

Background Information

Visual art is the creation of objects to express artistic intention. Historically, the field has focused on the discrete processes of drawing, painting, and sculpting. Today, the most successful representatives of visual art are highly agile problem solvers who work across media. This emphasis on problem solving and versatility uniquely positions graduates of Coastal Carolina University's (CCU) Bachelor of Fine Arts (B.F.A.) in Visual Art to thrive in the modern economy.

Today's culture is heavily influenced through an array of visual and multimedia-based platforms that range from social media to product design. Because the world is saturated with diverse imagery, society has become increasingly visually literate. Due to rapid changes in art, culture, and society, it is now more essential than ever to educate students of the visual arts to be agile and versatile while working across various creative mediums. This program is aligned with CCU's mission of developing students who are prepared to be productive, responsible, healthy citizens with a global perspective. Specifically, the CCU B.F.A. in Visual Art offers a balanced education of skill and theory with competencies across multiple studio practices which will allow students to grow as creative producers and prepare them for unique professional environments. This multi-disciplinary professional degree will prepare its graduates for a variety of career paths ranging from art directors in advertising and arts management to gallery owners, welders, curators, and independent artists.

The proposed B.F.A. in Visual Art, an applied professional degree program, will provide students in the Grand Strand region of South Carolina and beyond with the necessary competencies (i.e., critical, analytical, oral, written, and creative) to find success in a creative economy. This program expands upon the successful Bachelor of Arts (B.A.) programs in the Department of Visual Arts by building upon the successes of the Department's most interdisciplinary students. These successes include student-driven initiatives, such as award-winning publications, nationally juried exhibitions, public art installations, both on campus and in the larger community, and a growing cohort of students admitted into graduate schools for further study.

As the region grows and the arts contribute more to the economy than agriculture,¹ a B.F.A. degree that is pedagogically holistic will attract students from across the region who want to further develop technical and analytical skills, while emphasizing intellectual growth in a creative professional environment (e.g., maintaining and managing a studio gallery in a modern economy). The creatively interdisciplinary B.F.A. in Visual Art will provide a multi-modal approach to a general studio practice. It will emphasize material collaboration while maintaining roots in a skill-based curriculum. Students accepted into this program will be expected to work across studio-based disciplines (e.g., ceramics, painting, photography, and sculpture) while having the opportunity to develop an independent course of study.

The visual arts program currently offers a vibrant range of courses that immerse students in a culture that focuses on making art by exploring various modes of communication. These courses range from foundry work to performance art and from traditional methods of painting to mold making. This type of intellectual, hands-on educational culture will foster a network of competencies including, but not limited to, skill and craft, advanced research methods, communication of ideas visually and verbally, and the ability to critically evaluate ideas.

¹ <https://www.arts.gov/news/2018/arts-contribute-more-760-billion-us-economy>

Assessment of Need

The U.S. Census Bureau reported in 2018 that Myrtle Beach, SC, was the 2nd fastest growing metropolitan area in the U.S. This information is based on a percentage increase from 2016-2017.² Myrtle Beach, SC, was listed 7th on this list in 2014. Based on urbanist researcher and author Richard Florida's theory of the creative class,³ a group of highly educated and talented individuals drive the socio-economic impact of a post-industrial community. Myrtle Beach and the growing economies of Charleston and Greenville, SC, are prime candidates for the employment of students educated within a creative ethos. This necessitates the need for more creative professional degrees within the Grand Strand, as well as the state. While it is difficult to assess or quantify the specifics of art-related jobs, according to the National Governors Association,⁴ there is an identifiable need for incorporating the arts into local and regional economies. The arts stimulate community development, promote tourism, and spark tax revenue. An investment in the arts will inherently reverse "brain drain" and enhance the quality of life for the greater community.⁵

There are currently B.F.A. programs offered by four South Carolina state institutions: University of South Carolina, Clemson University, Lander University, and Winthrop University. These programs offer concentrations in specific media that include, but are not limited to, ceramics, photography, and printmaking. The proposed CCU program differs from the programs at these institutions, in part, due to the broad exposure and emphasis on cross-disciplinary practice within the curriculum. This difference will produce agile students qualified for a broad spectrum of jobs, postgraduate degree education, and professional residencies. Given the interdisciplinary or cross-media emphasis, the proposed B.F.A. program does not duplicate any program in the state.

The B.F.A. in Visual Art provides a holistic course of study that will produce graduates with an understanding of and facility in diverse creative techniques, critical theory, and a historical context for contemporary visual art practice. Following in the liberal arts tradition, the pedagogical emphasis of the program will be placed on the pursuit of a thorough understanding of media across an entire field of art making. The B.F.A. programs at Clemson University, Winthrop University and the University of South Carolina focus on specific concentrations including, but not limited to, painting or printmaking. Students at Lander University pursue a 2-D or 3-D course of study. CCU students will not focus on one specific area or concentration but will be exposed to a range of opportunities and build a broader, more custom academic plan across visual disciplines. This will allow students to craft more personalized academic plans and allow them to pedagogically merge disciplines into a unified major. This program is aligned with current trends in contemporary creative practice and professions. Specifically, creatives tend to work across disciplines, preparing students to contribute to the growing creative and modern economy. This program will allow the student maximum flexibility to relate disciplines or focus more narrowly depending on the student's needs. The program curriculum will further allow CCU to separate itself from programs like the College of Charleston's School of Arts and Francis Marion University's Department of Fine Arts, both of which offer a B.A. in Art Studio. Due to the flexibility of the curriculum and the interdisciplinary nature of the program, the B.F.A. at CCU will prepare graduates for a broad range of employment opportunities, post-graduate degree programs, and world-class residencies. This professional degree will be offered in addition to the extant B.A. in Art Studio.

Two student surveys were conducted by the Office of Institutional Research, Assessment and Analysis for the Department of Visual Arts. The first was conducted in Spring 2016 and the second in Fall 2017. Both surveys revealed that 97.7% (Spring 2016) and 86.3% (Fall 2017) of student respondents stated that they would be, or would have been, interested in the rigors of the B.F.A. in Visual Art at CCU.

An initial assessment of majors and minors enrolled in the B.A. in Art Studio at CCU demonstrates a strong demand for this type of applied professional degree program which will better prepare them for graduate education. The B.A. curriculum is an introduction to a variety of mediums, yet students are not afforded the time to master any process, integrate mediums, gain a deeper understanding of the role of concept in their work, or learn how to manage a professional creative environment. Consequently, graduates of the B.A. program who pursue graduate education in the arts have a significant learning curve because most graduate

² <https://www.census.gov/newsroom/press-releases/2018/popest-metro-county.html>

³ <https://creativeclass.com/rfgcdb/articles/4%20Cities%20and%20the%20Creative%20Class.pdf>

⁴ <https://www.nga.org/center/issues/arts-the-economy/>

⁵ <https://classic.nga.org/files/live/sites/NGA/files/pdf/0901ARTSANDECONOMY.PDF>

programs revolve around the role of concept and theory, as opposed to the development of technical skill. These same graduates frequently express a desire to have more time within the undergraduate curriculum to refine their voices as makers and to delve into art theory at a higher level.

Transfer and Articulation

Not applicable.

Employment Opportunities

In March 2018, the U.S. Bureau of Economic Analysis and the National Endowment for the Arts announced that in 2015 the arts contributed approximately \$763.6 billion to the U.S. economy.⁶ That is more than agriculture, transportation, and warehousing. It is not possible to program creativity. It is also not possible to program critical thinking. A professional degree in an arts field will prepare students for life after college through both soft skills (e.g., creativity, critical thinking, problem-solving, and open communication) and hard skills (e.g., rendering, foundry work, wood craft, and camera operation). As a new workforce forms, an arts degree will prepare students to be agile, resourceful, and able to synthesize complex ideas. The following table substantiates this claim:

Occupation	State		National		Data Type and Source
	Expected Number of Jobs	Employment Projection	Expected Number of Jobs	Employment Projection	
Art Director	39	2	101,100	900	U.S. Bureau of Labor Statistics S.C. Works Online
Art Teacher	83	12	,	N/A	S.C. Works Online
Art Therapist	13	2	19,800	1,400	U.S. Bureau of Labor Statistics S.C. Works Online
Advertising, Promotions, and Marketing Managers	33	2	286,800	21,800	U.S. Bureau of Labor Statistics S.C. Works Online
Conservator and Restorer			35,900	3,300	U.S. Bureau of Labor Statistics
Craft/Fine Artist	8	1	50,300	500	U.S. Bureau of Labor Statistics S.C. Works Online
Curator or Museum Worker	17	1	35,900	3,300	U.S. Bureau of Labor Statistics S.C. Works Online
					U.S. Bureau of Labor Statistics
					U.S. Bureau of Labor Statistics S.C. Works online
Industrial Designer			43,900	1,500	U.S. Bureau of Labor Statistics S.C. Works Online

⁶ <https://www.arts.gov/news/2018/arts-contribute-more-760-billion-us-economy>

Occupation	State		National		Data Type and Source
	Expected Number of Jobs	Employment Projection	Expected Number of Jobs	Employment Projection	
Independent Fine Artist	15	2	50,300	500	U.S. Bureau of Labor Statistics S.C. Works Online
Jeweler and Precious Stone Worker	51	7	38,100	-2,800	U.S. Bureau of Labor Statistics S.C. Works Online
Metal and Plastic Machine Worker	28	2	1,073,900	-83,800	S.C. Works Online
Photographer	104	-23	132,100	-8,300	U.S. Bureau of Labor Statistics S.C. Works Online
Printing Press Operator	228	-10			S.C. Works Online
Welders, Cutters, Solderers, and Brazers	901	105	424,700	14,500	U.S. Bureau of Labor Statistics S.C. Works Online

The numbers above are as of March 11, 2020.

Supporting Evidence of Anticipated Employment Opportunities

All employment sectors need individuals who can read critically, think creatively, write and communicate well, use various research methods, have strong analytical skills, and who are culturally aware and capable of producing objects that enrich both culture and environment. B.F.A. in Visual Art graduates will have the necessary skills and flexibility for success in various fields. The increasing demand for graduates capable of conceptualizing, modeling, prototyping, and executing projects continues to expand. Communities are investing in this industry because it supports jobs, generates revenue, and is a cornerstone of tourism. Greenville,⁷ Charleston, and Columbia, SC, represent cities that embrace and attract creative entrepreneurs from B.F.A. programs because they recognize the benefits the arts provide to help grow the economy and to further attract other high-skilled citizens.

Nationally, the nonprofit arts and culture industry generated \$166.3 billion of economic activity during 2015. This includes \$63.8 billion in spending by arts and cultural organizations and an additional \$102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated \$27.5 billion in revenue to local, state, and federal governments.⁸ 673,656 businesses are involved in the creation or distribution of the arts, and they employ 3.48 million people. This represents 4.01% of all U.S. businesses and 2.04% of all U.S. employees, demonstrating statistically that the arts have a formidable business presence and are broadly distributed across the nation. Arts businesses and the creative people they employ stimulate innovation, strengthen America's competitiveness in the global marketplace, and play an important role in building and sustaining economic vibrancy.⁹

The most recent data from the Bureau of Labor Statistics (BLS) states that 3.2% (\$504 billion) of the current-dollar gross domestic product (GDP) in 2011 was attributable to arts and culture. In comparison, the Bureau of Economic Analysis' estimated the value of the U.S. travel and tourism industry was 2.8% of GDP. BLS's *Occupational Employment and Wages* (May 2014) reveals 1,793,700 people are employed nationally in arts and related industries and have a median salary of \$45,180. Growth in industries that employ artists is

⁷ <http://greenvilleforward.com/vision-2025/>

⁸ Nathan, Max, et al. "Creative Economy Employment in the US, Canada and the UK." [Http://Www.nesta.org.uk/about-us](http://www.nesta.org.uk/about-us), NESTA, 1 Mar. 2016, www.nesta.org.uk/publications/creative-economy-employment-us-canada-and-uk.

⁹ "Creative Industries." Americans for the Arts, Americans for the Arts, 28 Sept. 2017, www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/creative-industries.

predicted to be between 3-6% from 2012-2022. Students awarded B.F.A.s in Visual Art have mastered professional practice and technical prowess in an intensive program of study and can leverage these skills into careers in museums, galleries, the motion picture and entertainment industries, advertising, auction houses, and tourism and work as designers, animators, illustrators, conservators, and independent artists.

Art Basel reported that 2018 saw the global art market reach \$67.4 billion in sales, an increase from 2017, which reached 63.7 billion.¹⁰ This is the second highest margin for the market since 2014. The art market is changing. Technology is shifting the conventional practice of traditional gallery sales and auctions to a more diverse practice of online sales, which saw an 11% increase.

Description of the Program

Students accepted into the B.F.A. in Visual Art program will be expected to complete five 200 level courses from five different studio disciplines, two 200-300 level studios from two-dimensional medias, and two 200-300 level studios from three-dimensional medias. The remaining three studio courses, at 300 level and above, will be chosen at the student's discretion with the intent of either focusing on a creative process or the integration of various media before completing the thesis requirement.

Additionally, students in the B.F.A. program will be required to complete six approved Creativity and Development Workshops (CDW). At least one of these workshops (courses) must be from each of the following categories: (1) Visiting Artist Lecture Series, (2) Experiential Learning in the Arts, (3) Arts and Business, (4) Arts and the Institution, and (5) Arts and Survival.

Year	Projected Enrollment		
	Fall Headcount	Spring Headcount	Summer Headcount
2020-2021	20	18	0
2021-2022	35	31	0
2022-2023	51	45	0
2023-2024	63	56	0
2024-2025	64	57	0

The projected enrollment headcount is based on 20 new students the first and second Fall terms and 25 new students the following Fall terms. Years one through five total headcounts are based on 90% of students returning Fall to Spring and 85% of students returning Spring to Fall. CCU estimates the BFA degree will be awarded during 2023-2024 academic year for new freshmen entering the program in fall 2020. Transfer students, depending on their number of transfer credits, and currently enrolled students, who change their major and meet the BFA degree requirements, could potentially graduate during the 2021-2022 academic year.

Besides the general institutional admission requirements, are there any separate or additional admission requirements for the proposed program? If yes, explain.

Yes

No

Students that elect to become B.F.A. in Visual Art candidates will be required to pass a Portfolio Entrance Review (PER) that will be conducted by three tenured/tenure-track faculty members.

Students with a minimum 2.5 GPA are eligible for the PER once they have completed the required Visual Arts foundations curriculum (15 credits), including one 200 level studio course (3 credits) of their choice. Students may elect to enroll in the PER process after completing the required 18 credits or as they are in the process of completing the required 18 credits in the final semester of arts foundations study.

¹⁰ <https://www.artbasel.com/about/initiatives/the-art-market?blLocaleCode=en>

Outlined below are the required foundations courses and the necessary requirements for their application and evaluation:

ARTS 103 Fundamentals of Art I (3 credits)

Four selections of your best work. One piece each should address: Balance and Compositional Strategies (Gestalt Principles); Understanding of Color; Spacial Articulation. Considerations for selection should include: Quality of the Work, Technical Skill and Craftsmanship, and Presentation of the Piece.

ARTS 104 Fundamentals of Art II (3 credits)

Three selections of your best work. One piece each must address: Effective Use of Material; Proportion and Composition; Effective Use of Space in the Round. Considerations for selection should include: Quality of the Work, Technical Material Use and Craftsmanship, and Presentation of the Piece.

ARTS 105 Fundamentals of Art III (3 credits)

Three selections of your best work. Each piece should address skills learned in the course. Considerations for selection should include: Quality of the Work, Compositional Strategies, Technical Skill and Craftsmanship, Understanding of Color.

ARTS 111 Fundamentals of Drawing I (3 credits)

Four selections of your best drawings. One drawing each must address the following: Line and Weight Variation; Observational Chiaroscuro; 1 Point Perspective, 2 Point Perspective. Considerations for selection should include: Quality of the Work, Compositional Strategies, Measuring and Angling, Proportion and Scaling.

ARTS 112 Fundamentals of Drawing II (3 credits)

Four selections of your best drawings. One drawing each must address the following: Understanding and Use of Color; Value Integration in a Complex Study. Two drawings must be from observation. Considerations for selection should include: Quality of the Work, Use of Color, Measuring and Angling, Proportion and Scaling.

ARTS 2XX of your choice (3 credits)

Two selections of your best work.
Total Credits (18 credits)

Curriculum

New Courses

ARTS 494 B.F.A. Seminar (3 credits) (Prereq: ARTS 298, First semester senior B.F.A. major)

A companion course to ARTS 498 B.F.A. Thesis. Students delve deeply into the concepts, historical context, materials, and processes that relate to artmaking. Research, texts, and theory are emphasized to promote critical thinking, analysis, in-depth discussion, and writing into students' personal content as they develop work for thesis. Development of professional practices for the emerging artist are explored through a variety of methods to prepare the student for advancement in the artworld.

ARTS 498 B.F.A. Thesis (3 credits) (Prereq: ARTS 298, ARTS 494, Second semester senior B.F.A. major)

B.F.A. Thesis prepares students for independent studio practice. Students create a self-directed body of work culminating in a Senior Thesis exhibition and professional presentation.

Total Credit Hours Required: 120-121

Curriculum by Year					
Course Name	Credit Hours	Course Name	Credit Hours	Course Name	Credit Hours
Year 1					
Fall		Spring		Summer	
UNIV 110 First Year Experience	3	CORE (Creative or ARTS 105 Fundamentals of Art II/ARTH 107)	3		
CORE (ENGL 101 Composition)	4	CORE (ENGL 102 Composition and Critical Thinking)	4		
ARTH 106 History of Western Art II	3	ARTS Foundation 103, 104 or 105 Fundamentals of Art I/II/III	3		
ARTS Foundation 103, 104 or 105 Fundamentals of Art I/II/III	3	ARTS Foundation 103, 104 or 105 Fundamentals of Art I/II/III	3		
ARTS Foundation 111 Fundamentals of Drawing	3	ARTS Foundation 111 Fundamentals of Drawing	3		
Total Semester Hours	16	Total Semester Hours	16		
Year 2					
Fall		Spring		Summer	
CORE (Critical Thinking)	3	CORE / L (Scientific Concept)	4		
CORE (Quantitative Literacy)	3-4	CORE (Humanistic Thought)	3		
ARTS 2XX (Choose from Five)	3	ARTS 298 Concepts in Artistic Process	3		
ARTS 231 Life Drawing	3	ARTS 2XX (Choose from Five)	3		
ARTS 2XX (Choose from Five)	3	ARTH 250 Concepts in Art History	3		
Total Semester Hours	15-16	Total Semester Hours	16		

Course Name	Credit Hours	Course Name	Credit Hours	Course Name	Credit Hours
Year 3					
Fall		Spring		Summer	
CORE (Communication / Culture)	3	CORE (Communication / Culture)	3		
POLI 201 Introduction to American Government or HIST 201 History of United States	3	CORE (Human and Social Behavior)	3		
ARTS 2XX (Choose from Five)	3	ARTS 2XX (Choose from Five)	3		
ARTS 2XX-3XX (Elective)	3	ARTS 2XX-3XX (Elective)	3		
ARTS 3XX (3D Elective)	3	ARTS 3XX (3D Elective)	3		
Total Semester Hours	15	Total Semester Hours	15		
Year 4					
Fall		Spring		Summer	
CORE (Human and Social Behavior)	3	ARTH 3XX (Elective)	3		
CORE (Humanistic Thought)	3	ARTS 3XX (Elective)	3		
ARTH 3XX (Elective)	3	ARTS 4XX (Elective)	3		
ARTS 4XX (Elective)	3	ARTS 498 B.F.A. Thesis	3		
ARTS 494 B.F.A. Seminar	3				
Total Semester Hours	15	Total Semester Hours	12		

The electives are electives from within the major requirements as BFA degrees are required to have more content in major area (65% minimum in major is required by accrediting body). This is in line with other BFA programs in general. Unlike the BFA, Department BAs have a minimum of 40% content in major and, thus, electives can be outside the major.

Similar Programs in South Carolina offered by Public and Independent Institutions

Program Name and Designation	Total Credit Hours	Institution	Similarities	Differences
Bachelor of Fine Arts in Art Studio	120	University of South Carolina – Columbia	Visual Arts program with both a B.F.A. and B.A. The program offers a wide range of curricular opportunities. NASAD accredited.	Offers specific concentrations or emphasis tracks (e.g., Painting, Ceramics, Photography, Graphic Design, etc.). A student gallery is available. Seniors have a solo exhibition of research. Graduate programing (MFA) is available.
Bachelor of Fine Arts in Visual Arts	120	Clemson University	Visual Arts program. NASAD accredited.	Only the B.F.A. is offered. Specific concentrations or emphasis tracks include Painting, Ceramics, Photography, etc. No Graphic Design. A student gallery is available. Graduate programing (MFA) is available.
Bachelor of Fine Arts in Art	120	Lander University	Visual Arts program with a B.F.A. and B.A. NASAD accredited. Offer a B.F.A. candidacy review.	Offers program specializations in 2D Studio or 3D Studio.
Bachelor of Fine Arts in Art	120	Winthrop University	Fine Arts program with both a B.F.A. and B.A. The program offers a wide range of curricular opportunities. NASAD accredited.	Offers specific concentrations or emphasis tracks in Painting, Ceramics, Photography, etc. Both a single and dual discipline focus are offered. Graduate programing (MFA) is available. A variation of Visual Communication Design is also offered.

Faculty

Rank and Full- or Part-time	Courses Taught for the Program	Academic Degrees and Coursework Relevant to Courses Taught, Including Institution and Major	Other Qualifications and Relevant Professional Experience (e.g., licensures, certifications, years in industry, etc.)
Professor / Full-time	ARTS 111, ARTS 112, ARTS 231, ARTS 200, ARTS 207, ARTS 209, ARTS 370, ARTS 373, ARTS 471, ARTS 472	Master of Fine Arts (Printmaking) Bowling Green State University	Minor in Drawing and Photography
Professor / Full-time	ARTS 103, ARTS 318, ARTS 336, VPA 103	Master of Fine Arts (Fine Arts) Pratt Institute	
Associate Professor / Full-time	ARTS 261, ARTS 361, ARTS 362, ARTS 363, ARTS 374, ARTS 408, ARTS 424, ARTS 440	Master of Fine Arts (Visual Arts) Clemson University	
Associate Professor / Full-time	ARTS 103, ARTS 104, ARTS 111, ARTS 336, ARTS 497, VPA 103	Master of Fine Arts (Painting) University of South Carolina	
Assistant Professor / Full-time	ARTS 103, ARTS 104, ARTS 111, ARTS 112, ARTS 297, ARTS 298, ARTS 336	Master of Fine Arts (Painting) Savannah College of Art and Design	
Assistant Professor / Full-time	ARTS 104, ARTS 208, ARTS 281, ARTS 381, ARTS 383, ARTS 482, ARTS 487, ARTS 491	Master of Fine Arts (Metalsmithing) Edinboro University of Pennsylvania	
Assistant Professor / Full-time	ARTS 104, ARTS 208, ARTS 298, ARTS 382, ARTS 383, ARTS 481, ARTS 482, ARTS 487 VPA 103	Master of Fine Arts (Sculpture) University of Oklahoma	
Assistant Professor / Full-time	ARTS 261, ARTS 361, ARTS 362, ARTS 363, ARTS 374, ARTS 408, ARTS 424, ARTS 440	Master of Fine Arts (Photography) Savannah College of Art and Design	
Assistant Professor / Full-time	ARTS 103, ARTS 111, ARTS 112, ARTS 231, ARTS 232, ARTS 211, ARTS 212, ARTS 311, ARTS 312, ARTS 313, ARTS 331, ARTS 332, ARTS 336, ARTS 411, ARTS 412, ARTS 497	Master of Fine Arts (Painting) University of Cincinnati	
Assistant Professor / Full-time	ARTS 104, ARTS 204, ARTS 321, ARTS 322, ARTS 421, ARTS 422, ARTS 425, ARTS 426	Master of Fine Arts (Ceramics) Alfred University	
Lecturer / Full-time	ARTS 103, ARTS 111, ARTS 112, ARTS 231, ARTS 232 VPA 103	Master of Fine Arts (Painting) Savannah College of Art and Design	

Total FTE needed to support the proposed program:

Faculty: 3.57

Staff: 0.50

Administration: 0.14

The following chart presents the anticipated administrative, faculty, and staff needed for the B.F.A. in Visual Art.

YEAR	NEW		EXISTING		TOTAL	
	Headcount	FTE	Headcount	FTE	Headcount	FTE
Administration						
2020-2021	0	0.00	1	0.14	1	0.14
2021-2022	0	0.00	1	0.14	1	0.14
2022-2023	0	0.00	1	0.14	1	0.14
2023-2024	0	0.00	1	0.14	1	0.14
2024-2025	0	0.00	1	0.14	1	0.14
Faculty						
2020-2021	0	0.00	11	0.86	11	0.86
2021-2022	0	0.00	11	1.71	11	1.71
2022-2023	0	0.00	11	2.57	11	2.57
2023-2024	0	0.00	11	3.57	11	3.57
2024-2025	0	0.00	11	3.57	11	3.57
Staff						
2020-2021	0	0.00	1	0.50	1	0.50
2021-2022	0	0.00	1	0.50	1	0.50
2022-2023	0	0.00	1	0.50	1	0.50
2023-2024	0	0.00	1	0.50	1	0.50
2024-2025	0	0.00	1	0.50	1	0.50

Faculty, Staff, and Administrative Personnel

The existing administrative assistant in the Department of Visual Arts will provide staff support for the program, and the current coordinator of Foundations will advise students and help coordinate growth in the new major. Contingent on growth, additional faculty will be needed to teach in studio foundations.

Resources

Library and Learning Resources

Explain how current library/learning collections, databases, resources, and services specific to the discipline, including those provided by PASCAL, can support the proposed program. Identify additional library resources needed.

The library collection supports the CCU curriculum and teaching research for education in the arts. Each academic program at CCU receives an annual allocation from the library materials budget for one-time purchases. In response to the diverse and changing nature of information, students have access to resources in various formats. The Kimbel Library holds approximately 12,003 titles for the broad range of art studio and related fields. All content owned or provided by the library is accessible via the library's online catalog (Innovative Interfaces/Millennium), through a discovery service (EDS) and through the A-Z journal list.

Access to full-text serial content is provided via an open-URL link resolver. Library holdings are supplemented with other library collections and resources through PASCAL the statewide library

consortia, and DISCUS, ArtStor, Art Source, JSTOR, Architectural Index and BHA/RILA, and interlibrary loan. An annual library allowance of \$2,500 will allow for the collection's growth to keep pace with advancements in the discipline. This will make it possible for the program to grow the collection of artist monographs, custom artist books, and technical books as they relate to specific media. The Library's web page can be accessed via: <http://www.coastal.edu/library/>.

Student Support Services

Existing support services are sufficient to support the program. CCU offers a Writing Center, Mathematics Learning Center, and Foreign Language Instructional Center as part of its Tutoring and Learning Center. More specific peer and faculty mentoring/tutoring is offered within the Department of Visual Arts. This includes peer-peer tutoring weekly from 6-8 PM and faculty-student mentoring three times a semester. Likewise, lab monitors/mentors are provided evenings for each studio: EHFA 108 (design), 242 (design), 143 (photography), 140 (sculpture), 139 (printmaking), and 122 (ceramics).

Outside the Department of Visual Arts, students are supported by a wide variety of CCU services, such as: Student Computing Services, the Office of Accessibility and Disability Services, the previously mentioned Tutoring and Learning Center, Library Assistance Services, Career Services, and Counseling Services.

Physical Resources/Facilities

Classrooms and studios currently occupied by the Department of Visual Arts are sufficient for the introduction of the B.F.A. program at its projected enrollment. However, a communal space for the senior cohort to design and make artwork will need to be developed.

All studios are equipped with the tools and technology currently needed to teach the B.F.A. curriculum. Advances in technology, wear on equipment, and changes in the field of visual arts may necessitate maintenance, upgrades, or additional equipment in the long term.

Senior Cohort Space - Senior studio space is a prerequisite for the creative process as well as a recruitment and leverage tool for new and transfer students considering a B.F.A. degree program. Students must have dedicated spaces in which to design, execute, and store work when not in the classroom. The Department currently needs student studio space for the development of full bodies of work. While all students would benefit from a space to design and make artwork, it is essential for seniors producing large and time-consuming bodies of work for ARTS 494 and 498. This is space that National Association of Schools of Art and Design (NASAD), the accreditation agency for visual arts, has affirmed is needed, as can be seen via the Optional Response to the NASAD Report 2014 Section P, Item 4. CCU recognizes the need for such space and is pledging to provide the necessary space through renting or some other means. The estimated annual rental cost of \$24,744 is indicated in the financial chart.

Equipment

Standard upgrade to facilities and classrooms through technology.

Impact on Existing Programs

Yes

No

All students will enter the program as general art studio majors. Students who wish to apply for entrance into the B.F.A. in Visual Art must complete a minimum of 18 credits from the arts foundations program with a minimum cumulative GPA of 2.5 before they can apply. Accepted students will enter the B.F.A. program and students not accepted will remain on an uninterrupted track for the B.A. in Art Studio. It is likely there will be a decline in enrollment for the B.A. in Art Studio after the acceptance of students into the B.F.A.

Financial Support

Sources of Financing for the Program by Year												
Category	1st		2nd		3rd		4th		5th		Grand Total	
	New	Total	New	Total	New	Total	New	Total	New	Total	New	Total
Tuition Funding	\$362,748	\$362,748	\$633,843	\$633,843	\$927,601	\$927,601	\$1,156,980	\$1,156,980	\$1,183,832	\$1,183,832	\$4,265,004	\$4,265,004
Program-Specific Fees											\$0	\$0
Special State Appropriation											\$0	\$0
Reallocation of Existing Funds											\$0	\$0
Federal, Grant or Other Funding											\$0	\$0
Total	\$362,748	\$362,748	\$633,843	\$633,843	\$927,601	\$927,601	\$1,156,980	\$1,156,980	\$1,183,832	\$1,183,832	\$4,265,004	\$4,265,004
Sources of Financing for the Program by Year												
Category	1st		2nd		3rd		4th		5th		Grand Total	
	New	Total	New	Total	New	Total	New	Total	New	Total	New	Total
Program Administration and Faculty/ Staff Salaries	\$111,442	\$111,442	\$189,843	\$189,843	\$271,335	\$271,335	\$369,218	\$369,218	\$376,603	\$376,603	\$1,318,441	\$1,318,441
Facilities, Equipment, Supplies, and Materials	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$24,744	\$123,720	\$123,720
Library Resources	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$12,500	\$12,500
Total	\$138,686	\$138,686	\$217,087	\$217,087	\$298,579	\$298,579	\$396,462	\$396,462	\$403,847	\$403,847	\$1,454,661	\$1,454,661
Net Total (Sources of Financing Minus Estimated Costs)	\$224,062	\$224,062	\$416,756	\$416,756	\$629,023	\$629,023	\$760,518	\$760,518	\$779,985	\$779,985	\$2,810,344	\$2,810,344

Note: New costs - costs incurred solely as a result of implementing this program. Total costs - new costs; program's share of costs of existing resources used to support the program; and any other costs redirected to the program.

Budget Justification

Program cost-effectiveness and return-on-investment are evaluated institutionally using an induced revenue/expense model. As shown in the Financial Support table, tuition revenues are based on a 15-credit course load for each student projected to enroll in the program. These revenues represent course revenues derived from both program and general education curriculum requirements. The expenses shown in the Financial Support table represent direct expenses necessary for delivering program courses and administration. Due to an undergraduate program's additional general education expenses, as well as overall institutional operational expenses, CCU uses a 50% gross academic margin assessment to ensure that new programs will provide sufficient revenues to support their expense impact on institutional operations.

Total induced revenue (\$4,265,004 for the period) minus total direct expenses (\$1,454,661 for the period) divided by total induced revenue (\$4,265,004 for the period) is calculated to derive gross academic margin.

For a program to be considered cost-effective, CCU looks for undergraduate programs to produce a gross academic margin of 50% or better. The 50% threshold is due to undergraduate participation in the general education curriculum, as well as greater undergraduate reliance on operational resources. This program's gross academic margin is 65.9% for the period, which indicates that it has a high likelihood of producing sustainable revenues.

Evaluation and Assessment

The studio art program promotes and encourages critical and visual innovation by immersing students in a diverse array of course offerings and studio specializations. Building upon the knowledge gained in the foundations curriculum, students will expand their knowledge base through the study of art historical and contemporary precedents, as well as the application of technical and conceptual skills in their creative practice. Following in the liberal arts tradition, art studio graduates will have the skills necessary to adapt and grow with the creative economy.

The B.F.A. in Visual Art will:

Objective 1: Provide students with the opportunity to acquire the necessary technical and material skills to find success in the visual arts;

Objective 2: Foster a critical understanding of art theory through research skills and visual analysis;

Objective 3: Provide students with a vibrant studio curriculum that offers agility in and the mastery of various creative methodologies;

Objective 4: Prepare students to become creative professionals who are problem solvers, critical thinkers, and engaged, adaptable citizens; and

Objective 5: Demonstrate the ability to build a diverse and productive atmosphere that respects a culture of intellectual transformation through education about and practice of visual communication.

All studio art foundation courses (ARTS 103, ARTS 104, ARTS 111, ARTS 112) are assessed through assigned artwork and a vocabulary exam. A committee of faculty teaching foundation courses has approved all rubrics used to grade artwork, and the vocabulary tests use terms from a document created by the same body. These rubrics will be reviewed and evaluated annually to determine needed areas of improvement. Students who have completed all foundation courses, one 200 level course, and maintain a GPA of 2.5 or higher have the option of applying to the B.F.A. Portfolio Entrance Review (PER). If the student receives a grade of 75% or better on the PER, the student will be admitted to the program. Students will also be introduced to the breadth of artistic process and conceptual approaches in ARTS 298. This course will be based on student performance during research presentations, conceptual development exercises, and proposals for theoretical exhibitions. In the student's senior year, s/he will take ARTS 494 and ARTS 498. These capstone courses will build upon the curriculum of ARTS 298. Students completing the course will produce and exhibit a body of work, apply to outside exhibitions, and develop a professional packet for future exhibition, residency, and job applications.

Programmatic assessment occurs at different levels over time and for different outcomes:

(1) Assessing the Current Program

- a. Individual course evaluations will be collected from students each semester.
- b. A Student Learning Outcome (SLO) assessment protocol already exists for the studio foundations. The studio foundations assessment evaluates the technical and conceptual growth of students in two-dimensional and three-dimensional design, as well as drawing. The vernacular used in this assessment is similar to the B.F.A. PER. An SLO alignment chart will be prepared by the instructors to indicate whether or not course objectives, program objectives, and the assessments used in the course match the program assessment plan. These will be submitted to the Chair of the Department of Visual Arts for archiving.
- c. Assessment will be completed annually for required studio courses (ARTS 298, ARTS 494, ARTS 498). ARTS 298 Concepts in the Artistic Process will use the same matrix for evaluation and outcomes as the assessment module for ARTS 498 B.F.A. Thesis. This method of evaluation assesses the presentation skills, written skills, technical skills of students, as well as their process for conceptual development. By using the same evaluation matrix at the 200 and 400 levels, the Department can link/attach growth and change over a two-year period. The process will be completed in conjunction with CCU's Office of Institutional Research, Assessment and Analysis.
- d. Faculty teaching in the program will meet annually to discuss results and potentially update SLOs or other program objectives.
- e. Graduation rates will be tracked.
- f. Graduating seniors will complete the Senior Survey/Exit Interview.
- g. Number of students pursuing advanced degrees will be tracked.
- h. Faculty teaching in the program will meet annually to review the results of the Senior Surveys and make any recommendations for programmatic change.

(2) Post-Graduation Assessment

- a. An annual Alumni Survey is distributed to help determine how well the program is preparing graduates for post-graduate work and/or careers.
- b. Select employer surveys will be conducted to help determine if the program is adequately preparing graduates for their entry-level jobs in related fields.

(3) Program Revision

- a. Any data gathered, including course evaluations, SLO alignment reports, graduation assessment data, post-graduation assessment data, and any other relevant information, will be assembled at the end of each year and distributed to faculty members in the program. Either in a faculty meeting or a separate faculty retreat, faculty will meet to discuss these results, plan for any future changes, and, if necessary, vote on and submit relevant curriculum changes to the CCU Committee on Academic Affairs.

Program Objectives	Student Learning Outcomes Aligned to Program Objectives	Methods of Assessment
<p>Objective 1: Provide students with the opportunity to acquire the necessary technical and material skills to find success in the visual arts.</p>	<p>SLO 1 Demonstrate proficiency with various two-dimensional and three-dimensional process, skills, and techniques.</p> <p>SLO 2 Demonstrate an understanding of the elements and principles of design.</p>	<p>Art Foundations (SLO 1 and SLO 2): ARTS 103: Two-Dimensional Design ARTS 104: Three-Dimensional Design ARTS 111: Drawing I ARTS 112: Drawing II</p> <p>These courses are assessed each semester by the Department. Individual courses evaluate work based on skill-</p>

Program Objectives	Student Learning Outcomes Aligned to Program Objectives	Methods of Assessment
	<p>SLO 3 Demonstrate effective explorations of concept, material and media.</p>	<p>based competencies relevant to each course.</p> <p>ARTS 298 and ARTS 494/498 Capstone (SLO 2 and SLO 3): These courses evaluate work based on Concept Comprehension, Design and Composition, Craftsmanship and Technique.</p>
<p>Objective 2: Foster a critical understanding of art theory through research skills and visual analysis.</p>	<p>SLO 1 Demonstrate knowledge of artistic and cultural styles and traditions across cultures and periods, from ancient to contemporary times.</p> <p>SLO 2 Demonstrate knowledge, skills, and understanding of the visual arts through the ability to identify and discuss the historical, social, and cultural context of works of art.</p> <p>SLO 3 Demonstrate individual and professional progress through the analysis and critical examination of art, applying the principles of visual analysis and research.</p>	<p>ARTH 106: Art History Survey II (Renaissance to Contemporary) (SLO1 and SLO 2): This course measures the acquisition of knowledge through cumulative finals for foundation classes.</p> <p>ARTH 250: (Concepts in Art History) (SLO 1, SLO 2, and SLO 3): This course measures the retention of knowledge, understanding of cultural traditions, and important critical and theoretical approaches through a comprehensive exam. Students research skills and ability to analyze information will be evaluated through a writing portfolio.</p>
<p>Objective 3: Provide students with a vibrant studio curriculum that offers agility in and the mastery of various creative methodologies.</p>	<p>SLO 1 Demonstrate intellectual and creative prowess through one's studio practice.</p> <p>SLO 2 Develop and integrate concept into two-dimensional and three-dimensional creative works.</p>	<p>Studio Foundations/Portfolio Entry/Thesis (SLO 1 and SLO 2): Criteria language used for the evaluation of students at the foundations level of assessment (program), as well as what is used in the portfolio entry (individual student), will be linked with the final assessment of a student's work in the thesis.</p> <p>ARTS 298 and ARTS 498 (SLO 1 & 2): These courses assess the student's ability to problem solve through material (craft and technique) and concept (idea-driven process and concept-based solutions).</p>
<p>Objective 4: Prepare students to become creative professionals who are problem solvers, critical thinkers, and engaged, adaptable citizens.</p>	<p>SLO 1 Develop and apply a personal and analytical voice through the development of a unified body of work.</p> <p>SLO 2 Develop and apply a personal and analytical voice through the ability to research</p>	<p>Studio: ARTS 298 and ARTS 498 (SLO 1): These courses evaluate and track creative growth through the assessment of idea generation and concept execution. The assessment evaluates student presentation skills, as well as creative development of bodies of creative works.</p>

Program Objectives	Student Learning Outcomes Aligned to Program Objectives	Methods of Assessment
	critically, write effectively, and communicate clearly.	<p>ARTH 250: Concepts in Art History (SLO 2): Students complete writing portfolios to demonstrate through analysis their understanding of important critical, historical, and theoretical approaches used in the study of art and material culture.</p> <p>ARTH 250 (SLO 2): The course measures retention of knowledge with a comprehensive exam midway through the program. The course strengthens the foundation of conceptual development that will be measured in works produced in ARTS 498 (SLO 1)</p>
<p>Objective 5: Demonstrate the ability to build a diverse and productive atmosphere that respects a culture of intellectual transformation through education about and practice of visual communication.</p>	<p>SLO 1 Demonstrate personal accountability and professionalism through one's studio practice.</p>	<p>ARTS 298 and ARTS 498 (SLO 1): The courses evaluate the presentation of student work in a variety of ways. Students are evaluated on the cohesiveness of ideas and how they are communicated through verbal presentation. The physical work is evaluated through criteria including, but not limited to, craft, quality of final work, and creative execution.</p> <p>Creativity and Development Workshops (CDW) (SLO 1): Students will be required to attend arranged events by the Department and its gallery.</p>

Accreditation and Licensure/Certification

Will the institution seek program-specific accreditation (e.g., CAEP, ABET, NASM, etc.)? If yes, describe the institution's plans to seek accreditation, including the expected timeline.

Yes

No

The institution applied for new program review (plan approval) with NASAD (National Association of Schools of Art & Design) in September 2019. NASAD's review process requests that such an application begins after institutional approval and can coincide with the state approval process.

Will the proposed program lead to licensure or certification? If yes, identify the licensure or certification.

Yes

No

Explain how the program will prepare students for this licensure or certification.

If the program is an Educator Preparation Program, does the proposed certification area require national recognition from a Specialized Professional Association (SPA)? If yes, describe the institution's plans to seek national recognition, including the expected timeline.

Yes

No