad Success for

Students

☒ Strong Ties to Community or

Industry

☒ Unique within UA

☐ Provides Job Placement for Graduates

☐ Strong Service Teaching Component

Financial Feedback

☐ High Tuition Revenues

☒ Operates at Low Cost

☐ Opportunities to Increase Revenue

☐ High Grant Revenues

☒ Productive Faculty

☐ Low Enrollment

Reviewer Names:

Eduardo Wilner, Jeremy Speight, Denise Kind

Dean Review

Program Name: Film and Performing Arts – Bachelor of Art

Academic Year 2025/2026

Dean Feedback

Overall feedback narrative:

I agree with the committee's careful and thoughtful review of the Film & Performing Arts BA-program. I commend the tremendous faculty effort that has gone into curricular revisions and program rebuilding. The program has low faculty numbers (2 full-time) and should consider increased use of adjunct faculty where possible. Despite low faculty numbers, the Department of Theatre & Film has seen strong increases in BA major numbers (61 currently). Faculty should continue its successful recruitment efforts towards further growth of majors in the BA program. I recommend department faculty work closely with our PIO team to facilitate advertising and recruitment for the program, specific courses, and outreach activities. Theatre & Film faculty should consider raising caps on their online and non-studio courses to increase departmental enrollment where possible and where educational quality can be maintained. Continuing to update course fees to reflect curriculum needs and the growing cost of materials, software licenses, and equipment is important. Overall, cost of the Film & Performing Arts program is high, so faculty should continue their strong efforts to increase departmental revenue through enrollment, tuition, fees, grants, and space rentals.

Vice Provost Review

Program Name: Film and Performing Arts – Bachelor of Art

Academic Year 2025/2026

Vice Provost Feedback

Overall feedback narrative:

The program followed the guidance from the 2023 mid-cycle review and produced a revised SLOA and SLOs that are very strong—this is truly a model SLOA for UAF, and the program should be commended for its efforts. The three SLOs provided are clear, well-defined, and include assessment procedures and an implementation plan that specifies where in the curriculum each SLO is assessed. SLOs #1 and #3 include sub-components, while SLO #2 stands alone, and assessment criteria are clearly noted. The inclusion of assessment data was excellent, and the narrative overview of curricular changes was well done. For the 2027 mid-cycle review, the program should include all assessment tools and artifacts, along with direct evidence, to fully close the loop on how data is collected and used to evaluate SLOs. The brief discussion on how SLOs connect to HIPs and student success was good, but future reviews should provide evidence for each SLO to demonstrate continuous improvement and meaningful, evidence-based changes that enhance program quality and student learning.

The program identifies positive trends across PAIR metrics, including persistence, pass rates, SCH, majors, and degrees awarded, all of which are increasing. Graduation-Informed Persistence (GIP) is tracked longitudinally, with current-year persistence at 86.5% and five-year averages around 77%. The program provides context for fluctuations in persistence and shows that experiential learning and cohort-based production models support retention. Achievement gaps are identified using disaggregated PAIR data, and culturally responsive practices are evident through the Indigenous Media core requirement and work with Elders Mentoring Elders camps. However, graduation rates remain low at about 11% per year, and while explanations are offered, concrete strategies to move students from persistence to completion are not articulated. Advising is not discussed as a success lever, and alumni outcomes are anecdotal without systematic tracking. Linking community engagement and cohort models to measurable goals and adding targeted strategies would strengthen this section.

The HIPs reported are well aligned with the SLOA and include descriptive evidence of how these practices benefit student learning and support program goals. Many categories were checked, and the evidence provided appears sufficient to support those designations. For future reviews, it would be helpful to break down HIPs by course or provide more detail to showcase the depth and impact of each practice, particularly internships, undergraduate research, and community-based learning.

Department Name: Film and Performing Arts

Department Profile and Financial Data

Confirmation of Review

Financial Data Spreadsheet

Cost Effectiveness

Associated Programs

Collaborator Name(s):

Maya Salganek

Collaborator Email(s):

mava@alaska.edu



Financial Data

Department Name: Film and Performing Arts

Academic Year 2025/2026

	FY2023	FY2024	FY2025	For Data Entry Staff	For Programs and Review Committees
Total Student Credit Hours (SCH)	971	1071	1482	Provided in SCH tab in the student success data provided by PAIR.	
Service SCH	607	700	881	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	5.5125	5.43	5.255	FTE = Full-time equivalent employee. This field will auto-populate from the FTE Worksheet below.	
Total SCH per Department FTE	176.15	197.24	282.02		
Service SCH per Department FTE	110.11	128.91	167.65		

Majors in Programs	45	42	61	Sum for all programs from the Majors Total tab in the data provided by PAIR.	
Department FTE's	5.5125	5.43	5.255	This field will auto-populate from the FTE Worksheet below.	
Majors per Department FTE	8.16	7.73	11.61		

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	\$144,956
Total Revenue					

Workload Allocation	FY2023	FY2024	FY2025	
Teaching Units	66	50	54	Department faculty's workload units assigned to teaching
Service Units	97	8	20	Department faculty's workload units assigned to service
Research Units	29	17	27	Department faculty's workload units assigned to research

Full-Time Equivalent Worksheet*	FY2023	FY2024	FY2025	
Faculty FTEs	3	2.6175	2.6175	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	0.45	0.75	0.575	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	2.0625	2.0625	2.0625	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	0	0	0	Base assumption: 40 hours/week for 12 months = 1.0 FTE. 9-month = 0.75 FTE.
Total Department FTEs	5.5125	5.43	5.255	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:

10/11/25