Graduate Program Prioritization Report

Art Department

Masters of Science in Art Education

March 2014
Graduate Program Prioritization Criteria and Questions/Elements

1. **History, Development and Expectations of the Program**

   a. *Provide, to the best of your ability, a brief description of the program’s history including the evolution of the program over the years. Describe specific changes that have been made to the program curriculum, changes to student demographics and the impact of these changes on the program, and efforts to recruit students to the program. If this is a new program, describe efforts to build the program and the progress of these efforts to date.* (550 words)

   Historically, the MS degree in art education at SCSU has been an integral part of the art departments dual degree offerings as far back as 1958. During the period when the institution transitioned from a State Normal School to New Haven Teachers College, art teachers became professionals separate from elementary educators, the art education field grew nationally, developed criteria based on aesthetics, creativity and social development and thus requiring expanded credentials. By the early 1960’s, a form of Connecticut State certification in art education was established on the undergraduate level. In turn the MS degree in Art Education evolved with its program of advanced level course requirements. It provided the necessary vehicle for permanent certification. The program requirements have remained somewhat unchanged except, a more enriched choice of course offerings and overseen by an advisor from graduate art faculty. In the 1970’s the State’s requirement for advanced graduate work changed in the MS requirement to a total of 36 required credits. The best features of the program have been and continue to be courses taught by professional artists holding the MFA, Ph. D, or Ed. D degrees, a policy reinforced in the 1990’s. A mix of adjunct and full-time instructors are currently utilized to teach the Philosophies of Art Course, the sequence in elementary and secondary art education, and art history courses such as “Women, Art and Education” and “Contemporary Movements in Art”. With advisement, relevant courses in education outside the Art Department are taken under free electives. These provide art teachers in the MS program curriculum foundations, in-depth studio experiences, current visual technology, and art historical research opportunities. There are six new courses that have been approved for the 2014-2015 academic calendars. The capstone course, Art 600, is an independent research project that requires a faculty advisor in a specific area of expertise. The mission of the program is to produce well-prepared teachers in all art media and art history who can teach on all grade levels (pre-k to 12th grade) and implement the Connecticut Visual Arts Standards. According to the 2010 MS degree university report, “The Master of Science degree is for candidates who are (already) certified art teacher seeking to enhance their teaching and knowledge of the field of Art Education”.

   Recent history indicates that candidates shop for credentials at various institutions and distance learning to fulfill the State requirements. This is due to our economic times and the need for a speedier route to the final leg of the State of Connecticut’s certification requirement.
Enrollments in our MS Art Education took a downturn. Since Art teaching positions in Connecticut were scarce, possible candidates postponed enrolling in graduate programs or decided to apply to other MS programs. Projected expectations for significant increase in future enrollments in the SCSU MS Art Education programs are positive. Beginning in 2015 Connecticut State Department of Education has changed their requirements for the final teaching certification to the completion of the actual Masters Degree in one’s field of expertise.

b. Is there anything else you would like us to know? (Issues you might choose to discuss could include visibility of the program, relationships the program has external to the university, changes in the economic support for the program, staffing, etc.) (150 words)

Art education advisors have participated in Southern’s open house throughout the years. In the past the MS degree as well as the post-baccalaureate certification programs were represented at the annual Connecticut Art Education Association Conference. This effort needs to be supported since this is a “captivate” audience made up of employed art teachers ready for their advanced degree. We are challenged to continue to schedule course at times when teachers are able to attend classes after their teaching day.

We need a graduate art advisor dedicated to the MS program and separate from the duties of the initial art certification programs. This past academic year the current graduate advisor who is also the undergraduate advisor has taken an aggressive recruiting campaign in inviting potential candidates to the campus for an initial pre-application interview. We currently have 14 active MS students, 12 completing their applications and 3 at the inquiry stage.

2. **External Demand for the Program**

a. Using data provided, review and explain the relationship between the program and external factors that impact the:
   
   i. Number of applicants and percentage of applicants accepted
   
   ii. 5-year enrollment trends (450 words)

We recognize that the number of students in Art Department’s MS program in Art Education has been smaller than most programs in the university. This is due to a narrower work force need in our public and private schools. It is, in fact the only arts program within the School of Arts and Science that offers an advanced degree. It has uniquely developed over time to fulfill the needs of those seeking to complete the final requirement their Art pre-k to 12th grade teaching certification.

No applicant has ever been rejected unless the candidate’s GPA is clearly inadequate but this would not occur since the applicant would have had an appropriate GPA to become certified as part of the application process. The applicants go through an interview process with the program coordinator that is mostly an information session. The “policy” of the Art Department has been that candidates must be holding positions in a public or private school at the time of
application having more to do with background teaching experience. However, this has changed in recent years. One of the most crucial topics of the advisement process is the candidate’s ability to adapt to the university’s schedule, their own job requirements, and family commitments. An encountering aspect to the student’s commitment is that she/he may take up to 9 credits (three courses in most cases) before the actual matriculation process begins.

Before this academic year, the art department has never kept a statistical accounting of those in the program nor the number of applicants. We accept the Institutional Research statistics. We do know that in the 2013-2014 academic year there are currently 14 matriculated students at differing stages in the program at different times.

A number of candidates apply to the MS program through the School of Graduate Studies and never commit to completing their application file. Because of job shortages or a change of the career choices they never continue at Southern. This year’s new coordinator is in the process of tracking initial applications.

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>Program</th>
<th>Applications</th>
<th>Accepted</th>
<th>Acceptance %</th>
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<tbody>
<tr>
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<td>MS-ARE</td>
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<td>MS-ARE</td>
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<td>MS-ARE</td>
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<td>2012-2013</td>
<td>MS-ARE</td>
<td>6</td>
<td>4</td>
<td>67%</td>
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</tbody>
</table>

b. Which employers, institutions and/or communities benefit from this program? Describe how the program meets the needs of the state (e.g., economic, cultural, civic, etc.) (150 words)

Our MS program in Art Education provides students with their final certification to teach art in pre-K to 12th grades in the private and public schools on Connecticut and reciprocal states. A small percent go out of the state and obtain positions easily; others move on to qualify for positions as art department chairpersons and district art directors. A good number become qualified coop teachers who supervise our student teachers during the students’ internship semester. Former students have also served as officers in the Connecticut Art Education Association. A number of our graduates have been awarded teachers of the year.

c. Is there anything else you would like us to know? (Issues you might choose to discuss could include competition from local, regional and other institutions.) (150 words)

To maintain our quality reputation, the Art department members need to be pro-active in collaborating on relevant issues affecting the MS program. A permanent MS program coordinator should be retained. The coordinator should innovate new approaches to course scheduling and to attract candidates, organize program promotion, continue to access and vitalize course content in regards to State needs and participate in local (New Haven) and state arts activities. Also, the department has been discussing the possibilities of a duel track MS degree incorporating a museum education concentration in conjunction with the construction of the new art gallery in our library.
3. **Internal Demand for the Program**

a. *Using the data provided, please describe how courses in your program serve students in other programs. What percentage of students in your courses come from other programs? Please provide enrollment data for graduate courses offered by your department that are required for other graduate programs. (Some of your discussion in this section may be repetitive, but is important in understanding the internal demand for the program).* (100 words)

Other programs require no courses within our MS program. Occasionally students in other programs take a studio arts course needing special permission or appropriate prerequisite(s). The course, Art 585 - Biological Illustration is also listed as BIO 582 in the Biology Department. Graduate art history courses attract students outside the department. An example is Art 573 - Women, Art and Education which is cross listed with WMS 573 in the women’s Studies Program. Courses cross-listed in other programs support enrollment for both departments while enriching the student’s background in both programs. Art education courses are never taken by students in other departments.

b. *How is enrollment for your graduate program influenced by enrollment in your undergraduate program? Is there potential for a formal pathway between the two programs? (100 words)*

Enrollments for our graduate MS program are somewhat influenced by our certification programs in that students are familiar with the facilities, professors and the geographic convenience of the institution. Of the ten actively matriculated MS graduate students seven currently taking courses in the program were undergraduate certification students. However, the potential for a formal pathway between the certification programs and the MS degree has not been discussed and is not likely to happen in the near future. Each has its own requirements and entry and exit stages and serve different purposes.

c. *How reliant are you on non-program students taking your courses? (100 words)*

We are not reliant on non-program students taking courses in the program.

d. *Does the program produce services needed by other parts of the campus (e.g. clinics, testing services)? (100 words)*

Generally, the program does not produce services needed by other parts of the campus. The Art Department in conjunction with World Languages and Literature departments has continued to offer a summer travel abroad program in Paris open to both undergraduates and graduate students. Graduate students are able to incorporate 300/400 level art courses into their programs for MS credit; students outside the art department are able to incorporate art courses as well.
4. **Quality of Program Inputs and Processes**

   a. *Please provide a narrative of how the qualifications and assignments of your full and part-time faculty align with and support the program. Please include a discussion of the challenges and successes the department faces in providing qualified faculty to meet the needs of the program. In those programs where it is appropriate, please discuss the integration of adjuncts into the program’s curriculum.* (450 words)

Since most all members of the Art department have an invested interest in the MS Art Education program there are continual meetings and sub-committees to discuss the issues confronting scheduling and course offerings. This is especially true for summer sessions when working teachers are more apt to elect courses. Working closely with the chairperson, the part of the program coordinator’s job is to solicit student input, seek out available qualified faculty and rotate courses.

It should be noted that this is the first academic year that the program has been undertaken by a new coordinator. The former coordinator for a 6-year period resigned from the university during the summer of 2013. Much of the data has not been available as a resource for this report. However, as a survey was conducted as part of an MS ad-hoc committee of the art department at the end of the Spring 2011 semester by the current coordinator at the request of the former Dean of Arts and Science. The survey’s purpose was the ascertain the reasons for declined enrollments as well as to collect data on how decisions are made regarding commitments to advanced study.

100 Surveys were sent out skipping over the last academic year using addresses from student teaching files counting backwards. (There were on average 24 pre-k-12 art student teacher completers each academic year.)

- 30 surveys were returned with responses
- 16 were returned unopened (undelivered-address unknown)
- 54 did not respond at all
- 2 did not continue with their certification (not passing Praxis II)
- 3 decided on other career choices
- 7 were NOT employed as teachers
- 1 discontinued to pursue a career because of illness
- 4 obtained part-time positions teaching art
- 14 were employed as full-time art teachers throughout Connecticut
- 2 were employed as full-time art teachers out of state
- 12 have not initiated graduate studies
- 3 have completed a MS program in art education at SCSU
- 4 are currently enrolled in a MS program in art education at SCSU
• 1 completed their MS at Fairfield University with a major in Curriculum Instruction
• 1 completed their MS at St. Joseph’s with a major in Multiple Intelligence
• 2 completed their MS at SCSU with a major in Special Education
• 2 completed their MS at SCSU with a major in Elementary Education
• 2 are currently enrolled at the Graduate Institute (online)
• 1 is currently enrolled at Boston University (online)
• 1 is currently enrolled at Post University (online)

Feedback indicated better recruiting strategies and a closer one-on-one advisement policy even after students have matriculated into the program. In addition, students did not feel a sense of community within the department and with the coordinator. A lack of attention and response was notable. We have since strived to correct this perception of the students’ experience.

b. Briefly describe the merits and logic of your curriculum. (250 words)

The logic of the program lies in the content of the courses. They coincide well the Connecticut Visual Arts Standards. Briefly, these are: an understanding and ability to select media, techniques, and processes, an understanding and application of the elements and principles of design, an ability to consider select and apply a range of subject matter and symbols, an understanding of the visual arts in relation to history and cultures, an ability to reflect upon, describe, interpret/evaluate their own and others’ work, an ability to make connections between the visual arts, other disciplines and daily life.

The Connecticut Visual Arts Standards are included as part of the curriculum in the public art programs throughout the Connecticut school districts. The MS Art Education courses at SCSU encompass a wide range of media techniques and processes and their compositional applications in studio courses. The art history requirement makes the connection with the larger historical context, the particular sub-cultures and the artists with their creations. Subject matter, symbolism, and the interpretive processes are covered throughout the various courses of the program. Particular attention is paid to students’ ability to make connections between the visual arts, other disciplines and daily life is a concern in the art education requirements. The students who graduate with the MS degree in Art Education from SCSU are well prepared to meet the teaching challenges of the high standards of the Connecticut Visual arts school programs.

c. How dynamic is your program? Please identify and describe what procedures are in place to provide continued, regular evaluation and review (include formal and informal activities). Describe the impact of the review on the program and curriculum (e.g. FAAR data may be used as evidence, as well as other documentation of changes to the curriculum). (300 words)

The MS curriculum expects that candidates have had a background in drawing, design and content areas before being admitted into the program. Within the 36 required credits there are choices of 12 credits of art studio, two art education courses covering early childhood to 12th grade, a Philosophies of Art possibility of two independent study art courses, and a capstone project. Students are encouraged to take their free electives in areas related to their own teaching such as a special education or educational technology. The candidate has a choice of either a thesis or a Direct Study and Research Project. The comprehensive research in a media
or theme should connect the candidate’s teaching to the newly acquired knowledge and experience of the program. The program's goal is to prepare professionals in curriculum, advanced teaching techniques and to models in their school districts.

d. Is there anything else you would like us to know? (Issues you might discuss could include the quality of your incoming students, or a comparison of your curriculum, courses, assessments, experiences to similar programs. How does your program better serve students than similar programs offered elsewhere?) (200 words)

The coordinator, faculty and department chair are in constant dialogue regarding the inclusion of courses, scheduling for working teachers during the academic year as well as the summer sessions. The quality of our students is of a high caliber. The program strives to meet the challenges of our Connecticut professional art teachers. In discussions with coordinators of the art education programs at Central Connecticut State University, our only "competitor", we have a similar curriculum and face the same issues in obtaining full-time art education specialists and recruiting candidates.

5. Quality of Program Outcomes

a. How does your program use assessment data to ensure quality of student outcomes? Describe the quality of your program outcomes (e.g., G.P.A., Student Opinion Surveys, course evaluations, alumni surveys, professional assessment/evaluation, other assessments, participation in groups or organizations that focus on pedagogy or andragogy. Insert a table listing your program outcomes. Note that the table does not count in the word limit). (900 words)

To a large extent continuously improving the quality of the program is dependent on the art specialists teaching our courses. A succinct set of revised outcomes was established by the former coordinator as a result of the 2010 review of our MS Art Education program. These are:

1. Obtain knowledge of child and adolescent psychology and intellectual development relevant to art education
2. Obtain knowledge of current pedagogical practices
3. Attain competency in selected areas of studio media
4. Possess a working knowledge of past and current artistic movements and styles
5. Know the interdisciplinary connection of art to other subjects
6. Know the essentials of theoretical and practical research in art education.

There is no data to indicate that these outcomes were measured. While the program itself has a heavy studio orientation, the 2010 listed outcomes tend to depend more on the content of the two art education courses. The predominant number of artist-professors teaching courses in their own distinct disciplines provide their own course goals and methods of evaluating students. The subjective nature of the visual arts complicates the application of common outcomes. Even within similar artistic processes there are differing goals. The visual demands of a course in photography require a different set of criteria for a painting or printmaking course especially on an advanced level. Furthermore, they are altogether different from the goals in art history and in the art education sequences. However, our MS program in Art Education does require commonly accepted expectations:
1. Students are accepted into the MS program using the minimum acceptance standards of the School of Graduate Studies. Accepted students have passes Praxis 2 in that they must be certified teachers.

2. Students are expected to be prompt in meeting deadlines, especially the written descriptions for their capstone projects (Art 600) and their due dates.

3. The student must retain a 3.0 GPA throughout the program including courses in the department and outside the art department.

4. Professors are expected to update and file their course syllabi in the department for information and reference. These should spell out course requirements and evaluation procedures.

5. All students are expected to write end-of-course evaluations for the use of their professors for their own reflection and course revisions.

We have found that since the program is small in comparison to other SCSU programs students are available to give ongoing feedback and are willing to do so. During the past year such feedback has led to better and more frequent advisement sessions with students in the program and the current coordinator. Earlier preparation for the capstone course (Art 600) keeps students on alert to possible forthcoming projects. More follow-up sessions will be required with students during the projects in progress. Rubrics are being developed for the first time this year to guide students and to set higher standards that combine the content of the program with their actual professional teaching in their schools. It is essential that theory and studio experience be connected to their work.

The average of the GPA’s of graduate students in the MS program are remarkably high. Most students receive A or A-. Among 7 of the current students in the program there were only 9 B and B plus grades awarded at the end of the courses. The appearance of inflated grades is most likely due to the nature of the special nature of studio arts courses. The give and take between professor and student is ongoing and students are constantly aware of their progress in this unique environment. Courses taken outside the Art Department and the art history courses also had a high percentage of A and A- grades. The program includes students who are self-motivators and are academically committed to completing the program. From the coordinator’s perspective there is a need to collect, keep and analyze more data from current students and program completers as well as recruiting more students.

b. Is there anything else you would like us to know? (Issues you may choose to discuss could include preparing your students for employment or further scholarly pursuits. Where possible provide data driven examples, e.g., number of students who pass the licensing exam.) (300 words)

Many of the MS candidates in the program are employed teachers who have participated in the yearly Art Education Association conferences by giving presentations or holding offices. They
develop model school art curricula and units of study in the visual arts. This has been observed in the last five years.

6. **Size, scope, and productivity of the program**

   a. *How many credit hours does the program generate? (Table generated by OMIR)*

   N/A

   b. *What degrees or certificates are awarded? (This is a simple list of degrees and will list only one degree or certificate unless you are one of the programs approved to report your data in combination) (In table form with item c)*

   The Art Department awards the Masters of Science in Art Education.

   c. *How many degrees or certificates have been awarded (five year data)?*

<table>
<thead>
<tr>
<th>Year</th>
<th>2008-2009</th>
<th>2009-2010</th>
<th>2010-2011</th>
<th>2011-2012</th>
<th>2012-2013</th>
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<tr>
<td>Conferred MS Art Education degrees:</td>
<td>8</td>
<td>4</td>
<td>9</td>
<td>13</td>
<td>5</td>
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</tbody>
</table>

   d. *Using the data provided, present and discuss the record of the graduate faculty in research/creative activity. (200 words)*

   Category Counts by Program Faculty Productivity
   Data-Master of Science in Art Education

   Report Run Date: February 9, 2014
   Report Data Range: July 1, 2009 – June 30, 2013

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<thead>
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<td>Edited Book</td>
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<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Magazine/Trade Publication</td>
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<td>1</td>
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</tr>
<tr>
<td>Newspaper</td>
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</tbody>
</table>
For a smaller MS degree the art department faculty who participate in the program are highly productive in their fields. Professional expertise and creative activity is seen in the three areas of the program in art education, studio arts, and art history. Membranes keep current through direct participation, conference attendance, presentations, and art exhibitions at regional, national and international gatherings. CSU-AAUP grants have been awarded to art faculty consistently throughout the program. We find the above information inaccurate. We have found that FAAR is difficult to use as a vehicle to deposit the activities of artists. A number of the members are reluctant to use FAAR. The information provided for this report was derived from a cross section of CVs of those who have taught courses in the MS program in the last five-year span. Represented are two art historians, one art educator and nine studio artists.

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<table>
<thead>
<tr>
<th>Professional Presentations</th>
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<th>2010-2011</th>
<th>2011-2012</th>
<th>2012-2013</th>
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<td>Lecture</td>
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<td>Oral Presentation</td>
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<td>Book, Scholarly-New</td>
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<table>
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<tr>
<th>Professional Conference Participation</th>
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<th>2011-2012</th>
<th>2012-2013</th>
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<tr>
<td>Attendee</td>
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<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

e. **What types of student or student/faculty research or creative activity have been developed and or produced (e.g., include thesis, dissertations, special projects)? (100 words)**

The most favored capstone option for the program is the special research project, a 3 credit independent study. The study usually evolves from previous studio or art education experiences. Such projects involve hands on production, quality writing, illustrations and varying visual formats such as artists' books, portfolios with samplers. It is a creative endeavor that utilizes
sound research and advisement from a department member who best represents the area of study. Recent examples have been:

"Autism in the Secondary Art Room" by Melissa Ann Boudreau
"Creating Pottery: The Maria Martinez Way" by Sara Seymour
"Unit Study for Middle School Digital Photography" by Deborah Griffith

f. In your narrative, discuss how all these data impact or have impacted the size, scope or productivity of your program. (200 words)

Candidates accepted into the program have already earned their initial certification to teach. The data impact on the size, scope and productivity of our program relies on the clientele seeking the advanced degree to ensure their permanent Connecticut State Department of Education certification. Additionally the program offers a combination of courses correlated to most of the public school art curricula-the visual art standards. The content of the courses respond to the field and are built into this program. We are compatible with conference sessions, art student teaching supervisors’ assessments, and the art education adjunct faculty who are or have been public school teachers. As to studio and art history courses, the content fulfills the need for skills-technological and direct hands-on and the understanding historical styles and world cultures.

g. Is there anything else you would like us to know (this might include a discussion of equipment purchased solely for the purposes of the graduate program). (100 words)

Throughout all the courses students are encouraged to observed artwork in the display areas. More display areas are needed. The department’s facilities and equipment are shared with the undergraduate programs. A gallery space dedicated to the visual arts with security for upcoming exhibits is in dire need. It would also provide graduate students with a place for their rotating exhibits to display capstone projects. We also anticipate a growing need for an additional art educator/coordinator and another professor of graphic arts. These are expanding areas that support a higher-level visual arts program.

7. Revenue and other resources generated by the program

a. What are the sources and how much revenue does the program generate through student enrollments?

<table>
<thead>
<tr>
<th>Display Org Code</th>
<th>Prioritization Pgm for Reports</th>
<th>Fiscal Year</th>
<th>Student Tuition and Fees</th>
<th>Other Revenue Source</th>
<th>Grand Total Revenue</th>
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</thead>
<tbody>
<tr>
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<td>2010</td>
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<td>2012</td>
<td>$297,528</td>
<td>$97,905</td>
<td>$395,433</td>
</tr>
</tbody>
</table>
b. **What are the sources and how much additional revenue does the program generate through fees such as laboratory or special user fees?** (50 words)

There is no additional revenue from laboratory fees or special user fees. Students in courses pay lab fees as part of their own course tuition.

c. **What are the sources and how much revenue does the program generate by services (e.g. external or to other programs)?** (50 words)

The program does not generate revenue by offering other services. The printmaking area has always offered its services and time in supplying posters and t-shirts for fund raising and other events. In general the art department has lent its expertise in university displays and exhibitions.

d. **In narrative on this section discuss how the revenues and other resources impact the size, scope and productivity of your program?** (100 words)

Over the years tuition fees generated by student enrollments have driven the program's existence. Although the transition of courses is vital to a candidate's progress in the program, low enrollments result in cancelled courses. Continuity is disrupted; candidates delay their final certification requirement. This formula is disrupted; candidates delay their final certification requirement. This formula has been put into place during low enrollment periods. We have even restricted course offerings and created hybrid situations (referred to as "piggy-backing") and taught by the same instructor for one price. While financially creative, its educational effectiveness has yet to be determined.

e. **Is there anything else you need us to know? (You may wish to discuss grant activity, gifts to the University, etc)** (100 words)

Evidence suggests that financial aid has not been given to MS graduate students as there has with post-baccalaureate certification students. Most all MS candidates are fully employed negating financial need. And unlike the sciences arts programs do not generate scholarships and financial support.

8. **Costs and other expenses**

   a. **What are the total costs of the program?** (table)

   
<table>
<thead>
<tr>
<th>Employee Compensation</th>
<th>Operating Expenses</th>
<th>Allocated Overhead and Indirect Costs</th>
<th>Grand Total Costs</th>
<th>Net Income/(Loss) Per BCH</th>
<th>Ratio of Costs to Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>($152,084)</td>
<td>($6,776)</td>
<td>($162,116)</td>
<td>($320,975)</td>
<td>$183.31</td>
<td>0.69 : 1.00</td>
</tr>
<tr>
<td>($161,187)</td>
<td>($4,805)</td>
<td>($152,087)</td>
<td>($318,079)</td>
<td>$151.94</td>
<td>0.74 : 1.00</td>
</tr>
<tr>
<td>($149,344)</td>
<td>($6,864)</td>
<td>($142,926)</td>
<td>(299,134)</td>
<td>152.62</td>
<td>0.76 : 1.00</td>
</tr>
</tbody>
</table>
b. What is the ratio of costs to revenues? (table)

N/A

c. What investment in new resource does the program require? (200 words)

The Art Department uses the same facilities in both the undergraduate and graduate programs. Graduate students come to classes later in the day and share the same equipment and work stations that require consistent maintenance and repair. In ceramics, sculpture, jewelry and graphics, for example new state of the art equipment must be updated. The program requires video equipment since art teachers in Connecticut increasingly teach video. Along with traditional art media equipment for creating power point presentations are ongoing. Visual communication is now part of a public school art department. Our candidates will go into the work world expected to know, purchase and use such equipment in their school districts. The university needs to understand that there are targeted audiences for specific programs. Graduate open house does not work. The best investments are with art and design conferences, public and private school art departments, art education journals, and with colorful and informative brochures (that can be designed in the Art Department). Low enrollments contradict traditional strategies. Summer hybrid courses, artists in residence programs, a rotation of 1 or 2 credits seminars and keeping registration open for longer period of time are investments that need exploration.

d. What demonstrable efficiencies exist in the way the program is operated (e.g. summer courses; cross-listed courses, etc.)? (100 words)

In the last year it was found that tracking individual students in the program made the management of the course rotations more effective. Admittedly, it is easier to know where students are in a smaller program. We cross-list courses and suggest out of department electives to move students along their program. Also meeting students more often in advisement encourages their participation and spreads the word about the positive role we play coordinators. Another advantage is that the department has specialists who teach on both the undergraduate and graduate levels adapt to the need of the program.

9. Impact, justification and overall essentiality of the program

a. How does this program connect to the University’s mission statement and/or the Graduate School’s mission statement? (100 words)

The graduate school’s mission promotes excellence in the pursuit of the liberal and professional disciplines, fostering leadership and empowering communities. We instill the value of the liberal arts and sciences as a foundation for professional development and life-long learning. Our faculty represents a wide range of backgrounds, interests and scholarly achievements and shares this with our students. The MS degree reflects these goals. It is wide in scope and covers all areas of the visual arts while providing an excellent foundation in pedagogy for the state’s art teachers. We continue to broaden our interests and participate in creative work.
b. How does this program respond to societal needs that the institution values? (e.g., producing a critical thinking, educated citizenry; improving the state’s workforce; meeting health care needs of the community, etc.)? (100 words)

The MS in Art Education prepares candidates for their role as art teachers in the public and private schools of Connecticut but also the skills to actively participate in ethical and communal leadership in the rapidly changing and global society. The content of our art courses art history, studio arts and art education provide professional training but also inspire further research and creative activity both within and outside their schools. Most all of our graduates go on to become active members of the Connecticut Art Education Association and socially responsible art educators.

c. To what extent does this program help the institution differentiate itself from similar programs at peer institutions? (100 words)

The only other program in Connecticut that offers the same MS degree is at Central Connecticut State University. The requirements and content of the programs are somewhat similar. The choice of university is based on the distance a candidate must travel from their daytime jobs as teachers. Our candidates come from the New Haven area, Connecticut shoreline and Fairfield County. Central’s students are from the middle and northern part of the state. Another difference might well be in our faculty. We offer more studio art choices within the program while Central’s emphasis is on pedagogy.

d. Is there anything else you would like us to know? (100 words)

N/A

10. Opportunity analysis of the program

a. Describe the external opportunities for strengthening your program (300 words)

How do we convince public servants, school administrators and the public at large that a quality visual arts curriculum in our schools is an important part of a total education in our post-industrial society? Our responsibility is higher education is to further educate in a carefully planned program visual art teachers in the traditional and technological skills, know-how and creative strategies for critically confronting our visual culture. The visual arts are infused in mass media, the ecological environment, the internet and in the creation and use of everyday objects. The visual landscape surrounds us and affects our behavior. We need to learn the tools for decoding and analyzing artifacts and persuasive advertising. The faculty needs to continue seeking external grants, collaborations and partnerships. For example, New Haven’s Open Studios program is highly invested in our student resources in administrating and exhibiting in this community established event.
b. Describe the internal opportunities for strengthening your program. (300 words)

Since support for the fine arts is scarce, the MS program at SCSU is a natural vehicle for the final required certification degree. The art faculty is actively present in community arts programs and is open to flexible program changes. The artist-professors consider alumni input, surveys, and are willing to experiment with new approaches to the program. One of the projects is our focus on the gallery space currently being designed in the new library construction. This is a major project in that it offers opportunities for an arts administration and/or a museum studies that can interface with the current MS program in Art Education.