

Art Program Review (Fall 2011)

1. Enrollment Patterns	2. Achievement Data	3. Staffing /Resources	4. SLOs	5. Goals
<p>Enrollment in the Art/Photography Department from fall 2008 to spring 2011 has increased over 17% with FTES rising 22% from 402 to 491. WSCH increased 7.4 % (27,665 to 29,739) in the first year and declined due to reduced sections in the second year. For fall 2008 to fall 2010, Art WSCH fell 8% from 10428 to 9582. Yet, during that period, the average art class size rose an average of 30.6% from 24.5 to 32 while for Art History lecture courses, which have a higher enrollment cap, average class size rose as much as 40.5%. At the same time, the number of faculty was reduced by 27% (23.76 to 17.22 FTEF for fall 2008 to fall 2010).</p>	<p>Student success, retention and completion in the Art/Photography Department improved in all areas between fall 2008 and spring 2011. From fall 2008 to fall 2010, the Student Success rate was a 4.6% increase (64-67), Completion was 4.4% (68-71), and Retention was 8.1% (74-80). Comparing fall 2008 to spring 2011, the increases were slightly lower at 1.5%, 1.4% and 6.7% respectively. With the School of Creative Arts rates for student success, completion and retention between fall 2008 and fall 2010, increasing 4.4% (67-70), 5.7% (70-74) and 7.6% (78-84), respectively, the Art/Photography Department compared favorably exceeding the school in two of three areas.</p>	<p>The Art faculty members constitute our program's most valued instructional resource. From 2005 to 2010, the Art/Photography Department hired three full-time faculty (Sarah Vure, Chris Chinn, and Brian Doan) while three full-time faculty retired (Michael Jacobs, Mickey Wilson, and Larry White). We are currently in the process of hiring a full-time faculty member in Digital Media. However, this does not reflect the reduction in full-time faculty from previous years, nor the enormous reduction in part-time faculty due to the elimination of more than 14% in course sections between 2008 and 2011.</p> <p>The LBCC Art Gallery is a highly significant component of art students' education, so much so that the Department added a requisite to the curriculum that all art majors participate in a gallery exhibition to fulfill their degree requirements. Student surveys overwhelmingly indicated that the</p>	<p>See Program Review narrative and Instructional Program Assessment Plan Template for additional information on both program-level and course-level SLOs.</p> <p>SLO#1 Produce quality art-work that demonstrates skill, craftsmanship, comprehension of visual design and aesthetic conceptual rigor. Based on the 2011 annual student exhibition, faculty assessed 86% of the student work as excellent and 14% better than average in demonstrating artistic skill, understanding of design and aesthetic concepts, and professionalism.</p> <p>SLO#2 Develop a foundation of skills, craft, traditional and digital technologies. Surveys of the Art/Photography students were used to assess skill attainment as well as the quality of and access to equipment and facilities. Although a survey question will need to be reworded to calculate whether 50% of students will have a skill level of average or above, it is clear that the majority of Art</p>	<p>See Program Review narrative and Department Plan for explication of Art/Photography Dept. Goals listed below:</p> <p>Improve and Increase Student Access, Quality, Safety and Effectiveness</p> <p>Engage in Community Outreach</p> <p>Improve Critical Thinking and Visual Awareness</p> <p>Modernization through the inclusion of digital resources and equipment in all levels courses</p> <p>Increase Transfer Degree and Certificate Attainment</p>

Art Program Review (Fall 2011)

		<p>Gallery enhanced their motivational and conceptual education in art. The Gallery also serves both the college's general student population and the community at large. Thus, the elimination of the LBCC Art Gallery Director's position has greatly impeded the Department's educational and outreach goals.</p>	<p>students (in Painting, Drawing and Sculpture) find their skill development supported by access to faculty, shop and instructional techs, and equipment. In contrast, access to work and storage space, and the quality of equipment was far from sufficient.</p> <p>SLO#3 Analyze, interpret and exercise critical judgment in the evaluation of visual art forms. Using the standard department rubric for assessing written papers, 80% of students in Art 1 and 83% of students in Art 2 achieved the rating of average or above in their ability to analyze art forms and use critical thinking when evaluating art.</p>
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6. College Wide

Overall – How does this information fit with the College Wide Goals?

Art Program SLOs result in students' ability to analyze, interpret and exercise critical judgment in the evaluation of visual art forms; develop a foundation of skills in craft, traditional and digital technologies; and ultimately produce professional quality artwork. Department goals further student access, safety, quality and effectiveness as well as improve their critical thinking, and transfer attainment. The Art/Photography Department also seeks to engage in community outreach. These outcomes and goals complement the College's institutional goals.

Please see the end of the narrative review for how the above information in numbers 1-5 fits with the College Wide Goals including the Board's Goals and the President's Goals.

The purpose of Program Review is to summarize and interpret the data and information collected from the resources listed above, reflecting how your department program(s) have been successful and incorporated the information into improvements, where necessary. As a part of the overall college planning process, a meaningful Program Review will be the primary document CPC and other college committees will rely on for qualitative and quantitative information on a program, informing enrollment management, budgeting (cap outlay, grants), hiring priorities, and finally accreditation. Therefore, it is important that each

Art Program Review (Fall 2011)

department create a report that is meaningful for their program(s) while demonstrating the program(s)' value to the college and community.

The questions below are designed to help you create, a narrative review (roughly 5-10 pages) for each department "program". Each curriculum guide (AA or Certificate) within your department represents a "program" and requires a separate program review report. Any data included should be interpreted, not simply "plugged in"; this document should refer to supporting documents for larger amounts of raw data. It is expected to take more than Flex day, and be an on-going conversation among the faculty in the program. Please refer to the timeline to help you map out an internal timetable for your program. To further assist you, we are planning a workshop for the March Flex day (see timeline).

1. Summarize and interpret the data for Enrollment Patterns as it relates to your program.

Enrollment in the Art/Photography Department from fall 2008 to spring 2011 has increased 17.3% (4151 to 4871). FTES increased 21.8% during the same period (402.95-491.02). WSCH also increased over 21% (12087.76 to 14730.49). The average art class size increased an average of 30% (24.5 to 32). In Art History, which has a higher enrollment cap, average class size rose 40.5% (Art 1, for example increased from 39 to 42 students). Yet, from 2008-2009 to 2009-2010, the number of faculty was reduced by 27% (37.73 to 27.5 FTEF). Thus, the Program Load or ratio of WSCH/FTEF increased 47% (733.25 to 1080.40). WSCH increased 7.4 % (27,665 to 29,739) in the first year and declined due to reduced sections in the second year. For fall 2008 to fall 2010, WSCH fell 8% from 10428 to 9582. At the same time, the number of faculty was reduced by 27% (23.76 to 17.22 FTEF for fall 2008 to fall 2010). In the President's Load Study from fall 2010, the Art/Photography department load WSCH/FTEF was 556, somewhat below the average in Liberal Arts which was 576, but higher than the average load College Wide of 542 putting the department at 102.6% in the College Wide Index.

The reduction in the number of class sections being offered has not only led to an increase in enrollments, but there are a number of classes that repeatedly exceeded their enrollment caps and had students remaining on the waitlists. This data does not fully take into account the number of students who do not make it onto the waitlists, but petition for admission into classes on the first day and are turned away for lack of seats or because such a high enrollment would significantly reduce the quality of pedagogy. The Art classes that had large increases in waitlisted students were: Art 1 (3 to 19), Art 15 (9 to 48), Art 23AD (1 to 18), Art 70AD (7 to 17), Art 9 (3 to 13), and Photo 31AB (1 to 12).

2. Summarize and interpret the data for Achievement as it relates to your program.

Student success, retention and completion in the Art/Photography Department improved considerably between fall 2008 and fall 2010. The Department student success rate was a 4.5% increase (64 to 67%), about the same as the School of Creative Arts rate of 4.4% (67 to 70). The Department completion rate was also 4.4% (68 to 71%), slightly lower than School of Creative Arts rate of 5.7% (70 to 74%). The Department retention rate of 8.1% (74 to 80%) was somewhat higher than the School's 7.6% (78 to 84%).

3. Summarize and interpret the data for Staffing/ Resources as it relates to your program.

The Art/Photography Department faculty members comprise our program's most valuable instructional resource. From 2005 to 2010, two full-time Art faculty —Sarah Vure and Chris Chinn—and one full-time Photography faculty member Brian Doan were hired. Two full-time Photography faculty —Mike Jacobs and Mickey Wilson—and one full-time Art faculty Larry White retired. However, this does not reflect the reduction in full-time faculty from previous years when three additional full-time faculty members retired including

Art Program Review (Fall 2011)

Harvey Stupler, Carol Roemer, and Joseph Van Hooten. Thus, only three of the six retired full-time faculty have been replaced. The Department is currently conducting a search for a Digital Media/Computer Graphics professor to replace Larry White. Moreover, this data does not account for the enormous reduction in part-time faculty due to the elimination of more than 14% of course sections between 2008 and 2011.

The LBCC Art Gallery is a highly significant component of art students' education, so much so that the Department believes adding a requisite to the curriculum that all art majors participate in a gallery exhibition to fulfill their degree requirements would be beneficial. Students reported on surveys an overwhelming indication that the Gallery enhanced their motivational and conceptual education in art. The Gallery also serves both the college's general student population and the community at large. Thus, the elimination of the LBCC Art Gallery Director's position greatly impedes the Department's educational and outreach goals.

4. SLOs:

a) Summarize the collected program data

SLO#1 : Produce quality artwork that demonstrates skill, craftsmanship, comprehension of visual design and aesthetic conceptual rigor.

Based on the 2011 annual student exhibition, faculty assessed 86% of the student work as excellent and 14% better than average in demonstrating artistic skill, understanding of design and aesthetic concepts, and professionalism. In addition, there was a good example of the range of skill levels shown that attests to the advancement attained by students in the Art Program. The high caliber of the gallery installation produced by the former LBCC Art Gallery Director indicates the importance of this position within the department. One area for improvement would be an increase in the presentation of media works which can be addressed by the hire of a new faculty member in Digital Media/Computer Graphics.

SLO#2: Develop a foundation of skills, craft, traditional and digital technologies.

Surveys of the Art students were used to assess skill attainment as well as the quality of and access to equipment and facilities. The survey did not directly assess whether 50% of students perceive they have achieved a skill level of average or above. Yet, the majority of Art students find their skill development supported by access to faculty, shop and instructional technicians, and equipment. In contrast, access to work and storage space, and the quality of equipment was deemed far from sufficient. Course availability also had a significant impact on many students' ability to fulfill their educational goals. This was most apparent in Painting and Drawing where only 18.8% of students reported they found classes available. For Sculpture, classes were more available with 28% of students responding at the highest level and another 21% finding them only somewhat less available. Students taking Art History were fairly evenly divided as to whether course availability had adversely impacted their ability to achieve their educational goals. Although surveyed Ceramics students felt that they had adequate classes to choose from, two thirds of the beginning Ceramic student population thought they did not have enough lab time to complete their projects. Reductions in class sections and lab time seriously impacted Jewelry/Metalwork students.

All students surveyed believed that the LBCC Art Gallery greatly enhanced their educational experience in art, both on a motivational and conceptual level. These students overwhelmingly believed that further funding and support of the LBCC Art Gallery could improve its development as reported by 84.6% of those in Painting and Drawing and 96% of those in Sculpture. Even in Art History, where most students are not art majors, 59% wanted more opportunity for student involvement in the Art Gallery. For Painting and Drawing students 85.7% believed that the opportunity for student involvement in the gallery enhanced their art education and 84.6% believed that further incorporation of the Art Gallery into the curriculum by making an exhibition a requirement for graduation and transfer would improve their art education. 83% of sculpture students considered the variety of exhibition programming at the LBCC Art Gallery to be the area that most enhanced their art education closely followed by 82.7% who found the opportunities for student involvement

Art Program Review (Fall 2011)

educational. Over 78% of students in both two and three dimensional art courses considered their art education enhanced by contact with the work of professional artists or participation in visiting artists lectures that the Art Gallery provided. Over 50% of Ceramics students reported the Gallery enhanced their educational experience in all areas discussed above. [See list of LBCC Gallery exhibitions attached]

In Art History: 68.5% of students surveyed reported that their knowledge of art history had improved at a level that was above average (4 or 5 on a 5 level scale). However, over 50% indicated that their current level of reading, writing and study skills impacts their ability to learn the subject matter. While facilities in the lecture room K102 such as fixed seating or seat comfort was only slightly more detracting than it was a positive impact on the learning experience (38% to 35% and 46% to 31% respectively), digital technology in terms of projection, internet access, and sound all greatly contribute to a positive learning experience with 79%, 85%, and 70% of students giving these factors above average impact (4 or 5 on a 5 level scale).

In Ceramics: About 25% of the Ceramics students felt they needed more access to faculty. The students rarely use the instructor office hours or the office hours do not work with their schedule. The Art 50 students felt they had adequate help to complete required assignments, but almost a quarter of the students reported they did not have enough access to the classroom or to tools and equipment to develop their skills. 50% of the students thought the size of the general working area and the glazing area was enough space in which they could complete their assignments. However Art 51, Art 52, and Art 53 students typically work on larger projects; this increased size makes it difficult for advanced students to complete their projects in both the general work area and the glazing area. While beginning students felt they had adequate space to store their

projects between classes, students in Art 51, Art 52, and Art 53 who are working on larger projects find the space to store work in progress very limited. All students felt the classroom (including glazing area) has a safe working environment and the equipment they use was in a good working condition. However, almost 25% of the students felt the glazing tools need to be replaced with new items. The department provides a few hand tools, but now students have to share tools due to limited area funds. Some of the equipment needs part replacements due to age or abuse, but replacement parts are sub-standard to OME parts.

In Jewelry: While 70% of Jewelry/Metalwork students surveyed indicated that their skill development has been supported by greater access to workspace, tools and equipment, there has been an approximately 22 hour reduction in available lab time due to 2 courses being cut. (About 10 hours per week less for the 2 class sections and 12 hours per week less for the 2 associated lab classes.) With about 22 hours less lab time available, there has been a significant downward shift in students' success and their ability to complete their homework since most are unable to re-arrange their schedules to accommodate the remaining lab times. 30% of students surveyed indicated that their access to full-time faculty was only of medium quality. Furthermore, a 10% increase in class size means a 10% increase in tool and equipment failure. Thus, 40% of students surveyed reported that hand tools, casting equipment and tools in locked cabinets are in less than good working order.

In Painting and Drawing: 62.5% of students reported skill development most supported by faculty, 81% by access to tools and equipment, and 50% by shop techs and lab instructors. Access to open studio space was overwhelmingly negative with mixed use rooms K135, K136 and K143 receiving 55% of students reporting at the lowest level of access. Printmaking rooms K130 and K131 had no students report access above a 3 on a 5 level scale and Painting/Drawing studios K144 and K137 had 66.7% of students rating access at a 3 or below. However, students found computer access and capabilities in K143 at about average. In general, there was not enough storage space for projects or materials with K136 being the most impacted and K137 the least.

Art Program Review (Fall 2011)

In Sculpture: 63.5% of students reported skill development was highly supported by access to faculty and almost as highly supported by technicians at 61% (at level 5). There was somewhat less support through access to work space, tools and equipment at 44.4%. Access to open studio lab time in K113 was 51% at the highest access however 43% of students felt there was not enough room within the labs to complete assignments at the lowest level and over 60% believed access was below average. Almost 49% responded that there was not enough storage space in K113 for projects and materials and 51.4% did not have enough outdoor workspace behind K113. More students thought the physical condition of the instructional space was safe than unsafe in K113 (37.8%) and in the outdoor workspace (40%). Studio equipment such as hand tools, power tools, welding equipment, and large shop equipment in K113 and K112 was deemed in moderately good working condition with 38.9% to 46.8% of students responding at level 5 and additional 17% to 22% at level 4. Over 50% of students felt they had good access to the Power Tools Lab Technician and Lab Instructors to help them to complete required assignments.

SLO#3: Analyze, interpret and exercise critical judgment in the evaluation of visual art forms.

Analysis was conducted of a sampling of written papers from Art I and Art 2, Art and Civilization from Prehistory to the Gothic and Renaissance to Modern respectively. These art history courses are required of all art majors, but since there is no prerequisite sequence, classes include both beginning and advanced students. These courses also include non-art majors who are seeking to fulfill a general education requirement. Using the standard department rubric for assessing written papers, 80% of students in one section of Art 1 and 83% of students in one section of Art 2 achieved the rating of average or above in their ability to analyze art forms and use critical thinking when evaluating art. For Art 1, 16% received a grade of A or excellent, 32% received a grade of B or good, and 32% received a grade of C or average on their papers. For Art 2, 16.5% received a grade of A, 29% received a grade of B, and 37.5% received a grade of C on their papers. These results are significantly better than the expected achievement level of 50% of completing students rating at average or above.

b) Based on analysis of course and program SLO assessment

How are program-level and course-level SLOs being implemented, assessed, and used for program improvement?

The Art program-level and course-level SLOs were created through a series of department wide meetings and assessment plans were submitted on time or in advance of college deadlines. The formal assessment process began for evaluating individual courses in 2010 and for the program in 2011. Individual courses scheduled for Routine Review in 2010-2011 include Art 1, Art 1H, Art 2, Art 2H, Art 30, Art 50 and Art 292 which were assessed and evaluated by the full-time Art faculty.

Summarize how the program has responded to SLO assessment results.

Art Program-level SLOs

Based on the annual student exhibition, faculty assessed 86% of the student work as excellent and 14% better than average in demonstrating artistic skill, craftsmanship, comprehension of visual design and aesthetic concepts. Overall the Art /Photography department program provides students with these abilities and a high degree of professionalism in the art they produce. In addition, Art faculty continuously keep abreast of the latest information, pedagogical changes and important innovations in the visual arts, art history, and commercial application of art skills through a variety of means. These include attending workshops, conferences, symposia, and lectures, maintaining memberships in professional organizations, reading professional journals and magazines and maintaining connections with other experts and educators in their fields. Also important are the faculty members own professional work including publishing, freelance work, studio practices and gallery exhibitions. Frequently, the faculty use their updated knowledge to revise their teaching in the classroom, to advise

Art Program Review (Fall 2011)

students concerning employment possibilities and changes in opportunities for eventual transfer to four-year institutions. In addition, the faculty continually enhance their methods of delivery and enliven their classes with innovative projects. All art faculty keep in regular contact with their comparable areas of study at four-year institutions so that they are aware of changes or developments that would affect our students' abilities or opportunities for eventual transfer to these institutions.

In response to SLO#2 survey data, it was determined that a new question is needed to assess students' perceptions of their skill attainment. More significantly, the surveys made it abundantly clear that students do not have sufficient access to work and storage space in studios and labs to complete their assignments. For example, the reduction in course sections and associated lab time in Jewelry/ Metalwork has been compensated for through an arrangement with the 3-D Instructional Associate which has placed a greater burden on the Department Shop Technician and Lab Instructors. Although a second lab class in this area was added to the curriculum to make access greater for more students, due to restrictions on enrollment, this is only a temporary solution. Furthermore, new and or additional tools and equipment are seriously needed in all of the art studios and labs. The problems with the section cutbacks dovetail with increased class sizes leading to increases in tool and equipment failure. Again, using Jewelry/ Metalwork as an example, because there is no assigned lab technician in this area all equipment maintenance falls to instructors. With fewer part-time faculty due to reduced sections, repairs and maintenance take much longer affecting students' ability to accomplish their work. More often it affects full-time faculty's ability to teach effectively and contributes to their longer hours required to keep equipment in form. While Jewelry/Metalwork students contribute voluntarily to an LBCC Foundation account which supports their classes by providing items that aren't covered by the department budget, often filling in the gap when money from the state runs out, with two fewer classes contributing, there is approximately \$1000 less per semester available making it more difficult to purchase any tools, materials and equipment that students need to meet their course goals. All Art faculty have responded to the problem of insufficient work and storage space, tools and equipment by emphasizing our critical need for resources in the Department Plan.

In response to SLO#3 that assessed students' critical thinking through written papers, the faculty was pleased with the students' achievement in the analysis of visual art forms and making connections between the aesthetic and cultural context of historical artworks. At the same time, it must be acknowledged that a large percentage of students are underprepared for college level reading and writing and for them to improve in these basic skills is beyond the scope of the Art program. To assist students enrolling in Art 1 and Art 2 to be aware of this, faculty incorporated Suggested Preparations into the course outlines. Additional responses are being considered to address students' ability to present critical thinking verbally in class and improve student learning based on participation in the Faculty Teaching and Learning Center programs that have provided a number of brain-based and active learning strategies.

For individual course SLOs within the Art Program, the results and faculty responses are as follows.

Art 1 and Art 2: Art and Civilization In Art History courses students were assessed for their ability to analyze and describe works of art and architecture in terms of form and content; evaluate the connections between artistic and cultural developments; and examine art historical concepts through a variety of methodologies. Through a written paper it was determined that over 77% and over 74% of students in two sections of Art 1 and 78% for two sections of Art 2 met the expected level of achievement of average for visual analysis and connecting art to its cultural context. However, it was found that only 54% of Art 1 students and 65% of Art 2 students were able to understand art history issues in factual questions embedded in an examination. Therefore, while emphasis on analytical skills and historical evaluation will be continued in written

Art Program Review (Fall 2011)

assignments, new study practices will be established to help students review concepts in small groups prior to exams and a new requirement to have failing students attend a study skills workshop at the Learning Center will be established.

Art 1H and Art 2H Honors Art History courses were not assessed because of delayed implementation due to the introduction of communication protocols with part-time faculty teaching the course for the former and too few students enrolled in the latter. Review of the assessment plans indicated that they are still valid. Enhanced internal management with regular electronic communication was established for Art 1H and Art 2H was moved to a new time slot to increase student enrollment. A re-evaluation assessment is scheduled for 2012-2013 for Art 1H and Art 2H.

Art 30: Fundamentals of Art, Volume, Plan and Form Sculpture students were assessed for their ability to distinguish safe and appropriate procedures in a sculpture studio; analyze three-dimensional visual art; and create small scale three-dimensional objects through a test, written critique, and portfolio respectively. The assessment findings indicated that 100% of students could distinguish safe studio procedures and 80% and 85% of students met the expected achievement level of average or above in their critiques and creative work. Since students have met or surpassed the achievement expectations, the response will be to reassess this course as scheduled.

Art 50: Ceramics I Students were assessed for their ability to distinguish safe and appropriate procedures and practices in a ceramic studio and lab; to analyze traditional and contemporary tools, materials and methods of construction as well as explore three dimensional visual theories and concepts; and to design and produce ceramic forms. Findings indicate that 69.7% of students met or exceeded the achievement level of average on the test of safe procedures and 100% of students met that level in their portfolio of ceramic works. The assessment of the second SLO regarding students' ability to analyze and explore tools, materials, construction, theories and concepts in written form is still ongoing so there is no reportable data. Faculty plans include putting more emphasis on the test of safety procedures so that students prepare more and arrange an introductory tour of the library so that students can better research their written analysis of three dimensional materials, construction and theories.

Art 292: Professional Skills Students in this course were assessed for their ability to analyze and critique two-dimensional art as well as to assemble and evaluate a professional portfolio. The assessment findings indicated that over 60% of students met the expected achievement level of average or above for both SLOs. The faculty member responded to these results with a plan to change the assessment tasks from a written to a verbal critique and from a physical to a digital portfolio. Both of these new tasks are more appropriate to current professional practices in the field. Furthermore, it was determined that the third SLO to distinguish appropriate practices and procedures for career development was not accessible because it was part of another SLO.

Discuss how each action/change is based on ASLO results and how it will contribute to the improvement of the program.

On many levels, it is not possible to improve the Art program without fulfilling our need for more class sections, better access to the labs, repaired or new equipment, and an active, operational LBCC Art Gallery run by the Gallery Director. We have done without for too long.

5. Goals:

a) Based on the data from questions 1 – 4 and any other relevant internal or external data your department has collected, how have your department and program goals developed and changed over the past three

Art Program Review (Fall 2011)

years?

b) Discuss the steps you have taken to address each goal. What have been the results of these efforts?

For each of the Art/Photography Department's five goals, the answers to questions a) and b) are addressed individually.

Improve and Increase Student Access, Quality, Safety and Effectiveness

Based on data collected from student surveys and faculty evaluation of Department resources and facilities, it is obvious that fulfilling the goal of increased student access, quality, safety and effectiveness is not fully possible without increased funds for the purchase of tools and equipment as well as repairing K building facilities. Moreover, due to reduced class sections, class size has increased and additional instructional work space is required for all art classes. Thus, many of the strategies for this goal remain the same.

Improved safety requires the following resources:

Painting and Drawing labs K137 and K144 need drawing benches and taborets.

Printmaking lab K130 needs a drying rack.

Ceramics studio K115 needs repairs on kiln hoods.

Other major facilities repairs are needed in K108, K109, K111, K113 and K115.

Strategies to improved access and effectiveness:

To implement a tool crib checkout policy in K112, a student assistant or lab tech is needed.

To improve student access to digital visual resources for research, learning and art production resources include computer workstations in K102A and new computers for K143.

Replacement of skylight covers in K130, K135, K136, K137, K143 and K144 would improve lab effectiveness as would the acquisition of a counter-balanced model stand.

Two wheelchair accessible easels would improve access for disabled students in painting classes.

To improve student access and quality of instruction, the Department is in the process of hiring a new full-time faculty member in Digital Media/Computer Graphics. While in 2005, one full-time faculty member was hired in Drawing and Painting and one in Art History, there is still the need for an additional hire in each of these areas to replace retired and retiring faculty. Increasing the budget for artist model pay would also provide greater access to life drawing and life painting classes and the opportunity to implement a new course in life sculpture.

All surveyed Art students emphasized the LBCC Art Gallery's role in improving their motivation and conceptual education in art. The Gallery is an essential component of the Art program. The Gallery, which was reinstated in fall 2008 and runs on a minimal budget, ceases to exist in this capacity without the Gallery Director position. The facility acquired a lighting upgrade to improve the quality of the viewing experience (and since 150w flood light bulbs are no longer available, to compensate the use of 65w bulbs required the purchase of 50 LZR1338 Front Loading Gimbal).

The following accomplishments demonstrate ways that faculty and staff have fulfilled this goal.

- 1) The completion of assessment plans and their implementation through collecting data.
- 2) The use of innovative teaching methods, gained in part through attending Faculty Teaching and Learning Center programs, and the use of new instructional resources including the acquisition of the *Artstor* Digital

Art Program Review (Fall 2011)

Library.

3) The newly developed course in the History of Photography, which has been through the process of receiving UC and CSU approval for GE transfer credit, will be offered in fall 2012.

4) As for resources, an electric kiln was purchased for the ceramics lab enabling students to have access to equipment essential to learning and fulfilling transfer requirements.

6) One LBCC Art Gallery catalog, funded with grant support, was produced.

7) The Sculpture studio/lab was made safer with the installation of a permanent roof.

8) The acquisition of mobile digital work stations improved the quality and effectiveness of studio instruction in painting and drawing by enabling the projection of images onto canvas and drawing surfaces, as well as providing access for internet research and student presentations. Since the need to project images can't be planned for, constant access to the equipment is essential. Having the digital work stations has increased student success, as well as student access to the internet and lab.

Engage in Community Outreach

Art faculty assisted students with exhibition opportunities at the local, state and national levels and students have consistently exhibited in various venues.

In 2009: Jewelry/ Metalwork students participated in Arizona State University's Fourth Annual Intercollegiate Metals Exhibition. An LBCC transfer student Amy Hami won first place.

Club D'Art, the LBCC student art club, mounted an exhibition of their work in the theater lobby during Spring Sing.

In 2010: Intermediate Sculpture students participated in 8 exhibitions in the region at galleries such as L.A. Municipal Gallery at Barnsdall Park, 2nd City Council Gallery, Long Beach Arts, and the East Village Arts District in Long Beach, DDR Projects in Santa Ana and the Brea Art Gallery in Orange County.

Club D'Art students held another exhibition during Spring Sing.

In 2011: Fifteen Intermediate Sculpture students held a group exhibition "RunJumpIt" at the Loft Studios Gallery in San Pedro.

Not only have LBCC art students had their artwork in exhibitions, the students in Art 12: Gallery and Exhibition Design curated two exhibitions each in 2009 and 2010. In 2009 *Drought* was installed at the Koos Gallery, Long Beach and *Body* was held at the LBCC Art Gallery. In 2010 ROT was installed at the 7th Place, Los Angeles, and Corporeal Construct, in collaboration with DDR Projects was held in Santa Ana. Blogs for these are <http://spaceconnected.blogspot.com/> and <http://impairedvisually.blogspot.com/>. This class, that provided the Art students with such invaluable professional experience, would not be possible without the instruction of LBCC Art Gallery Director, Habib Kheradyar.

Graphic design students produce *City* magazine, a 32-40 page publication that has won various first place design, illustration and layout awards in state competitions. In addition, LBCC Art students have had their artwork featured in publications such as the Jewelry/Metalwork students whose work appeared in Lark Books *500 Plastic Jewelry Pieces* and in *Art Jewelry* magazine (October 2010).

Improve Critical Thinking and Visual Awareness

A strong part of being an effective image-maker or scholar is to express oneself through the development of critical thinking skills. We have supported this through the integration of academic goals throughout our courses and now we want to increase student success in this area by providing additional resources. A Visiting Artist/Guest Speaker Program is a vital component of an effective studio art and art history curriculum. The function of such a program is to expose students to current fine art practices, art historical scholarship and

Art Program Review (Fall 2011)

provide students opportunities to exchange ideas with local national and international artists and scholars. We not only need to keep the Gallery and this Visiting Artist/Guest Speaker Program, but believe it should be expanded.

In conjunction with LBCC Art Gallery exhibitions the following artist lectures were presented.

2008-2009 Lecture Series:

Ken Marchionno—Failing Nature Exhibit
Jim Ovelmen—Portrayal/Betrayal Exhibit
Alexis Weidig—Seduction of a Blossom Exhibit
Bari Ziperstein—Foam Exhibit

2009-2010 Lecture Series:

Lucas Reiner—Lucas Reiner Exhibit
Seth Kaufman—Seth Kaufman Exhibit
Phyllis Green—Phyllis Green Exhibit
Christina Fernandez—Christina Fernandez Exhibit

2010-2011 Lecture Series:

Charles Hachadourian—Charles Hachadourian Exhibit
Larry While—Larry White Exhibit
Alice Konitz—Alice Konitz Exhibit
Dimitri Kozyrev—Dimitri Kozyrev Exhibit
Dane Picard—Dane Picard Exhibit

Also in 2009-2010, Peter Clothiers, a Los Angeles writer and art critic, was invited to speak and in 2010-2011, Mark Van Stone, a noted Pre-Columbian scholar and author, gave a Mayan Hieroglyph Workshop and presented a lecture on the Mayan calendar's 2012 prediction.

A large percentage of students who attend our program have little to no experience looking at, talking about or writing about the visual arts. Additionally, the ability to express oneself verbally and in writing is essential to the transfer and career goals of our program. Increasing the academic content of all courses has been accomplished. However, the opportunity to see and analyze actual works of art in person greatly improves students' critical thinking and visual awareness. The goal to provide access to bus transportation for students who might otherwise be unable to attend the array of art venues in the greater Los Angeles area is partially being met by field trips to the Getty Center and Los Angeles County Museum of Art for art history students in Art 1 and Art 2 in spring 2010 and spring 2011.

Modernization through the inclusion of digital resources and equipment in all courses

5 carts with digital projectors, MAC computers and software are being acquired for use in art studio classrooms. However, to incorporate digital resources more fully into all levels and courses, computer workstations in K102A and upgraded computers and software in K143 are still sought to fulfill this goal. The Art Gallery also acquired the following digital equipment: 2 Epson projectors, 4 DVD players, 1 video monitor. Increasingly artists are working in new media and require such equipment to exhibit their art.

Increase Transfer Degree and Certificate Attainment

To fully capture the educational goals expressed by Art students nearly 50% of whom intend to transfer,

Art Program Review (Fall 2011)

compared to 35% for the general LBCC population, the Art faculty have begun to keep Departmental records of Art majors who transfer to 4-year institutions. Many of our students have not only transferred to CSU or UC schools but have also transferred to prestigious art schools. In 2010-2011 alone, students transferred to CSU Fullerton (2), Cal Poly Pomona (1), UC Irvine (1), Art Center College of Design (4), SCI-ARC (1), School of the Art Institute of Chicago (2), and the San Francisco Art Institute (1). Half of these students received scholarship awards. Previously, three Jewelry/Metalwork students won prestigious scholarships, one from the Society of North American Goldsmiths Educational Endowment, the first ever chosen from a community college in the U.S. [See list of Art Student Transfers 2010-2011 attached]

c) Based on the new data collected (4), what are your plans for change in the future?

Based on data collected in student surveys, Art program plans indicate that not only does the LBCC Art Gallery have to remain open and have a Gallery Director, but it should also be expanded through more opportunities for student involvement, a larger budget for more varied and complex exhibitions, and additional visiting artist and scholar lectures. Other strategies for increasing the awareness of the Gallery on campus and in the community are by installing an electronic sign outside the building and through the production of exhibition catalogs.

Expand the number of field trips with bus transportation to enable more students to access museums outside of Long Beach to improve students' critical thinking and visual awareness.

Art faculty plan to engage in community outreach, beyond the accomplishments listed above, through increasing exposure of student artwork in websites, exhibitions and print media. Another strategy will be to develop collaborative programs with Long Beach area art museums, community centers, and the Long Beach

Art Council to provide students with professional experience, community service and enhance community awareness of LBCC art programs.

Modernization through the inclusion of digital resources in courses is underway; when the new carts with digital projectors and MAC computers are available, the use of digital technology will be incorporated into studio art instruction. The plan is also to acquire additional computers workstations for K102A and to upgrade the computers and software in K143. To more fully make use of the *Artstor* Digital Library in classroom instruction, there will be *Artstor* training for Art faculty.

Continued efforts will be made to increase the number of Art majors who transfer to 4-year universities and art schools. The process of keeping Departmental records of transferring Art majors and their scholarship achievement will provide an important network and resource for future students who seek to transfer.

Additional plans will be made when funds become available for increased class sections, new faculty and technicians, essential tools, equipment, and facilities maintenance, repairs, and upgrades.

6. College Wide:

Discuss how the program SLOs as well as the department goals integrate, articulate, and complement the institutional goals and initiatives. (How does your department fit into the big picture?)

Art Program SLOs result in students' ability to analyze, interpret and exercise critical judgment in the evaluation of visual art forms; develop a foundation of skills in craft, traditional and digital technologies; and

Art Program Review (Fall 2011)

ultimately produce professional quality artwork. Department goals further student access, safety, quality and effectiveness as well as improve their critical thinking, and transfer attainment. The Art/Photography Department also seeks to engage in community outreach. These outcomes and goals complement the following institutional goals.

Board Goals:

1. Improve student success in transfer and areas of Career Technical Education:

- Art students' access to faculty, lab instructors and shop technicians enable them to complete their courses.
- In Computer Graphics, students train on industry standard equipment and can work in a range of skilled jobs.

2. Improve organizational function and engage in more community outreach:

- When a full-time Computer Graphics faculty member is hired, investigation can begin to make this a vocational program with a technical certificate that can address workforce preparation to meet emerging industry and community needs.

President's Goals:

1. Student Success (Learning and Equity)

- The Art program provides opportunities to meet and exceed lower division requirements within a specific art discipline for successful transfer to CSU, UC and other four-year institutions.
- The Art program provides a curriculum leading to an Associate Degree in which students develop critical thinking and problem solving skills to successfully express themselves visually and verbally, using art as a creative language to interpret, express, and invent.

2. Institutional Effectiveness (Teamwork and Organization)

- The Art Program has integrated assessment plans and SLOs into all courses and program-level plans.
- In keeping with the goal of preserving core permanent classified positions, it is essential to keep all Art/Photography Department Shop Technicians, Lab Instructors, and the LBCC Art Gallery Director as these are critical to student success in the arts, as well as to Department and program goals.

3. Economic, Workforce Development and Community Outreach (Information and Learning)

- Creating a vocational program with a technical certificate in Computer Graphics can address workforce preparation and increase job training and employment opportunities for LBCC students.
- The LBCC Art Gallery is an important means of community outreach and connection by highlighting the vital role of artistic expression in creating 21st century knowledge-based skills and in building a democratic society.
- The Art Program increases awareness of LBCC in the community through student participation in local, regional, and national art exhibitions.

Art Program Review (Fall 2011)

LBCC Education Plan:

The Art Program supports the goals of Aesthetics, Critical and Creative Thinking, Computer Literacy, and Goal Attainment. It supports the college Mission Statement in providing affordable access to quality education leading to transfer readiness, career preparation, and AA degree attainment. It further supports equity and access to high quality faculty, equipment and facilities.

Art Program Review (Fall 2011)

Long Beach City College Art Gallery Exhibitions

Failing Nature

with Kim Abeles, Eric Beltz, James Griffith, Ken Marchionno, Naida Oslone, and Jared Pankin.

Project Room: *The Black Coat, the Blue Cloud and Dancing Lisa* by Iza Jadach

August 26 – September 26, 2008

In-between Air, Land and Sea

with Tony de los Reyes, Erin Marie Dunn, Kim Schoenstadt, Justin Moore.

Project Room: *Dewdrop Redux* by Chris Natrop

October 8 – November 8, 2008

Portrayal/Betrayal

with Joe Biel, Jay Lizo, Lucas Michael, Sandeep Mukherjee, Ruby Osorio, Jim Ovelmen, Amy Sarkisian, Mathilde Ter Heijne.

Project Room by Salomon Huerta

Dates: November 18 – December 18, 2008

Seduction of a Blossom

with Polly Apfelbaum, Jen DeNike, Damien Echols, Ori Gersht, Cal Lane, Roland Reiss, Neal Rock, Linda Stark, Dan Webb, Alexis Weidig.

Project Room by Gerald Giamportone

Dates: January 21 – February 26, 2009

FOAM

with Sky Burchard, Christoff Koon, Michael Barton Miller, Jason Rogenes, and Shirley Tse.

Project Room by Bari Ziperstein

Dates: March 10 – April 9, 2009

On Fuller Avenue by Lucas Reiner (solo show)

Photographs: Structures and Devices by Michael Napper (solo show)

August 17 – September 24, 2009

Taken by Gain, A one-person exhibition By Seth Kaufman

Another Day in Paradise (part one)

A collaboration by Brad Spence, Keaton Macon, Andy Brown

October 7 – November 12, 2009

OUT OF THIS WORLD, A one-person exhibition By Phyllis Green

Is This The Real Life? A group exhibition curated by Phyllis Green, including Lisa Bloomfield, Karen Carson, Micol Hebron, Karen Koblitz, Rachel Mason, Mery Lynn McCorkle, Blue McRight, M.A. Peers, and Felis Stella

November 17 – December 17, 2009

Swarm, a one-person exhibition by Caroline Clerc

Something in the Air, a group exhibition: including Marc Bell, Jennifer Celio, Adam Helms, Margaret Nielsen, and Aaron Sandnes.

January 12 – February 11, 2010

Art Program Review (Fall 2011)

Christina Fernandez: *Selections from the Sereno series*
Louise Ivers: *Endangered Species: Long Beach Architecture*
February 17 – March 18, 2010

Charles Hachadourian: *Sculpture*
Andrew West: *The city did it again.*
August 31 – September, 2010

Larry White: *Rhythm & Pattern*
October 13 – November 11, 2010

ou-boum curated by Linda A. Day
including Philippa Blair, Mark Dutcher, Nancy Evans, Tom Knechtel,
John Koller, Robin Mitchell, Church Tran,
Project Room: Linda A. Day
November 16 – December 16, 2010

Alice Kőnitz: *WDF*
Dimitri Kozyrev: *Journeys*
Dates: January 19 – February 24, 2011

Annie Buckley: *Hybrids & Landscapes*
Dane Picard: *Littlewood's Circus*
Dates: March 8 – April 7, 2011

Art Student Art 2008
Art Student Art 2009
LBCC Art Faculty 2010
LBCC Student Art 2010
LBCC Student Art 2011

Exhibits curated by students in Art 12: Gallery and Exhibition Design
taught by Gallery Director Habib Kheradyar

Drought (2009), a group exhibit, installed at the old Koos Space in Long Beach
Body (2009), a group exhibit, installed at the LBCC Art Gallery
Space Connected Blog: <http://spaceconnected.blogspot.com/>

ROT (2010), a group exhibit, installed at The 7th Place in Los Angeles
Corporeal Construct (2010), in collaboration with DDR Projects installed in Santa Ana
Visually Impaired Blog: <http://impairedvisually.blogspot.com/>

Art Program Review (Fall 2011)

Jewelry/Metalwork Student Accomplishments

Jung Wha Kim	2010 Women's Jewelry Association Scholarship - \$2500
Amy Hamai	2009 transfer student – Wingate Foundation Fellowship - \$15,000
Laverne Christenson	Work published in Lark Books <i>500 Plastic Jewelry Pieces</i>
Diane Weimer	Work published in <i>Art jewelry</i> magazine – October 2010
Rachel Shimpock	2009 transfer student – winner Society of North American Goldsmiths Educational Endowment Scholarship - \$3000 – first student ever chosen from a community college in the U.S.

Sculpture Student Accomplishments

In 2010:

Intermediate Sculpture students participated in the following exhibitions

Dao Nguyen "Los Angeles Juried Exhibition," L.A. Municipal Art Gallery at Barnsdall Park, L.A., CA

Dao Nguyen, 2nd place prize "California Visual Artists," 2nd City Council Gallery, LB, CA

Dao Nguyen, 1st prize "Made in California," Brea Art Gallery, Brea, CA

Tamara Mason "Works on Paper," Long Beach Arts (LBA) Gallery

Tamara Mason "Abstraction," Long Beach Arts (LBA) Gallery

Laura Goble, solo show Deavy Gallery, Long Beach

Tamara Mason and Ashton Amores "SoundWalk," 2010 East Village Arts District, Long Beach

6 Intermediate Sculpture students "Corporeal Construct," DDR Projects, Santa Ana, CA

In 2011:

15 Intermediate Sculpture students "RunJumplt," The Loft Studios Gallery, San Pedro, CA