Overview

Herron School of Art and Design is a school of Indiana University. Herron is accredited by the National Association of Schools of Art and Design (NASAD). The school's last comprehensive NASAD accreditation review was in 2013, with the site visit scheduled for November of 2023. Our self-study is underway and throughout 2022, preparations for this comprehensive review have been the focus of our review and assessment efforts. Herron's master's degree program in art therapy is accredited by the Commission on Accreditation of Allied Health Education Programs (CAAHEP) upon the recommendation of the Accreditation Council for Art Therapy Education (ACATE), with accreditation earned in 2021.

Herron offers the following degrees and stand-alone certificates:

I. BA in Art History (liberal arts degree)
II. Bachelor of Fine Arts (professional degree)
    II. a. BFA in Fine Arts Majors: Painting, Printmaking, Photography & Intermedia, Drawing &
        Illustration, Furniture Design, Sculpture, Ceramics, and Integrative Studio Practice
    II. b. BFA in Visual Communication Design (professional degree)
III. BAE Bachelor of Art Education (professional degree)
IV. MA in Art Therapy (professional degree)
V. MFA in Visual Art (professional degree, terminal degree in field)
VI. MDes Master of Design from the Department of Visual Communication Design (professional degree, terminal degree in field) (*Not yet enrolling students*)
VII. Graduate Certificate in Design Thinking

Also included in this report:

VIII. Herron courses reviewed as part of the IUPUI General Education Core.
IX. Student Affairs

Overview and Highlights 2022

Aggregate assessments in art and design disciplines supplement the individual mentoring which remains at the heart of art and design pedagogy. The style of teaching within Herron tends to be very direct, with lots of one-on-one interaction between students and faculty and with a great deal of student-directed, project-based learning mentored by faculty. Contact hours for studio courses are twice that of most classroom classes. These pedagogical methods allow for lots of immediate recognition of any gaps in individual student learning, and for reinforcement and remediation right away, during the course of the semester. One indicator of successful learning in art and design is that each student's work is unique. Originality and individuality are valued in the arts, and there is a priority placed on the ineffable. Qualitative

assessment suits art and design education better than quantitative, though it is harder to distill into a report.

The art and design disciplines perform lots of formative and interim assessment, and link assessment directly to mentoring so that it benefits students and faculty equally.* Our pedagogical method is to respond immediately to any deficiencies and to make adjustments right away rather than waiting until the next time around. Nevertheless, the faculty continues to refine its summative assessments, which typically prove more useful to the faculty than to the students.

In 2021-2022, we continued our summative assessment practices and resumed some of those that had been disrupted during the first years of the pandemic. While we began the year planning for a return to normal, it became evident that the people, both students and faculty, were changed. The greatest obstacles to successful degree completion were not issues of incomplete learning but of financial stability, mental health, physical health, and emotional exhaustion. It was a year of recalibrating expectations and of shifting strategies to support students in multiple ways. Our assessment practices had not been designed to measure those things that proved to be the most important variables. While we take the findings seriously, we consider them in tandem with our observations of our students' behaviors and the stories we hear from them through direct and indirect channels. The challenge in our planning is to consider all sources of information and to improve our students' outcomes in both learning and living.

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

I. BA in Art History

Graduates of the Art History program will be able to:

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

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

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

As indicated by the chart below, taken from the mastery gradebook in Canvas, most students are attaining the expected level of mastery of most of the learning outcomes. The weakest areas continue to be the theoretical learning outcomes—the ability to use a variety of theoretical frameworks and to conduct research informed by those theoretical frameworks.   This is not a glaring deficiency, especially in the strong cohort of students this year, but it is a pattern we see over time.

2 /3	3 /3	2 /3	3 /3	3 /3	3 /3	3 /3	3 /3	4 /3
3 /3	3 /3	4 /3	3 /3	4 /3	4 /3	4 /3	3 /3	4 /3
3 /3	3 /3	4 /3	3 /3	3 /3	3 /3	3 /3	3 /3	4 /3
3 /3	4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	3 /3	3 /3
3 /3	4 /3	4 /3	4 /3	4 /3	3 /3	3 /3	4 /3	4 /3
3 /3	3 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
3 /3	4 /3	4 /3	4 /3	3 /3	3 /3	3 /3	3 /3	4 /3
3 /3	4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3
3 /3	4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3

 Three years ago, the faculty responded to this pattern by adding a requirement for a theory course to be taken before the senior year, preferably in the spring of sophomore year. Spring of 2022 was the first year when a cohort of students experienced that course. Its results will not be evident in the capstone work for another two years, but we expect that it will improve that area of weakness. That course was also designated as the mid-point course for Profiles assessment in art history.

Profiles assessment in Art History Capstone Course, measuring each sub-heading of the Profiles as it is relevant to the degree program.

Herron Com...	Herron Com...	Herron Probl...	Herron Probl...	Herron probl...	Herron Innov...	Herron Com...	Herron Com...	Herron Innov...	Herron Innov...	Herron Innov...	Herron Com...
5 /3	3 /3	3 /3	4 /3	5 /3	4 /3	5 /3	4 /3	3 /3	4 /3	5 /3	5 /3
5 /3	5 /3	4 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
5 /3	4 /3	3 /3	4 /3	5 /3	4 /3	5 /3	5 /3	4 /3	5 /3	5 /3	5 /3
5 /3	4 /3	4 /3	5 /3	4 /3	4 /3	5 /3	5 /3	5 /3	4 /3	4 /3	5 /3
5 /3	5 /3	3 /3	5 /3	5 /3	4 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
5 /3	5 /3	4 /3	5 /3	4 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
5 /3	5 /3	4 /3	4 /3	5 /3	4 /3	5 /3	5 /3	4 /3	4 /3	4 /3	5 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
5 /3	5 /3	4 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	4 /3	5 /3	5 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	4 /3	5 /3	5 /3	5 /3
5 /3	5 /3	4 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3

As these data indicate, the faculty have confidence in the students' attainment of the Profiles overall. The strongest areas appear to be respectfully engaging own and others' cultures, behaving ethically, and evaluating information. While not lacking, critical thinking and investigating remain areas for potential for growth.

Since this was the first year of students taking the required mid-point course, the enrollment was unexpectedly varied. Many seniors enrolled—they would also be represented in the capstone data—and also a handful of students from other majors. The data, therefore, is messy and not included here. Nevertheless, the general pattern is similar to that seen among the capstone students.

One observation may affect next year's data collection. It is difficult to give students anything other than full marks for "behaves ethically," as well as for some other components of the Profiles, for even if a student has not made any noteworthy displays of conscious ethical choices, to assign anything other than full marks feels like accusing the student of unethical behavior. Thus, the default or neutral score is quite high. Rewording in the future may allow more nuance.

The Record
An internship course for art history students was proposed and approved in spring 2022. This course will be submitted for The Record during the upcoming year.

II. Bachelor of Fine Arts
This is one degree offered in two departments with two distinct sets of learning outcomes: Fine Arts and Visual Communication Design

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

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

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

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

II.a. BFA in Fine Arts
Majors: Painting, Printmaking, Photography, Drawing & Illustration, Furniture Design, Sculpture, Ceramics, and Interdisciplinary Studio Practice

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

Students graduating from the program will:

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

*SLO 1 varies by major:
- Demonstrate technical and conceptual proficiency with *sculpture* and related disciplines and media.
- Demonstrate technical and conceptual proficiency with *printmaking* and related media.
- Demonstrate technical and conceptual proficiency with *photography* and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency with *painting* and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency with *furniture design* and related media.

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

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

Summative assessment rubrics based on these learning outcomes and on the Profiles are embedded in the Canvas site for each capstone course. There is a capstone course in each major with the exception of ISP, for which the students select a capstone course in any medium.

Different instructors teach the capstone courses each year, and individuals may interpret the rubrics differently. For this reason, we look at longitudinal patterns and relative areas of strengths and weaknesses, rather than specific numerical results at any moment.

Fine Arts 2022 capstone assessment results, averaged:

Fine Arts SLO	Average score out of 5 Mastery set at 3
1	3.63
2	3.17
3	3.6
4	3.17
5	3.73
6	3.67
7	3.37
8	3.45
9	3.36

The range shown here is rather narrow. Most students who finish the program do attain mastery of the learning outcomes. What these numbers do not address is the problem identified in the introduction to this report: students not persisting to the point of submitting capstone work for evaluation.

What these numbers do reveal is that the students' strongest suits appear to be technical mastery and development of their individual styles. Technical mastery has consistently been the students' strongest area in every year since we began aggregate assessment. One weak area is the students' facility with theory and historical context. This has long been a weak point and one that we have been focusing more on in studio classes as well as the required art history classes. Encouragingly, this year students appear to be gaining ground in this area. The other weak area here has to do with collaboration and engaging diverse communities. Since this graduating class experienced the restrictions of COVID, which curtailed many opportunities for this type of work, we are unsurprised that they are a little behind in this area. Even so,

Herron is exploring ways to reactivate the Basile Center for Art, Design, and Public Life with a new director, a position for which a search was canceled in March 2022, with an objective of bringing opportunities for community collaboration to a greater number of students.

Profiles in Fine Arts Capstone Course

Profile	Average Score out of 5
Communicator: builds relationships	3.72
Communicator: evaluates information	3.94
Communicator: conveys ideas effectively	4.13
Problem Solver: thinks critically	3.86
Problem Solver: collaborates	3.94
Problem Solver: analyzes, synthesizes, evaluates	4.29
Problem Solver: perseveres	4.32
Innovator: investigates	4.37
Innovator: creates/designs	4.02
Innovator: confronts challenges	4.03
Innovator: makes decisions	3.93
Community Contributor: builds community	3.74
Community Contributor: behaves ethically	4.62
Community Contributor: anticipates consequences	3.49

This is a new area of assessment for the department, so interpreting these findings will be a discussion topic for the coming year.

Mid-Level Review
Fine Arts students undergo a Mid-Level Review in the winter of the junior year. Each student presents a portfolio of artwork and a written statement to a panel of faculty for a 30-minute evaluation and discussion. Faculty reviewers complete a evaluation rubric for each student that is based on the program SLOs but adapted for a mid-point in the program. Components of the Profiles are also assessed at Mid-Level Review.
 The pattern of progress toward the SLOs at Mid-Level Review is similar to what we see in capstone reviews, but with the differences between the areas of strength and weakness more pronounced. Students are stronger in the technical areas and weaker in the analytical and theoretical areas. Encouragingly, they do seem to make up ground in the analytical and theoretical areas during the final three semesters of the program, as they do more individualized and self-determined work.

The Record
Herron's first contribution to The Record was approved in June 2022 (see below, VCD). During the 2022-2023 year we intend to submit undergraduate internship courses in Fine Arts for inclusion in The Record as well. Furthermore, as soon as the Basile Center returns to full operation, it will oversee further contributions to The Record for students in Fine Arts, especially in the areas of research and community engagement.

II. b. BFA in Visual Communication Design

Students completing the BFA in Visual Communication Design program will. . .

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

As in the other undergraduate programs, assessment was conducted in the capstone course. This year's findings showed that students who have problems attaining the learning outcomes tend to have difficulty with outcomes 3 and 5. Especially challenging for them is resisting the urge to work toward one preferred solution, but instead generating a wide range of ideas from which to choose the most contextually appropriate option or options to develop. This is a very difficult part of the design process for students to master, and it runs counter to many students' instincts about how to work quickly towards an assignment's completion. It cannot be hurried. Every course in the curriculum provides and will continue to provide opportunities to practice this.

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

VCD 1 Identif...	VCD 2 Work ...	VCD 3 Explor...	VCD 4 Devel...	VCD 5 Synthe...	VCD 6 Discus...	VCD 7 Select ...	VCD 8 Organi...
3.59 /3	3.44 /3	3.3 /3	3.48 /3	3.33 /3	3.63 /3	3.74 /3	3.7 /3
4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3
4 /3	3 /3	3 /3	3 /3	3 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	3 /3	3 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
3 /3	2 /3	2 /3	3 /3	2 /3	3 /3	3 /3	3 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	4 /3	4 /3
4 /3	3 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3
3 /3	3 /3	2 /3	3 /3	2 /3	3 /3	3 /3	3 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	3 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	3 /3	3 /3	3 /3	3 /3	4 /3	4 /3	4 /3
4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	3 /3	3 /3	4 /3	3 /3	4 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	4 /3	3 /3	4 /3	3 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
2 /3	3 /3	2 /3	3 /3	2 /3	3 /3	3 /3	2 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3

Profiles
The Profiles were also assessed in the capstone course on a five point scale.

Communicator: listens actively	4.48

Communicator: builds relationships	4.04
Communicator: evaluates information	4.59
Communicator: conveys ideas effectively	3.96
Problem Solver: thinks critically	4.78
Problem Solver: collaborates	4.15
Problem Solver: analyzes, synthesizes, evaluates	4.63
Problem Solver: perseveres	4.59
Innovator: investigates	4.04
Innovator: creates/designs	4.56
Innovator: confronts challenges	4.11
Innovator: makes decisions	4.74
Community Contributor: builds community	3.67
Community Contributor: behaves ethically	4.78
Community Contributor: anticipates consequences	4.19
Community Contributor: respectfully engages. . . cultures	4.85

The Record
The required VCD internship course, HER-A453 "Professional Practice Internship" has been submitted and approved for the Record of Engaged Learning as of June 7, 2022.

II. c. Shared assessment for the BFA degree

The Mid-Level Review has been designated as the mid-point "course" for assessment of the Profiles beginning in 2021. Although it is not a "course," it is a degree requirement and it does use a Canvas site. This was given approval by Jay Gladden in a meeting of the UAC.
 In both Fine Arts and VCD, similar patterns emerge showing students' progress toward the program learning outcomes. Students in both departments appear stronger at the mi-point in the manual and technical skills than in the cognitive aspects of art and design. These patterns continue to appear at the capstone level, but the difference decreases, indicating that students advance more in these challenging areas during the final three semesters of the curriculum, even if they don't entirely close the gap.

The Profiles are also assessed at Mid-Level Review, though not as extensively as at the capstone.

Fine Arts
Evaluated on a 10-point scale relative to a typical graduating student

Profile	Average score of 10
Innovator	6.75
Problem Solver	6.88

VCD
Evaluated on a 10-point scale relative to a typical graduating student

Profile	Average score of 10

| Communicator | 6.17 |
| Problem Solver | 5.28 |

III. Bachelor of Art Education

Program Learning Outcomes:

1. Learner
   - Learner Development: Recognize the developmental needs and diverse social and cultural constructions of identity in all learners and implement a variety of appropriate visuals, tools, media, technology, and other disciplines to differentiate learning in inclusive, multicultural, and urban classrooms.
   - Learning Environment: Construct a learning environment that promotes student achievement, utilizes social learning and group dynamics, promotes respect and collaboration among all learners, and incorporates multiple contexts where art exists outside the classroom including museums, galleries, homes, and public sites.
2. Content
   - Content Knowledge-Studio Art: Demonstrate expertise in basic expressive, technical, procedural and organization skills in a wide variety of media and demonstrate mastery in conceptual insights and visual thinking developed through studio experiences; and make these aspects of the discipline accessible and meaningful for P-12 learners.
   - Content Knowledge-Historical, Critical, Philosophical Analysis: Identify the major styles and periods of art history, the analytical methods and theories of criticism, including development of past and contemporary art forms, visual culture, and contending philosophies of art and the relationship of all of these to the making of art; and, make these aspects of the discipline accessible and meaningful for P-12 learners.
   - Content Knowledge-Innovation/Ideation: Apply processes of idea generation, imagination, and innovative thinking from a range of disciplines to problems in their artwork and their lives; and develop abilities of creative problem solving and critical inquiry and authentic meaning making in P-12 learner.
3. Instructional Practice
   - Communication: Communicate ideas effectively through speech, writing, and visual forms; comprehend, interpret, and analyze ideas and facts and problem solve through quantitative/qualitative reasoning; and effectively use information resources and technology.
   - Instructional Strategies: Implement curriculum and a variety of instructional strategies that develop in-depth, complex student skills and knowledge in art content, and integrate art across disciplines.
   - Reflective Practice and Assessment: Demonstrate reflective practice and revision; develop and implement multiple methods of formative and summative assessment; and, analyze data as evidence to engage learners in their own growth, to document learner progress, and to inform ongoing instruction and curriculum
4. Professional Responsibility
   - Philosophy: Conduct ongoing critical reflection on the aesthetic and artistic purposes of art in P-12 learners; clearly articulate philosophy and the importance of art in general education to students, school, and community.

- Professional Development and Growth: Engage in continuing professional development and use evidence to evaluate practice. Provide leadership in the profession of art and education within the classroom, school, community and beyond.
- Professional Disposition: Demonstrate ability to inspire and excite the imagination of students, model a respect for art and visual experiences; and constantly seek out, evaluate and apply new ideas and developments in both art and education.

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

The art education outcomes above represent specificity to art content (what InTASC would call Part B Assessment). These outcomes align with standards of The National Association of Schools of Art and Design (2021), Indiana Developmental Standards P-12, Indiana Art Content Standards (2010), and the Indiana Academic Standards for Visual Art P-12 (2017). Throughout the capstone experience of M482 students collect data and present it in an Exit Portfolio as evidence of attainment of the specific art education outcomes. The Art Education Program Outcomes provide the structure of content in the 5 methods courses leading up to the capstone experience.

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

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

The exit portfolio (summative) and practicum provide excellent feedback on student progress and program strengths and weaknesses. These data are used to revise our program and our assessment tools. Given the close mentoring of each student, most deficiencies can be addressed at the individual level during the program. Given that students are mentored throughout the program, and the high stakes of having the students in the program actively teaching real children in real K-12 classrooms, most learning issues are identified and addressed during the program. We try very hard to have all the weak spots rectified well before graduation.

Faculty and university coach mentor teachers throughout the practicum. The coach visits each student 4 times in each placement resulting in a written communication of teaching assessment (shared with all in the

portfolio and on file in School of Education), a verbal conference, and a midterm and final teaching assessment by both coach and the critic teachers. These assessments align with InTASC standards and Herron art education outcomes.

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

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

2.87 /3	3.33 /3	3.33 /3	3.13 /3	3.2 /3	3 /3	3.36 /3	3.4 /3	3.27 /3	3.13 /3	3.13 /3
Art Ed Instruc...	Art Ed Profes...	Art Ed Profes...	Art Ed Profes...	Art Ed Instruc...	Art Ed Instruc...	Art Ed Learne...	Art Ed Learne...	Art Ed Conte...	Art Ed Conte...	Art Ed Conte...
2 /3	3 /3	3 /3	2 /3	2 /3	2 /3	3 /3	3 /3	3 /3	2 /3	2 /3
4 /3	4 /3	3 /3	3 /3	4 /3	4 /3	4 /3	4 /3	3 /3	3 /3	3 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	3 /3	4 /3	3 /3	3 /3	3 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
2 /3	2 /3	2 /3	2 /3	2 /3	2 /3		3 /3	3 /3	2 /3	2 /3
4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3	4 /3
2 /3	3 /3	3 /3	3 /3	3 /3	2 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	3 /3	4 /3	4 /3	4 /3	3 /3	4 /3	4 /3	4 /3	4 /3	4 /3
2 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	3 /3	4 /3	3 /3	2 /3	3 /3	3 /3	4 /3	3 /3	3 /3	3 /3
2 /3	3 /3	3 /3	3 /3	3 /3	2 /3	3 /3	3 /3	3 /3	3 /3	3 /3
2 /3	4 /3	3 /3	2 /3	3 /3	3 /3	3 /3	2 /3	3 /3	3 /3	3 /3
2 /3	3 /3	3 /3	3 /3	3 /3	2 /3	3 /3	3 /3	3 /3	3 /3	3 /3

Last year's weakest learning outcome was professional disposition. This received extra attention from faculty this year and seems to have improved, with only one student falling below the mastery level this year. In the coming year, instructional strategies and reflective practice will receive extra attention.

Profiles
The Profiles are assessed in the capstone course on a 5-point scale. Attainment is widespread, with a few gaps here and there. The only area with more than one student below the expected level is Innovator: Confronts Challenges. This will certainly be an area the faculty pay attention to in the coming year, but it is not clear at this point whether this is a curricular matter or a matter of personal and psychological support mechanisms. We will watch it.

3.67 /3	3.6 /3	3.6 /3	3.93 /3	4.07 /3	3.93 /3	3.93 /3	3.93 /3	4.07 /3	3.67 /3	3.93 /3	3.8 /3	3.8 /3	4.07 /3	4.07 /3	3.87 /3
Herron Com...	Herron Com...	Herron Probl...	Herron Com...	Herron Com...	Herron Probl...	Herron Probl...	Herron probl...	Herron Innov...	Herron Innov...	Herron Innov...	Herron Innov...	Herron Com...	Herron Com...	Herron Com...	Herron Com...
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	0 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	5 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
3 /3	5 /3	3 /3	3 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	0 /3	0 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	0 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
3 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	3 /3	5 /3	3 /3	3 /3	5 /3	5 /3	5 /3
5 /3	3 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3	5 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	3 /3	3 /3	3 /3	5 /3	3 /3	3 /3	3 /3	3 /3	0 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3
3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	3 /3	5 /3	5 /3	3 /3	3 /3	3 /3	5 /3	5 /3	5 /3

The Record
Students in this degree track complete extensive work beyond the classroom, applying their learning in student teaching placements as well as cultivating their identities as practicing artists. Several aspects of this program seem likely candidates for The Record. The challenge will be to identify those that can be submitted as discrete experiences apart from the overall, immersive curriculum. The student teaching placements seem a likely place to begin. We aim for a first submission in the 2022-2023 academic year.

IV. MA in Art Therapy

In spring 2021, the MA program in Art Therapy successfully achieved accreditation by the Commission on Accreditation of Allied Health Education Programs (CAAHEP).
One requirement for maintaining this accreditation is the submission annually of an extensive assessment report. An excerpt of our 2022 report that focuses on summative measures of learning outcomes is included here. The full report, from which this excerpt was taken, was prepared by program director Eileen Misluk.

Student Learning Outcomes
SLO 1: Recall foundational cross-curricular content and demonstrate an understanding of the application of these concepts as an emerging professional.
SLO 2: Apply cross-curricular content to the needs of diverse populations in theoretical examples and internship experiences and demonstrate the application of these concepts as an emerging professional.
SLO 3: Use critical thinking practices by gathering, analyzing and explaining multiple sources of data to develop unique insights into art therapy concepts, and demonstrate the application of these concepts as a developing professional.
SLO 4: Prepare students through community engagement and practice-based research to serve their communities and the field of art therapy as practitioner-researchers.

Assessment Focus and Methods for SLO #1
State the SLO: Apply cross-curricular content to the needs of diverse populations in theoretical examples and internship experiences and demonstrate the application of these concepts as an emerging professional.

Describe how student learning was assessed for the SLO stated above for this Annual Report year. Please be sure to include the following:	
What measures were used (direct and indirect)?	Signature Assignment: This end of semester final paper serves to assess the integration and application of the first and second semester of the first academic year. It uses a case conceptualization approach to applying theory, approaches, and ethics to a clinical vignette. This paper serves as a final paper grade for all courses in this semester. Additionally, it serves as our end of semester credit review and determines if the student has met the student learning outcome for this semester. A Signature Assignment rubric details the expectations and competencies aligned with this SLO. The outcome of this rubric is compared to the program rubric to determine student performance. The following rubric sections will be extracted to identify performance in each content area: Diagnostic Indicators, Assessment of Strengths, Challenges, Limitations, Theory, Formal Elements, Artistic Developmental Level & Multicultural Considerations, Artwork Analysis, Directives, and Ethical Considerations. Successful students will receive a score of competent in 7/8 content areas and receive an overall grade of 73% otherwise remediation will be required. Based on the program rubric, competent is defined as "an understanding of the concepts that responds adequately and requiring limited revisions."
What information/data was collected?	A written assignment
When and by whom?	May 2022; Director and course instructors
How was it analyzed?	Rubric

Results of Assessment of SLO

Five out of six (83%) students passed the Signature Assignment with a 73% and competence in 7/8 content areas. The average graded is 84.3%. The chart below shows the overall performance of each grading criteria. Based on these criteria, areas for improvement include professional writing skills, application of theory. Within the broader category of Diagnostic Impressions, application of the DSM-V was an area that needs improvement (73.4%).

The student who did not pass the Signature Assignment received an overall grade of 72.7%. Areas of improvement included Application of Theory (53%), Artwork Analysis (72.7%), Directives (70%), and Professional Writing Skills (56.7%). The student was required to provide final papers from Counseling Theory and Practice and Art Therapy Theory and Practice, and two clinical writing samples from

Internship I Supervision. These assessments were reviewed by the Director and they demonstrated that the student met the requirement of competent in the areas noted above.

Signature Assessment Data

	Overall Grade
Diagnostic Impressions	85.8%
Clinical Presentation	93.1%
Application of Theory	69.8%
Artwork Analysis	88.3%
Directives	87.2%
Ethical Considerations	88.7%
Professional Writing Skills	76.1%

Discuss the action plan to meet the SLO (if applicable)

The program identified that areas of the curriculum that needs to be enhanced in order to facilitate mastery of the content areas above. In Fall 2022, T502 Counseling Theory and Practice will provide additional in-class opportunities for the application of theory in case examples to assess student understanding. In Fall 2022, all students will participate in a graduate writing workshop to clarify writing expectations and tools. Students will be provided campus wide writing supports. Furthermore, enhancing diagnostic skills will be included in all group supervision courses and supported through in-class assignments including clinical case notes, case conceptualizations, and clinical treatment notes.

Assessment Focus and Methods for SLO #2	
State the SLO: Use critical thinking practices by gathering, analyzing and explaining multiple sources of data to develop unique insights into art therapy concepts, and demonstrate the application of these concepts as a developing professional.	
Describe how student learning was assessed for the SLO stated above for this Annual Report year. Please be sure to include the following:	
What measures were used (direct and indirect)?	Culminating Project Proposal & Presentation: This semester-long proposal is the foundation for the research project completed on an art therapy topic selected by the student. This proposal must include a preliminary literature review, literature matrix analysis, proposed methodology, and anticipated results. The topics selected must expand upon existing research in the field. The proposal is presented at the end of semester and must be approved by the thesis committee. This serves as our end of semester credit review and determines if the student has met the student learning outcome for this semester. A project rubric details the expectations and competencies aligned with this SLO. The outcome of this rubric is compared to the program rubric to determine student performance. Successful students will receive a score of competent in 2/2 content areas and receive an overall grade of 73% otherwise remediation will be required. Based on the program rubric, competent is defined as "an understanding of the concepts that responds adequately and requiring limited revisions."
What information/data was collected?	A final paper and presentation
When and by whom?	December 2021; Director and course instructor
How was it analyzed?	Rubic
Results of Assessment of SLO	
Twelve out of 12 students passed the written proposal with an overall grade of 88.2%. Two out of 12 scored below 73% in the Methodology section. These students were provided additional mentorship and guidance regarding the research methods. Twelve out of 12 students passed the oral presentation with an overall grade of 90.97%.	
Discuss the action plan to meet the SLO (if applicable)	
An area of improvement is the understanding of methodology and identifying appropriate methods for the type of study. In T630: Research Methods for Art Therapists, students will engage in additional discussions specifically focusing on the types of methodologies used within different studies. Additionally, students will be provided more individual research mentoring from faculty. Previously students received two individual thesis meetings, and this will increase to four individual thesis meetings.	

Assessment Focus and Methods for SLO #3	
State the SLO: Prepare students through community engagement and practice-based research to serve their communities and the field of art therapy as practitioner-researchers.	
Describe how student learning was assessed for the SLO stated above for this Annual Report year. Please be sure to include the following:	
What measures were used (direct and indirect)?	Culminating Project Paper & Poster Presentation: This semester long independent research project is the result of an approved proposal from the fall semester. The culminating paper must include a literature review, literature matrix analysis, methodology, data collection and analysis, results, and conclusion. The project is detailed in a poster presentation which is present at an end of year school wide culminating exhibition. This serves as our end of semester credit review and determines if the student has met the student learning outcome for this semester. A project rubric details the expectations and competencies aligned with this SLO. The outcome of this rubric is compared to the program rubric to determine student performance. Successful students will receive a score of competent in 7/8 content areas and receive an overall grade of 73% otherwise remediation will be required. Based on the program rubric, competent is defined as "an understanding of the concepts that responds adequately and requiring limited revisions."
What information/data was collected?	Final written paper
When and by whom?	May 2022; Director and course instructor
How was it analyzed?	Rubric
Results of Assessment of SLO	
Twelve out of 14 students submitted the completed written paper. Out of 12 the overall grade was 91.2% and all content areas were scored as competent. Of the two that did not complete the assignment, one student withdrew mid-semester due to a failing grade and one student took an incomplete in the course.	
Discuss the action plan to meet the SLO (if applicable)	

Using Results for "Closing the Loop"

Describe the program's process for reviewing the results and discussing the implications of the results. Discuss how the results will be used to either confirm the SLO was successfully met and/or how the program will generate strategies for program/curriculum modification. If applicable, discuss program modifications changes and timeline for implementation of change.

Credit Reviews & Advisory Board Meetings

At the end of each semester, the SLO assignments are reviewed with faculty to identify areas of improvement in the December monthly meeting. These assignments are also reviewed in individual credit review meetings with the Director and student. These meetings serve to identify areas of student strengths and growth. It also serves to provide informal feedback to the program.

Formal feedback from students is gathered by the Student Advisory Board Members and reported at the December and May Advisory Board Meetings. The student performance data is shared at the Advisory Board Meetings including strategies for improvement within curriculum and student support.

Based on the data above, the SLOs were successfully met with students demonstrating competent learning and skills to move forward in the program above the required 73%. This data supports curricular changes that were implemented in Fall 2021 based on previous assessments of learning. Although, we noted areas of improvement in the following content: application of psychological theories to clinical cases, understanding of diagnoses, and research methodologies. As a result, the following action items were identified.

Action Item	Date	Results	Reassessment
Review syllabus T502: Counseling Theory and Practice	August 2022	- Clarify assignments and separate content into 3 main theoretical categories. - Create assignments that assess for understanding for each major theoretical approach.	T502: Final Paper SLO 2 Signature Assignment May 2023
Review syllabus T507: Assessment and Evaluation in Art Therapy (offered again Fall 2024)	Spring 2023	- Add weekly in-class DSM-V assignments into the beginning of each class to assess for diagnostic understanding and application.	T507: Final Paper SLO 2 Signature Assignment May 2024
Review syllabus T630: Research Methods for Art Therapists	August 2022	- Add weekly in-class methodology assignments into the	T630: Final Paper

		beginning of each class to assess for understanding.	SLO 3 Final Research Proposal and Presentation

V. MFA in Visual Art

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

Students present their work to their faculty advisory committee at three points: after 30 hours, 45 hours and 60 hours. The 60-hour review is a thesis defense. Since students must pass these milestones in order to progress, any weaknesses are addressed individually and immediately. Completing students present their work in a collective thesis exhibition held each May ("Look/See"). The MFA exhibition in May provides an opportunity for all faculty to reflect on the group's strengths and weaknesses overall. The 2022 MFA students' exhibition is documented in virtual 3-D at this link:

https://my.matterport.com/show/?m=UaEx3pvppde

The MFA in Visual Art is a relatively small program, typically fewer than 10 people, and students do a great deal of independent and individualized work, as is typical of masters' programs in the arts. Aggregate assessment has historically felt quite artificial and inauthentic. A newly hired faculty member assumed the directorship of this program within the past year and has stated an intention to develop more formal assessment practices, more conducive to external reporting.

VI. Master of Design
 Enrollment to begin fall 2023.

VII. Graduate Certificate in Design Thinking

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

Program Learning Outcomes:

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

- Students will demonstrate a positive approach to change and opportunity

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

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

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

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

This program is conceived as a supplement to students' graduate studies in other disciplines and/or to their work in any number of professions. The real test of the competencies developed by this program is in whether the students can integrate their learning into their chosen fields of research and employment. Now that enough students have graduated, we can begin with our plan to survey them six to twelve months after graduation to try to understand how their certificate learning is supporting their work in their individual disciplines.

VIII. General Education

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

HER-E111 Metalsmithing and Jewelry Design
HER-U101 Introduction to Design Thinking

E111 contributes to the Arts and Humanities learning domain, U101 to the Social and Behavioral Sciences. Both were reapproved, with minor notes that will be addressed by the course coordinators and teaching faculty.

IX. Admissions and Student Affairs

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

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

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

Based on annual analysis, this year we focused on:

- Implementing new individualized strategies and personal touches for students in the admissions funnel, including developing a hybrid model of admissions counseling, correspondence with current students and program faculty, and online peer-to-peer connection opportunities.

- Creating opportunities for an effective integration of efforts among the Academic Advising and Career Development through a hybrid model (virtual and physical touch points).

- Revising student engagement activities to promote a sense of belongingness in a virtual climate.

- Increasing AdRx campaigning through the current proactive advising strategy, including mental well-being check-ins.

Highlights based on campus strategic goals include:

Student Success

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

Optimizing Enrollment Management
- Advising hybrid model and strategy with virtual updates - Herron Advising moved to a hybrid model, implementing virtual advising options both within and outside of typical business hours. Advisors held a total of 1,351 online appointments, an increase of 40% from the previous year's in-person appointments. The use of campaigning and mass emails also increased, with slightly more than 1,200 students responding in some fashion to these touchpoints. With all virtual and physical efforts included, Herron advisors had a total of 6,286 touchpoints with students.

- Pivoted our admissions yield event, Discovery Day, event to Admitted Student Days to provide an immersive experience both virtually and physically, with a more targeted and individualized strategy. We feel these strategies contributed to our ability to maintain enrollments for AY 21-22 as incoming student numbers continue to trend up from last year.

- Scholarships: Revised and implemented scholarship processes to prioritize financial need and specific populations such as minority and first-generation students. A total of $76,350 went to students of color, 65% of those students are Pell-Eligible and have medium to high financial need.

- New communication efforts for student engagement: Herron Admissions implemented new strategies to engage students early in their enrollment process and build a sense of belongingness and connections to faculty/staff and their peers upon admission. A GroupMe account was set up for matriculating undergraduates to serve initially as a way for the admissions staff to communicate pertinent details, but moved into tactics for building community amongst the students. Students began sharing information on their background, desired majors, arranging virtual hangouts, and developing bonds based on commonalities. A Facebook site for graduate students was developed by Admissions but managed by a current graduate fellow who provided connection-building opportunities with the incoming and current cohorts. Personalized communications were implemented by way of letter-writing from faculty to admitted students, welcoming them to the school.