

AUSTIN COMMUNITY COLLEGE  
Instructional Program Review Summary 2005-06  
Instructional Area: ACADEMIC/TRANSFER  
Department: ART  
Discipline: ARTS AND HUMANITIES

## **Instructional Program Review Summary**

Contents

### **Executive Summary**

**The Program Review process was conducted by Committee from the Art Department consisting of three fulltime faculty: Gary Webernick, Committee Chair and Jerry Alexander, Full Time Faculty member with input from Daniel Traverso, Full Time Faculty and our Assessment Committee Chair.**

The program review began by taking a close look at the last review in 2001. The committee members decided early in the review that much of the information would be repeated in the new review due to certain limited progress in clearly defined areas. The progress on the previous review yielded two glaring facts: 1. Our facilities, including the lack of a gallery/exhibit space continues to be our number one concern; very little progress has been made in this area. 2. Staffing: we continue to have a very low full-time to adjunct teaching ratio (about 13.9% in 2004 and 2005) in the department and continue to need more professional/technical staffing plus a need for increased budgets for hourly employees. We will, thankfully, be adding two new full-time faculty to our department in the Fall of 2006, but, it should be noticed, the number will be substantially lower than most departments in the college.

The goals of the Art Department are actually quite simple and have been, essentially, the same since the inception of ACC. We have only one major goal: that is to give our students the quality educational experience they need and deserve. We also wish to continue our goal to have an exemplary faculty and to offer the community, as a whole, a continual educational, cultural and artistic experience.

The following are conclusions reached by the Committee:

1. Our studio labs have deficiencies in size, number, equipment and there are safety and health issues in some of the labs. We continue to be without a professional gallery.
2. We need more Full Time Faculty and Full Time Professional/Technical Staff to run the department on the level necessary.
3. Upgrading of technology necessary for the 21<sup>st</sup> century.

4. Budget increase necessary to implement the above.
5. On the positive side, we found that our assessment tools are highly regarded by the College and have been effective means to help faculty improve their instruction.
6. We have a highly trained and experienced faculty who receive very high evaluations.
7. We have recently upgraded our equipment in the two dimensional area labs and hope to have fully functional gas kilns by the end of spring, 2006.

The Committee wholeheartedly recommends that we **Expand Services offered by the Art Program**. The department has seen steady growth since the college began and is, by far, the largest department in the fine arts area. The Art Department, along with Drama and Dance (with Music, RTF and Photography) offers the community a large part of the college's "creative and cultural soul spirit".

**Summary of Recommendations from the Review Committee:**

1. **Produce needed facilities for the Art Department as soon as possible. Concentrate on sub-par studio/lecture spaces and professional gallery.**
2. **Update equipment necessary for areas if the department to function properly.**
3. **Continue to hire quality full-time faculty.**
4. **Update technology and add new technology needed by department including departmental web-site update.**
5. **Reassess and add to curriculum as needed, especially in the Distance Learning area.**
6. **Continue our exemplary yearly assessment program.**

**Identification of Strengths, Weaknesses, Opportunities and Threats (SWOT)**

Team Members

Gary Webernick, Full-time Art Faculty, IPR-Art Chair  
 W.T. Bryant, Staff /Faculty, Drama Department  
 Jerry Alexander, Full-time Art Faculty  
 Janet Brooks, Full-time Art Faculty  
 Ward Walker, Adjunct Professor  
 Roberta Weston, Adjunct Professor  
 Shayla Storms, Student  
 Samantha Wright, Student

P.J. Caporusso, Faciliator

## **Strengths**

### ***1 Faculty/ Staff***

It is obvious that ACC has an experienced, dedicated, diverse Art faculty who are easily approachable and willing to work with all individual student needs. It was noted that the full-time, adjunct and departmental assistants come from a large community of skilled, professional technicians, artists-teachers who have a long association with the college.

### ***2 Course Structure (small size)***

The ACC Art Program provides diverse offering of courses that are accessible, taught by qualified professors and balanced throughout the service area. It was repeatedly noted that the smaller class sizes afforded by the Art Program were especially well received so that there is more one-on-one instruction taking place than in a traditional university setting. Students appreciate the fact that their instructors aren't teaching assistants, there is more time and opportunity to work on assignments in class where tools/media are readily available. It was also noted that the program was considerate of the financial costs of the supplies and materials to students and does its best to utilize the reasonable lab fees associated with the classes.

### ***3 Student Success and Diversity***

The ACC Art Program is seen as having a diverse student population with a variety of experiences who successfully transfer to universities, colleges, professional art schools and perform very well in all of these endeavors.

### ***4 Instructional Support***

There are numerous points to note as strengths in this category. They range from having a good student art association that fosters an interest in art outside the classroom; to having a strong student exhibit program and an excellent permanent collection of student art work. These points along with the opportunities for faculty and instructional development, the continual upgrading of technology within the program and the other media support from the LRS add additional weight to the success in the classroom.

### ***5 Facilities***

It was noted that some campuses have good art facilities. As chair of the review committee, I will add that the Pinnacle would be defined as the campus with very good art facilities for the courses offered there. The other campus locations are limited at best.

### ***6 Community Relationships***

The ACC Art Program has a positive, working, community relationship that continues to build upon and foster interest in the arts.

## **Weaknesses**

### ***1 Facilities***

The lack of space mentioned in numerous ways and for as many purposes, dominated this

category. First, there is a general sense that many of the art labs need to be enlarged, in order to operate safely or expand as community interest in the arts grow. This is especially true for Rio Grande, Northridge, and Cypress Campus.

It is interesting that the campus that has been chosen as the “Fine Arts Campus,” Rio Grande, has many major facilities problems. The students that meet in 012.0 for Drawing and Design are subjected to a small room crowded with drawing tables, easels and related paraphernalia. This room limits class size, the very low ceilings creates a claustrophobic atmosphere and the poor models freeze because we can't control the thermostat. The Printmaking lab, room 012.8 does not contain enough square footage to comfortably handle the types of printmaking processes and related equipment.

The Sculpture Studio has insufficient square footage to adequately fulfill the space needs for students to be able to work safely and store their work when not using the space. There isn't a dust collection system or adequate ventilation system for this lab.

At NRG, students taking Painting, Drawing and Design meet in a Multipurpose art lab filled with easels and drawing tables. The constant setting up and taking down of tables is required because of the combined types of activities. These courses are offered in this setting because of the very high demand for them and this is our only space.

The second, but equal concern for space, is related to the lack, or absences of a professional quality gallery space. For a college of its size, ACC lags in providing this educational opportunity. The annual student and faculty art shows have to be held in rented gallery spaces owned by the City of Austin or a private establishment. The gallery space currently used at RGC is basically a wide spot in a hall and a small area within the LRS. Display windows in other parts of the building make up the rest of the exhibit space. **This does not lend itself to a college level exhibit program and we must say is “embarrassing.”**

**Most of the reported weaknesses of the Art Department for more than a decade continue to be Facilities.**

## ***2 Budget / Equipment***

The weaknesses related to budget can be divided into three areas of concern. The first concern is for the hourly account, which has been cut, for example the hourly Ceramics Technician is only allowed a limited number of hours and there over 120 students enrolled in Ceramics classes at RGC. Keeping in mind that Art is a lab intensive program the improvement to be made would be more hourly funding to pay for lab assistants to be on duty additional hours in the lab to supervise students doing their “art homework”. The program does have lab assistants on duty at various times, but there is

always a demand by students for additional time periods to be made available. It was also noted that a full-time Technical Lab Assistant (perhaps a Prof/Tech position) is needed for the ceramic area to manage our large enrollment, a heavily used lab and to safely monitor the firing of gas kilns that are will be in use beginning in January, 2006. The ceramics lab is an area that has as much or more equipment, supplies and activity to oversee as other programs in the college that do have full-time lab assistants. **This situation becomes a safety issue with the advent of the gas kilns in the basement of RGC.**

The second concern is for the equipment budgets. Art studies, being a lab intensive discipline, particularly in Ceramics, Printmaking and Sculpture, utilizes a wide range of equipment from potter's wheels, kilns to printing presses, easels, table saws and a host of others. There is a continual need to upgrade and replace equipment when necessary.

The third area of weakness is in the consumable supply account. This amount has gone up slightly over the past years, but it has not kept up with the rising costs of the necessary materials and supplies. Students are required to purchase many of the things they use in class as is the practice at most schools, but the program is also obligated to provide instructors with demonstration materials and unique types of supplies to be used by an entire class. Diligence and frugality is the byword, but it difficult to keep up with the rising costs.

### ***3 Instruction and Curriculum Support***

The instructional weaknesses were extremely varied and did not fall into any particular grouping. Issues ranged from: not having enough available sections of studio classes, the Art History and Introduction to Visual Art courses being too large, with 36 as a class limit to: there not being a traditional slide library, not having enough open studio time, storage space, the existence of a confusing labyrinth of faculty review processes, the combining of first and second levels of like courses and the need for more space for student works in progress

**One new weakness is not enough media support, especially as the Department is trying to shift from slide projectors to media projectors.**

### ***4 Faculty Pay***

One comment registered under this heading was that there were not enough full-time faculty in the Art Program. This wasn't mentioned as a particular weakness because our Adjuncts received a 10% pay increase for FY 05,06, although it continues to be problematic finding qualified Art History teachers. We believe this is partially due to the pay.

## **Opportunities**

### ***1 Exhibit / Gallery Space at ACC***

The most mentioned opportunity to be registered has to do with securing a Gallery

“classroom” space that encompasses at least 2000 square feet. This would allow for the year round exhibit presentation that would serve all students, faculty, staff and the community. The appropriate space would include storage areas and a workroom for the preparation of the exhibits. The appropriate security measures would be included so that professional and touring exhibits could be shown within the system. The gallery “classroom” would also eliminate the need to rent facilities outside of ACC and serve the college better in terms of self-promotion.

## ***2 Funding for Scholarships***

Increasing scholarship support for students by finding additional method for funding could be challenging but could also create more exposure to the community. Art auctions and exhibitions would be examples.

One scholarship endowment was cancelled last year, but another has been added to the Art Program. We are able to offer one \$1,000 scholarship per year to an Art Major student. The Art Program has worked closely with the ACC Foundation over the last several years with positive results.

## ***3 Student Experiences***

Additional opportunities lie within the existing Student Art Association. Greater awareness can be created regarding its existence and activities can be expanded to include more field trips and a guest artist program. A related student organization with a special focus on Art History could be initiated as well.

## ***3 More Space and Courses***

This area had two distinct groupings for consideration. One, there is a need to offer additional sections of high demand courses and that because of the high interest level in art, a “fine arts institute” or workshop environment could be created for non-degree seeking students. Two, there also is a need for open lab time and space for students to do their “art homework”. Many student works are too large or delicate to transport between home and school and the open lab times, especially at night and on the weekends, would be beneficial.

## ***4 Partnerships with Community Art Agencies / Businesses***

The partnerships mentioned relate to the development of a “two way street” between ACC Art Students and the community. The first type of partnership would afford students the opportunity to go out into the community to serve in community schools as mentors. Stronger relationships with local galleries and museums could be developed with the intent of encouraging internships and apprenticeships. The other type of partnership would bring in more of the art community to ACC. Local artists, professors from UT and SWT and business owners could be more involved in lectures and class activities. A visiting artist program could be developed with the proper funding and facilities being made available.

## **Threats**

### ***1 Lack of Administrative and Other Support***

One threat relates to a general concept of art held by the public that can be seen at many levels of education. That is, art is easy, art is often not considered a necessary part of one's basic educational background, the study of fine art or art history cannot often be immediately translated into a monetary return, and that art students are often not considered serious students. Of course, we are committed to work with any willing student but we are not trained as therapists or social workers. The art department has often become an alternative location for low performance and special needs students. Counselors send us these students because they perceive art classes as an easy grade or therapy. These classes are a part of the Academic Program of the college and are treated so by our instructors. At least there usually is some form of documentation that is sent with the students presently. This is an improvement from the past.

### ***2 Facilities***

The facilities made available to the Art Program at some campuses are, to say the least, inadequate. This is especially true of the 2-D room (room 012) and the lithography printmaking area (room 012.8) at the Rio Grande Campus. The single, multipurpose rooms at the Northridge and Cypress Creek Campuses pose problems because of the necessary equipment: tables, chairs, modeling stands and the like must be taken down and set up by each successive class. Over a period of time, this practice has noticeably damaged the equipment, irritated instructors, as well as students and has surfaced in the student evaluation statements. Having larger or multiple rooms at these campuses would ease the problem by allowing one room to be set up for Drawing and Design utilizing drawing tables and another room that would focus on Painting and Life Drawing and the use of easels and modeling stands. The enlargement of the Lab at Cypress should help somewhat, but a similar plan needs to take place for RGC and NRG.

Proper ventilation is always a concern for any art program in the country. The program at ACC has limited or prohibited the use of some common materials in classes at several campuses because of poor ventilation, such as Ceramic, Printmaking, and Sculpture. This is primarily a result of art classes being offered in areas that were not designed specifically for art activities and utilized "closed" ventilation systems. Providing the proper ventilation in these cases would be costly.

There are also unique ventilation problems connected with the Ceramics area because of dust. The Sculpture lab because of activities that involve general woodworking equipment: table saws, band saws, belt and disc sanders, as well as, stone and wood carving tools such as grinders and pneumatic chisels. These activities produce a good deal of dust and the Art Program has attempted to solve the problem in sculpture, by purchasing dust collector units for individual machines but this solves only part of the problem. Not having a viable outdoor work area only adds to the problem. Improving the ventilation of that lab and ridding it of the noise pollution caused by the industrial sized air compressor( that sits within the confine of the lab) would make for better and healthier working conditions for all concerned.

### ***3 Budget***

Threats to the Art Program related to the budget process or the availability of funds. The cost of materials and supplies continue to outpace the funding. Capital Outlay requests, even for items deemed necessary as “safety” items, have not been approved for purchase for a number of consecutive years. We have requested a full time technician for the Ceramics area for years and been turned down each time. This is a safety issue now because of the operation of our gas kilns, beginning in the Spring Semester 06. During the past ten-year period, the number of contact hours generated by the Art Program has increased dramatically as has the number of adjunct faculty employed by the program.

#### ***4 Tuition and Registration Problems***

Student recruiting and retention has been affected by the rising cost of tuition and the belief that there are not enough art classes, or sections offered compared to demand. When students cannot get into a class easily, it discourages them from trying to re-register for those classes.

**Changes from the previous SWOT are minimal since the new data has remained much the same.**

#### **Analysis**

##### **[a] Relevance of the program to College mission and desired ends mission:**

The Self-Study team reviewed the program purpose statement and found that the statement should be revised to include a more comprehensive desired ends and college mission statement.

Program Statement: “ACC provides a comprehensive program of art instruction so that students may: achieve an Associate Degree in Art; prepare for transfer and for success in a university Bachelor of Fine Art program; or take classes for personal enrichment or to satisfy a special interest.”

The program purpose also fulfills the support role for other degree programs and general education outcomes as several courses: ARTS 1301-Introduction to the Visuals Arts, ARTS 1303-Art History I and ARTS 1304-Art History II, are part of the CORE Curriculum Requirement choices.

##### **[b] Responsiveness to community needs and satisfaction of community demand**

Austin is the regional center for fine artists and craftspeople. This can be seen in the large number of private galleries promoting their ongoing exhibit programs and artists. There are numerous art festivals and fairs that have decades of history in drawing thousands of patrons to the area. There are local and regional colleges and universities that have art programs, museums, galleries, visiting artists and related opportunities for ACC art students to grow into and still have the advantage of being close to home.

There is an active “Art in Public Places” program operated by the City of Austin which provides opportunities for artists to submit proposals for inclusion of their work in city

funded architectural projects. The City of Austin also operates a thriving art program through the office of Parks and Recreation and maintains a popular exhibit space at the Dougherty Arts Center, which the Art Program annually leases for the ACC Student Art Exhibit.

Austin is also home for businesses which provide either services or materials to other artists. Services are available for the production of limited edition prints, the casting of metal sculptures, the firing of ceramic ware or the framing and matting of two-dimensional works. There are businesses retailing art materials and others manufacturing some of these materials to be used around the world.

As Austin is a center for fine arts in general, there are many opportunities for incorporating art skills in related areas. There are many theater, film and musical productions requiring the design and construction of sets, book publishers needing cover illustrations and advertising agencies needing creative thinkers. Overall, Austin is noted as creative center that draws artistic people to it because of climate and way of life. Combine this with the innate human nature to create and appreciate the concept of art, the need is great.

**[c]Accessibility to students**

***Enrollment Trends***

	Uncombined Sections	Combined Sections	Enrollment	Avg. Sec. Size	Credit Hours	Contact Hours
FY 2001	249	187	3078	16.7	9234	239088
FY 2002	257	192	3294	17.4	9882	248384
FY 2003	260	194	3452	18.4	10356	255072
FY 2004	263	201	3599	18.7	10797	263984
FY 2005	(Incomplete Data, No Summer Info.)					

>From FY 2001 through FY 2004 the combined sections increased by 14 or approximately 7.5% the enrollments increased by 521 or approximately 16.9% and the contact hours increased by 24896 or approximately 10.4%.

***Course Availability***

In reviewing the data under the *Need* section of the report notebook, the conclusion can be arrived at that the Art Program does an excellent job of offering courses throughout the morning, afternoon and evening hours including Saturdays and Sundays. The Art Program has long used a schedule that includes Friday only lab classes that meet as a Saturday or Sunday class would. This approach, involving painting and ceramics courses, has proven popular since its inception. The Art Program offers courses at five of the six main campuses as well as outlying sites up to 75 miles away and also leases additional space for lab classes at the Austin Museum of Art, Laguna Gloria. This lease arrangement offers additional high demand classes at high demand times and is part of a

community partnership with the museum art school.

The data in this section also shows that the Art Program has included distance learning modes of delivery in its scheduling. ITV versions of Art History I and II, and Painting I have successfully been offered for a number of years in the 6 week, 12 week and 16 week sessions. Starting the Spring 2002 Semester, Introduction to Visual Arts was offered as an IVC course listing four locations of attendance, including two area high schools. The Art Program initiated the production of the Art History I and Painting I distance learning courses in the mid 1990's. The Art History II distance learning course was initiated in the summer of 1999. All sections of these courses have continued to make since their inception. Introduction to the Visual Arts is now offered in the PCM format.

Art History I (PCM) and Honors Art History I will both be offered beginning in the Fall of 2005. Photo II (Digital Photo) Exhibition Design are courses we will offer in 2005 or 2006.

### ***Extent to Which Courses Meet Student Demand***

A review of the data in the *Need* section verifies the number of sections taught by location and the number of sections canceled. The only anomaly to be noted here is that the high number of Art Courses canceled at the Riverside Campus in the 1999-2000 fall semester was the result of deleting the sections connected with five Art Metals classes just before registration began. This was done because these Art sections were piggybacked with Welding sections of like titles, but the Welding Program had just changed the number of credits and class format for these courses. This had been a successful practice up until this juncture. The Art Program has applied to THECB for the five classes to be reclassified as "unique needs" courses with credit, lecture and lab hours to match those of the Welding Program. As of this writing, the approval of the new format has yet to be received by the Art Program, but the assumption is that it will be granted.

As high demand courses and times are noted in the scheduling process, the Art Program tries to add additional sections as facilities permit. It should be noted that if more lab space was made available, particularly at the Rio Grande Campus and at the Northridge Campus, more sections could be added for high demand classes.

### **[d]Student Outcomes**

#### ***Graduates***

The data available shows that for 1999-2000 there were 2 graduates with Associate of Arts Degrees; 2000-01 there were 10 graduates; 2001-02 there were 8 graduates; 2002-03 there were 5 graduates; and in 2003-04 there were 4 graduates.

**Because of the small number of graduates compared to the large number of enrollments, the outcome data may be of little significance overall. It is imperative to note that the largest percentage of students eventually transfer without graduating and go on to successfully complete their bachelor's degrees. It is also important to remember that many students take courses from the Art Program to satisfy Core Curriculum or elective requirements.**

Since so many students take Art courses for a variety of academic needs or experiences, rather than for the entire program, the graduation rate will always be limited. Many students come to the program with no intention of completing the requirements for the two-year degree, but take the number of courses that fit their overall timeframe for attendance, then normally transfer to a four-year college or university. A large number of students enroll in art courses while simultaneously attending an area university such as UT and also have no intent of graduating from ACC. Many of our students already hold degrees in art or other disciplines and enroll for personal enrichment or to refresh their interest in an art activity with no intention of completing degree requirements either. The majority of students attending art classes are fulfilling humanities requirements.

The increasing enrollments and interest in the Art Program course offerings is a testament to the service that is provided to the community.

Art & Humanities Course Enrollment Fall 2000-2004

Art Fall 2000 (1,203), Fall 2001 (1,335), Fall 2002 (1,353), Fall 2004 (1,407)

### ***Course Completion Rates***

The grade distribution data covering Fall 2003, Spring 2004 and Summer 2005 assumedly falls within the general percentages for the college in general. Specifically, the largest withdrawal percentages for the Art Program fall into two main categories. The first being the group of courses described as lecture courses within the program. This would include: Art History I and II and Introduction to the Visual Arts (Art Appreciation). These would be the classes most likely to be taken by non-art majors and are courses listed in the Core Curriculum choices. The withdrawal rates for these courses range from 15% to 33% and are within the college norms. The Art Program has noticed that the withdrawal rate for the distance learning versions of Art History I & II and Painting I&II are greater than for the in class versions of the same courses.

The second category of courses having a withdrawal rate that is between the 16% to 23% range are; Painting I and II, Life Drawing I and II and Ceramics I. This can be explained briefly by saying that it has been observed that many students with a limited background, especially those who are not art majors, assume that they already know how to paint and draw the figure from life. Perhaps it is due to previous encouragement from family members, the idea that one must paint to be a true art student, or perhaps it is the lure of seeing a nude figure posing for the class and not realizing how much discipline it takes to draw the nude figure.

For ceramics, there is an assumption that anyone can excel at working with clay. Perhaps it's because working with the medium in elementary and middle school or because the clay, like art, is a very short, simple, one syllable word. How difficult can it be? The Art Program takes its ceramics classes, as it does all of its classes, very seriously from the beginning to end of each semester causing some students to withdraw rather than receive a grade of C or lower.

The grade distribution for this same timeframe indicates that there were a high percentage of A's and B's given in most of the lab or studio classes. The review committee feels

that this can be explained by several facts. First, the Art Program has been able to operate cost effectively with a course limit of 15 or less for most of these lab classes. This allows for an excellent student/teacher ratio and is lower than at the area's four-year colleges and universities. This allows for more individualized instruction, better communication and a higher student success rate. Some of the class limits are as low as 10 or 12 because of the physical size of the lab and further accounts for the conclusion. The review committee also feels that because of the existence of a late withdrawal deadline, a higher percentage of students opt for this easy out rather than sticking with it, working as hard as they can and perhaps making the C, D or F that does not show as a high percentage of the distribution chart. There is also the issue of counselors particularly encouraging low performing and special needs students in art classes.

### ***Number of Students Transferring***

The most recent data from Fall 2000 to Summer 2001 shows that 3 graduates with an Associate of Arts Degree transferred to other Texas Public Institutions, while 138 without the Associate of Arts Degree transferred to other Texas Public Institutions.

This data re-emphasizes the fact that there are many more transfer students without degrees than with degrees in the Art area.

All reports indicate that ACC students perform as well or better than students who are native to the four-year schools.

### ***Course Retention Rates within the College Norms***

The withdrawal rates previously discussed under "Student Achievement" allude to the retention rate for the Art Program as being within the college norms.

### ***Transfer of Graduates***

Because of the inclusion of Art Program courses in the General Education and Core Curriculum listing and the high number of contact hours generated by the program, it is assumed that the overall comparison of ACC students and all others state wide who transfer is valid. In the last study done, ACC students transferred at a rate 1.8% higher than all others state wide.

### ***GPA of Transfer Students at the Transfer Institution***

The following information from the Self-Study Notebook, Academic Programs Transfer Effectiveness Measures, and Trend Data reflects the students of the Art Program:

Average cumulative GPA data from transfer institutions indicate the following:

- ACC students who transfer to Texas State University consistently perform as well as all TSU transfer students.
- ACC students who transfer to The University of Texas at Austin maintain cumulative grade point averages within 0.1 grade point of all UT Austin transfer students.
- ACC students who transfer to the University of North Texas consistently maintain cumulative grade point averages within 0.1 grade point of all UNT transfer students.

**[e]Measures of Program Quality**

1. All Art Department courses have updated Course Objectives that are listed on the departmental web-site.
2. All courses have up-to-date syllabi on file.
3. The courses listed in the ACC catalog are up-to-date.
4. Technology influences include extensive use of Media Center equipment by students faculty.
5. Distance Learning courses are offered in both Art History Core Curriculum courses and Studio courses. Presently, the department offers the following Distance Learning courses: ARTS 1301, Introduction to Visual Arts (PCM and IVC); ARTS 1303, Art History I, (ITV) ; ARTS 1304, Art History II, (ITV); ARTS 2326, Painting I (ITV and PCM).

**A typical Fall or Spring semester would offer 7 to 8 sections of ITV courses in both Studio and Lecture courses.**

6. Each year a discipline course is chosen for review. Several problems are assigned for specific courses for assessment. Outside educators are invited for assessment review. Assessment tools and discipline areas are listed In U-Lead information.

- 2005-ARTS 1311/Design 1**
- 2004-ARTS 2323 and 2324/Life Drawing 1 and 2**
- 2003-ARTS 2316 and 2317/Painting 1 and 2**
- 2002-ARTS 2346 and 2347/Ceramics 1 and 2**
- 2001-ARTS 1312/Design 2**
- ARTS 2326 and 2327/Sculpture 1 and 2**

***Faculty Credentials***

All full-time faculty within the Art Program meet the SACS standards and have many successful years of combined experience teaching at the community college level. Many of these faculty have been associated with ACC for many years. This longevity allows for a solid base of instructional history that has been refined over the years.

There are approximately 46 adjunct faculty listed as eligible to teach for the Art Program and all meet the SACS standards for faculty credentials. One faculty member classified “by exception” did not meet SAC's requirements and was replaced 2004.

**THE FOLLOWING IS A ROSTER  
INSTRUCTIONAL STAFF IN THE ART DEPARTMENT:**

	<b>DEGREE</b>	<b>INSTITUTION</b>	<b>COURSES TAUGHT</b>
Alexander,	MFA	Otis College of Art and	Arts 1311 Design I, Arts

Jerry		Design	1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2346 Ceramics I, Arts 2347 Ceramics II
Allen, Regina	MFA	Northwestern University	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II
Appl, Benjamin	MFA	University of Texas, Austin	Arts 1312 Design II, Arts 2346 Ceramics I, Arts 2347 Ceramics II
Bain, Dawn (Shelly)	MA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II
Bowman, Brucie	MFA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II
Brooks, Janet	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2333 Watercolor Painting
Camp, Shawn	MFA	Virginia Commonwealth University	Arts 1301 Introduction to Visual Arts, Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II
Casey, Belinda	MFA	University of Texas, Austin	Arts 1301, Introduction to Visual Arts, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life

			Drawing II, Arts 2333 Printmaking I, Arts 2334 Printmaking II, Arts 2366 Watercolor Painting
Clements, Carmen	MFA	University of Iowa	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
De Frese, Jerry	MFA	University of Oklahoma	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Drennon, Hank	MFA	Art Institute of Chicago	Arts 2346 Ceramics I, Arts 2347 Ceramics II
Elizondo, Kristina	MA	University of Texas, Austin	Arts 1303 Art History I, Arts 1304 Art History II
Garcia, Roland	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II
Gholston, Cassandra	MFA	University of New Mexico	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2333 Printmaking I, Arts 2334 Printmaking II
Gist, Kanola	MA	San Diego State University	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2326 Sculpture I, Arts 2327 Sculpture II, Arts 2366 Watercolor Painting
Goodhue, Terri	MFA	University of Houston	Arts 2333 Printmaking I, Arts 2334 Printmaking II

Grafa, Mike	MFA	University of North Texas	Arts 2346 Ceramics I, Arts 2347 Ceramics II
Hickerson, Melanie	MFA	University of Texas, Austin	Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Ibarra, Alvaro	MA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II
Jaques, Doug	MFA	University of Illinois	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Johnson, Brian	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2333 Printmaking I, Arts 2334 Printmaking II
Keever, Erin	MA	Southern Methodist University	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II
Keller, Nancy	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2366 Watercolor Painting
Kight, Josh	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
King, Paula	MFA	Instituto Allende, San Miguel de Allende,	Arts 1301 Introduction to Visual Arts, Arts 1311

		Mexico	Design I, Arts 1316 Drawing I, Arts 1317 Drawing II
Kohn, Adrian	MA	The Art Institute of Chicago	Arts 1303 Art History I, Arts 1304 Art History II
Laughlin, Ashe	MFA	School of Visual Arts, New York City	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
McIntire, Larry	MFA	University of Oklahoma	Arts 1312 Design II, Arts 1316 Drawing I, Arts 2326 Sculpture I, Arts 2327 Sculpture II, Arts 2356 Photography I
Pestorius, Eileen	MA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II, Arts 2366 Watercolor Painting
Piehl, Angela	MFA	University of Arizona	Arts 1301 Introduction to Visual Arts, Arts 1304 Art History I, Arts 1316 Drawing I, Arts 1317 Drawing II
Robbins, Noel	MFA	Art Institute of Chicago	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Arts II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Simonds, Judith	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2346 Ceramics I, Arts 2347 Ceramics II
Smith, Pehr	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317

			Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Smith, Phyllis	MA	University of Houston	Arts 1301 Introduction to Visual Arts
Smith, Sharon	MA	University of Texas, Austin	Arts 2346 Ceramics I, Arts 2347 Ceramics II
Soto, Ishmael	MFA	Cranbrook Academy of Art	Arts 2346 Ceramics I, Arts 2347 Ceramics II
Steinke, Carolyn	MFA	Art Institute of Chicago	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II
Sturtz, Laura	MA	Texas State University	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2326 Sculpture I, Arts 2327 Sculpture II
Swanson, Susan	MFA	Stephen F. Austin State University	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1316 Drawing I, Arts 2316 Painting I, Arts 2333 Printmaking
Taniguchi, Caprice	MFA	New York School of Visual Arts	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2326 Sculpture I, Arts 2327 Sculpture II
Taylor, Patricia	MA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life

			Drawing I, Arts 2324 Life Drawing II
Thomas, Charlene	MA	Kansas State University	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Thornberry, David	MFA	Kent State	Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Thrasher, Jill	MFA	University of Texas, Austin	Arts 1311 Design I, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2333 Printmaking I, Arts 2334 Printmaking II
Traverso, Daniel	MFA	University of Illinois	Arts 1301 Introduction to Visual Arts, Arts 1303 Art History I, Arts 1304 Art History II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 1311 Design I
Umlauf, Madelon	MA	New York City University	Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II
Walker, Ward	MA	Wayne State University	Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2333 Printmaking I, Arts 2334 Printmaking II
Webernich, Gary	MFA	University of Oklahoma	Arts 1311 Design I, Arts 1312 Design II, Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II, Arts 2326 Sculpture I, Arts 2327 Sculpture II
Weston, Roberta	MA	University of Texas, Austin	Arts 1301 Introduction to Visual Arts, Arts 1303 Art

			History I, Arts 1304 Art History II
Yeager, Sydney	MFA	University of Texas, Austin	Arts 1316 Drawing I, Arts 1317 Drawing II, Arts 2316 Painting I, Arts 2317 Painting II, Arts 2323 Life Drawing I, Arts 2324 Life Drawing II

***Number of Faculty Adequate to Teach Courses***

The percent of sections taught by full-time faculty versus adjunct faculty for the five-year period from 2000 through 2004 are listed below.

In the 2004- 05 year we have four full time instructors and forty six adjuncts.

	<b>FY 2000</b>	<b>FY 2001</b>	<b>FY 2002</b>	<b>FY 2003</b>	<b>FY 2004</b>
Total sections	190	179	184	184	187
# Taught by FT	39	32	31	26	26
# Taught by Ad	151	147	153	158	161
% Taught by FT	20.5%	17.9%	16.8%	14.1%	13.9%
% Taught by Ad	79.5%	82.1%	83.2%	85.9%	86.1%

**Obviously, there is a very low percentage of full time to adjunct faculty sections taught in the Department:14%.**

**It is apparent that more full-time faculty are needed in the Art Program for a variety of reasons.**

- 1. Keeping pace with the College average of full-time to adjuncts.**
- 2. Full time faculty are needed at each campus to help administrate the Department.**
- 3. For health/safety reasons in areas of the Department that have tools and equipment and to keep the equipment functioning properly.**
- 4. To serve on important Departmental Committees. Adjuncts are not required to serve.**
- 5. For Leadership in Departmental areas.**
- 6. For Advising.**
- 7. To serve on Departmental and College wide committees.**

Because of the staffing guidelines instituted several years ago that limit the number of lecture equivalent hours that an adjunct faculty member can teach, almost twice as many adjuncts had to be located and engrained into the system. This fact by itself, does not affect the percentage of courses taught by full-time faculty, but does explain where much energy must be utilized to keep up with the human resources activities necessary for the

program to function.

**The Art Program had been slated to hire two full-time faculty for the fall 2006; one for the two-dimensional area and an art historian. One replacement, full-time faculty was hired for fall 2004 and one new position for fall 2005. The total number of contact hours for Art has risen from 16<sup>th</sup> largest in the college to 12<sup>th</sup> largest. Our need for full time faculty members has not diminished because of a couple of new faculty. We envision a new hire each academic year, for the art department, until a proper balance is reached. The program has had difficulty over the last two to three years finding enough instructors to teach Art History and Introduction to Visual Arts. With the hiring of full-time art historian for fall 2006, this will help eliminate the need of assigning overloads to adjunct faculty.**

#### ***Faculty Professional Development***

All faculty in the Art Program participate in faculty development activities throughout the year pursuant to the administrative rules regarding this topic. The full-time faculty attend conferences related to the discipline, serve on boards of directors and work to maintain their professionalism in creating their own works of art and exhibiting them in academic and professional galleries.

The Art Program offers a yearly opportunity for adjunct faculty to gain professional development. The topics normally involve the recommendations of the most recent assessment activities and often involve adjunct faculty as presenters. This serves to allow good instructors the chance to share their knowledge and expertise and allows them to feel good about their success and receive notice for it.

#### ***Teaching Effectiveness***

Student evaluations of instruction for Art Program faculty fall within the acceptable range as determined by the Faculty Evaluation Office. It is the policy of the Art Program to use these evaluations, where ever possible, as indicators of where improvements might be made rather than use them as vindictive documents.

Periodically, alternative modes of instruction are incorporated into various art classes. Guest lecturers are invited in to do workshops and demonstrations or to show slides of their previous work. Field trips to area galleries, museums or artist's studios are

frequently arranged as well.

All faculty connected with the Art Program participate in the development of teaching portfolios according to administrative rules and guidance from the Office of Faculty Evaluations.

### **[f]Program Resources**

As mentioned previously the areas of most need in the Art Department are:

1. Facilities: upgrading of studios, including equipment; upgrading of equipment in all Art History lecture classes (media projectors). The addition of a gallery.
2. Continuation of hiring Full Time Faculty Hiring and Professional/Technical Staff.

### **[g]Program Performance**

ACC is very competitive in cost for students, the lowest tuition in the area. The Art Department also has competitive lab fees. The enrollments are increasing every year; we continue to receive students from other institutions, such as UT and Texas State who need core courses or freshman and sophomore level Art courses.

### **[h]Revenues/Costs:**

#### ***Budget Analysis***

The review committee feels that cost of the program is justified within the context of the college mission. For the past 10 years, for example, the budget allotted for each year has been completely utilized for the functioning of the program. Lab fees have gone up very little during this time period and are still very reasonable when compared to area colleges and universities.

#### **ART DEPARTMENT BUDGET/2004, 2005, 2006**

OBJECT DESCRIPTION	FY2006	FY2005	FY 2004
5111 F-T Faculty Salaries	414191	290960	295,002
5114 Adjunct Salaries	862095	734,115	634,115
5115 Faculty Overloads	24910	39,698	39,698
5211 Prof/Tech Salaries	30060	0	0
5410 Hourly Salaries	26911	26,991	26,991
5900 Benefits Pool	40748	32,753	29,874
6301 Consumable Supplies	750	0	0
6302 Instructional Supplies	15530	16,630	16,630
6306 Subscriptions/Publications	300	300	300
6519 Honorarium	500	500	500
6539 Modeling Fees	17320	17,320	17,320
6551 Rentals	300	300	300
6561 Printing	350		
6562 Duplication- ACC	0	7,196	7,196
6564 Postage	200	200	200
6567 Cellular Phones/Pagers	600	600	600
6571 Repairs/Maintenance of Equipment	200	200	200

6701 Furniture/Equipment<500	3135.01	4,035	4,035
6801 Furniture/Equipment	899.01	0	0
	-----	-----	-----
	1,439,080	1,171,798	1,072,961

Total Direct Revenues 1,614,567 FY2003

Using the **FY 2003** period as a reference point for comparison, the data available indicates that 255,072 contact hours were generated by the Art Program. Using total direct revenues and total contact hours: it cost approx. \$ 6.32 per contact hour to operate the program. Since 1996, the reimbursement rate from the state of Texas for Fine and Applied Arts or Visual and Performing Arts has been between \$5.00 and \$6.00 and thus the Art Department is consistent with the 2005 rate.

### ***Marketing of Program/Courses***

The Art Program had joined together with the other disciplines within the Fine Arts area to produce a several month long series of events promoted as “The Spring Festival of Fine Arts”. This was first done at ACC in the Spring of 2001 and was very successful. It combined the activities and events of the following programs: Art, Dance, Drama, Music, Creative Writing, Philosophy-Religion-Humanities and Radio-Television-Film. This festival was again presented in the spring of 2002 with better and more timely promotion in print and cable channel broadcasts. This program has been reduced due to time and budget concerns, but each department continues to schedule event throughout the entire year. The Art Program continues to schedule a fall Faculty Exhibit and a Spring Student Exhibit.

The Art program web page has also been created and well maintained over the last three years and puts the Art discipline at the forefront of promotion via this method.

The Department has also participated in recruitment and job fairs.

### ***Access by Various Types of Students***

The Program Review Committee feels that the data presented for the college as a whole represents the Art Program for the same reasons as outlined in the *Transfer of Graduates* section earlier in this report.

### ***Barrier to Students***

The Program Review Committee knows of no physical barrier to students in terms of attending Art classes throughout the service area. The only barriers discussed by the committee relate to some types of materials that cannot be used in class because of the lack of ventilation systems at two of the campuses and the lack of additional or proper space to carry on the activities of some of the art courses. The Rio Grande Campus would be a prime example of the space problem serving as a barrier.

### ***Currency of Program/Course Content***

The course textbooks are up-to-date and reflect the most current editions available. The Art Program Committee continually reviews textbooks for the proper content and reading level. As they are published, new textbooks are added to the approved list to accommodate, if possible, the many new adjunct instructors who have had experience teaching elsewhere with texts not yet on the ACC approved list.

### ***Learning Outcomes Defined for Courses and Program***

Please refer to the *Art Program Handbook* in the Supplemental section of the Program Review Notebook. The Art Program handbook contains the course objectives or learning outcomes for each course offered by the Art Program. The handbook also contains a content and cover sheet model to be used for syllabi within the Art Program.

### ***Course Syllabi***

Please refer to the “Beginning of the Semester Memo” to all Art faculty which instructs them to turn in one copy of their current syllabi to the Art Department Chair office and one copy to the office of the Dean of Arts and Humanities. These copies are kept in the faculty member’s personal file until three years after their departure from ACC. If instructors are tardy in turning in copies of their syllabi, the Administrative Assistant for the Art Program hunts them down to the ends of the earth and extracts said copies from their cold, stiff grip.

### ***Assessment of Instructional Resources***

The Art Department Chair is diligent in reviewing and suggesting, requesting that new publications and videos are purchased for the library and at which campuses these materials would best be catalogued. An ongoing project is keeping the Art Program slide library up-to-date so as to be able to accommodate the numerous faculty teaching Art History and Introduction to the Visual Arts.

### ***Appropriateness of Course Prerequisites and Catalog Content Kept Up-to-date***

The Art Program maintains a vigilant watch over the course prerequisites and adherence to them. There is a process in place where each faculty member is responsible for verifying that each student in their class has the appropriate prerequisites. There is also a system in place for the Art Program that would allow students to meet with the Department Chair or Full time faculty for a portfolio review to see if they have previously met the objectives for a prerequisite. If, after the portfolio review, the student is judged to have met the requirements of the prerequisite, the advisor fills out a “Prerequisite Waiver” form, which the student then can present to an instructor.

As part of the yearly, routine review of the curriculum, the Art Program Committee ensures that the scope and sequence of the art curriculum is appropriate and transferable. In the fall semester of 2001, the committee voted to make changes to the Art Degree Plan by making the Core Curriculum Social and Behavioral Science requirement more clear in the degree outline and also to change the suggested semester of enrollment for two other classes. The proper paperwork to initiate these changes was forwarded to the Dean of Arts and Humanities in that same semester and is still in place for 2005.

### ***Integration of International Perspective into the Curriculum***

The Art History courses and the Introduction to Visual Art course automatically include an international perspective by virtue of studying art and artists from other countries throughout the history or time. The lab or studio classes routinely begin with a brief history of the media which more often than not, includes how that media originated in other countries and how and why the artists from these countries produced their works of art. Throughout each semester, instructors discuss current events in the art world and how they relate to class activities. The global and international integration is unavoidable.

### ***Alternative Delivery***

See “Access” under course delivery for information pertaining to distance learning courses.

### ***Technology Assessment***

The technology available for the support of faculty has improved greatly over the last several years. Computers for email and Internet access have been made available for adjunct art faculty in shared offices at all campuses and for individual full-time faculty offices. A computer has been specifically made available for the creation and maintenance of an Art Program web page, which is viewed as a model by many other disciplines.

The Art Program does rely on some old technology for class presentations. Traditional slides and slide projectors are still the mainstay of class presentations for all art classes, especially Art History I and II and Introduction to Visual Arts. The media centers no longer really wanted to house or maintain the slide projectors because of minimal use by other programs. The suppliers of art images, however, still rely on using slides as the main method of producing the necessary art images. The Program Committee feels that time will eventually solve the problem. In the near future, as more schools have the ability to use CD's in a wider variety of classrooms and as more faculty become accustomed to using the new format, the suppliers will provide more images for computer projection. In the mean time, the program will take advantage of the abridged sets of slides often provided by the publishers of the texts used.

### ***Equipment Assessment***

A number of art courses rely heavily on very specific equipment to effectively teach the subject matter. Ceramics courses utilize potter's wheels, clay mixers, electric and gas kilns. Sculpture courses use a variety of power woodworking equipment, flexible shaft grinders, drill presses, and compressors with pneumatic hand pieces for chisels. Printmaking courses need the proper type of printing press and printing surfaces/materials for the method used as well as specific types of drying racks and accessories. Photography courses need a darkroom setting with the proper number and types of enlargers and developing stations. The rest of the art courses rely more on what is considered general art room equipment such as easels and large drawing tables.

The ceramics area built two new gas kilns in the basement of the Rio Grande Campus. Finalizing this project has been slow, complicated and tedious, but has gone on under the supervision of the ACC facilities office with the securing of the proper city permits, testing, dealing with countless safety issues, this project will should be resolved in Jan. 2006 with the installing of a forced air ventilation system.

Two electric kilns were replaced in 2003 but one of our old kilns is badly worn and in need of replacement.

The sculpture area is in dire need of a new table saw and band saw. These items have been requested in the capital outlay section of the budget process for the last four years, but have not been approved. The table saw currently being pieced back together was a cast off from the Building Trades Program.

The Photography courses rely on a partnership with the Commercial Photography Program and utilize the darkroom and equipment supplied by that program. The Art Program transfers lab fees paid by art students enrolling in the Photography I classes to the Commercial Photography account to cover the use of their equipment and darkroom supplies.

### ***Demographics/Diversity***

Data regarding the demographics of the Art Program reveal the following for the period including Summer 2003 through Spring 2005:

Semester	Average Age	White	Black/ Non-Hispanic	Hispanic	Asian	Am. Indian/ Alaska. Native	Non-Res. Alien-	Other	Female	Male	Total
Summer 2003	25.0	372	27	81	39	3	18	13	384	169	553
Fall 2003	24.9	923	39	226	71	13	53	28	857	496	1,353
Spring 2004	25.2	1,134	53	296	84	16	50	37	1,030	640	1,670
Summer 2004	25.3	373	30	100	45	3	14	11	381	195	576
Fall 2004	25.0	943	46	258	72	14	43	29	892	513	1,405
Spring 2005	25.1	1,096	58	296	81	11	59	28	1,033	596	1,628
average	25.08										
<b>Totals</b>		<b>4,831</b>	<b>253</b>	<b>1,257</b>	<b>392</b>	<b>59</b>	<b>237</b>	<b>136</b>	<b>4577</b>	<b>2609</b>	<b>5761</b>
<b>Percent.</b>		<b>67%</b>	<b>3.5%</b>	<b>17.5%</b>	<b>5.5%</b>	<b>.08%</b>	<b>3.3%</b>	<b>1.9%</b>	<b>63.5%</b>	<b>36.5%</b>	

This data shows that for the time period, a two-thirds majority of the students were white females with an average age of 25.08 years.

### ***Satisfaction of Students with Courses***

A review of the student evaluations of faculty in the Art Program shows that students

overwhelmingly would recommend their instructors to other students. They also feel that the lab exercises are related to the course objectives, that there are adequate instructions before the lab exercises and that individual lab help is provided. A review of all aspects of the evaluations reveals that students, on a percentage basis, are generally satisfied with the courses and instructors in the Art Program.

**Institutional Effectiveness Measures:**

**Discuss current institutional effectiveness measures and outcomes. Recommend modifications in the measures and identify at least three new institutional effectiveness measures that will be used.**

*Institutional Effectiveness Measures*

The Art Program has done an extensive and thorough job of assessment of courses over the past years. Copies of the assessment studies for 1998-99, 1999-00, 2000-01, 2002-2003, 2003-2004, and 2004-2005 are part of the Institutional Effectiveness section of the Program Review Notebook. The assessment methods began with a pre and post testing of course information for the 1998-99 assessment period for a variety of classes.

Drawing I and II, Design I and II, Life Drawing I and II, Ceramics I and II, Sculpture I and II, Art History I and II and Introduction to Visual Art were all assessed in this manner that year. Combining the overall results showed that at the beginning of the fall semester only 43% of students scored 70% or better on the written tests. Of students completing the courses, 66% scored the target of 70% or better. This was just under the self-imposed target of having 70% of completing students scoring 70% or better.

For 2000-2001, the assessment included the pre and post testing of Design I and II, Sculpture I and II, Ceramics I and II and Art History I and II as well as a university faculty panel review of actual student work done in Printmaking I and II. The sections assessed by questionnaire achieved an average student grade of 79 at the end of the fall semester with 74.1% of the students scoring 70 or better. Student prints graded by university faculty averaged 78.4 with 81% of the students scoring a 70 or better. Intended outcomes again were achieved.

**The Art Program has refined the assessment process for each assessment period and will take a more limited and rotating look at other types of classes offered. Since the intended outcomes were consistently achieved based on the pre and post testing that was done for the last three years in a row, it was determined that this method could be postponed for a period of time so that energies could be put toward the collection and panel review of actual work from the lab classes.**

Visiting Art Professors from area colleges and universities are invited each year to assess the actual work done in our studio classes. To date, assessors have come from the University of Texas, St. Edward's University, Texas State University and Texas Lutheran University.

Several projects are selected with specific technical and creative outcomes.

The results were as follows:

2003: The Assessment of Design 2 (Three-dimensional Design) and Sculpture I and II. The intended outcome was for 70% of the art students to achieve a grade of 70 or better. The result was 81.95 average grade with 84.7% of students scoring 70 or better.

2004: Life Drawing Assessment; the same intended outcomes for previous year. The result was a 75.5 score with 70% of students scoring 70 or better.

2005: Design 1 Assessment; the result was the average grade was 75 and 73% of students scored 70 or better.

**A more detailed description of each assessment year is given in U-Lead Assessment Documentation.**

Other measures of effectiveness that may be pursued depending on the availability of data, would be the transfer rate, grade point and success of art majors only who transfer to four year schools. This most likely is difficult for ACC to accomplish otherwise this information would already be available for each discipline. Nonetheless, it would be a good measure of the intent and success of students enrolling in the art courses.

### **Program Vision Statement**

The Art Program at ACC envisions being able to capitalize on an ever increasing interest in art processes and history. Why man creates is an age-old question. Human kind has always relied on art skills and knowledge to explain or control the unknown, to communicate specific messages or ideals, to beautify our surroundings or to simply reply to the urge to create that lies within us all.

In order to fully capitalize on this basic, human interest, the Art Program foresees the development of a professional quality “Gallery/Exhibits Classroom” space with year-round programming. This “Gallery Classroom” would be considered a classroom to be used by students of all disciplines, by all faculty and by the community. The “Gallery Classroom” would be a place where readings, recitals, philosophical discussions and critical thinking would occur within a creative setting. The rotating exhibit program would inspire students both visually and mentally whether they were art majors or not. It has been shown in past cultures that in times of stress, individuals will turn inward to contemplate or to find diversions. Artistic endeavors, either creating or viewing may give solace to those who seek it. The “Gallery Classroom” would provide such a space of retreat for all students.

An Exhibits Design/Museum Studies course should be added to the Art Curriculum (discussed under modes of instruction) within the next year or so; it would function in conjunction with the Gallery. Obviously, the facilities required for the course will be needed for the course to be successful.

The Art Program also envisions being able to offer courses and services in classrooms that are of an appropriate size and which are properly equipped. It is imperative that all art labs be safe environments that are conducive to the creative processes. This would mean that the facilities are modeled appropriately for the various art activities and that the equipment utilized by students is up to date and in good working condition.

Regarding modes of instruction, the Art Program has offered ITV versions of Art History I and II and Painting, PCM courses in Intro to the Visual Arts and Painting and an IVC Intro to the Visual Arts that uses a simultaneous broadcast at two ACC locations. This may become a standard part of the course offerings for the discipline and serve to increase the student base through dual enrollment. In 2005 the program is continuing with moderate success.

The Art Program envisions changes in the art curriculum in the next year or two. We will be adding an Honors Art History I course in the Fall of 2006 and hope to add PCM courses in Art History I and II soon after.

A Photography II course has been added to the curriculum, but has not been able to be offered in a traditional darkroom studio form due to a lack of facilities. Only one time slot is available for the course (used for Photography I). We hoped for an agreement with the Commercial Photography Program to allow for a second section of Art Photography (Photography II), but as yet the scheduling has not taken place. The Art Department has, however, changed the Photography II emphasis to Digital Photography; we have been using one available time slot from the Visual Communications Digital Lab at the Pinnacle Campus. They will be moving the Lab to the Northridge Campus in 2006 and we will, again, be without space.

Regarding the above mentioned Exhibits Design/Museum and Gallery Studies course, it seems that this course would be a tremendous support course for a college gallery. On the job training would afford students a direct exhibition experience including installing exhibits, documentation, packing and shipping of artwork. This course could actually prepare a student for employment in this field. The course was developed several years ago, but has not been offered due to lack of a gallery space. This is an ACC facility that is long overdue.

The other anticipated curriculum changes relate to the Art Metals courses within the ARTS numbering system. Approval of the five course numbers being changed to reflect “unique needs” numbering has been on hold for four years and has not allowed the Department to match the credit hours of their counterparts in the Welding Program. We will need to further investigate avenues to recreate this very useful and unique portion of the Art Program.

Another

The Art Program replaced one full-time faculty in 2004, added a new full-time position 2005 and will hire two new full-time professors for fall 2006. We feel that we are certainly in line for these faculty positions as the program’s contact hour numbers have risen from 16<sup>th</sup> largest in the system in 1992 to 12<sup>th</sup> largest in 2005 and we envision the need for a new hire each academic year until an equitable balance within the college is met.

## **Recommendations**

### Faculty and Staff

- 1 Hire a full-time Ceramics Technical Lab Assistant for RGC (This is high priority due to safety issues).
- 2 Hire a full-time Faculty Member each academic year for the Art Program until a proper ratio is met.
- 3 Create an Assistant Department Chair position.
- 4 Environmental and health cleanup in the Ceramics, Sculpture and Printmaking area every 6 months.

### Facilities and Space Allocation

- 1 Create a Gallery "Classroom" for year round exhibit program.
- 2 Expand space for 2-D art labs at the RGC and NRG. Move the industrial compressor from the sculpture lab at RGC to an outdoor location.
- 3 Expand Printmaking classes into room 012.
- 4 Expand the RGC studio spaces into the existing basement classrooms.
- 5 Add outside work/storage areas with awnings for Ceramics and Sculpture.

### Equipment

- 1 Equipment needs to be kept up-to-date.
- 2 Safety items that are mandated need to be funded and purchased. Capital outlay items need to be approved.

### Technology

- 1 A substantial number of slide projectors need to be upgraded to electronic media projectors for use in Art History and Studio classrooms.
- 2 Computers in adjunct offices need to be upgraded; many are outdated.
- 3 A computer lab should be added to the Department for Digital Photography and studio and lecture courses.
- 3 A Darkroom dedicated exclusively for the Art Department should be added to the RGC or PIN campuses.

### Budget

- 1 Consumable Supplies account and the Operating Costs pool need to keep up with inflation so the program can live up to its commitment of services to the students.
- 2 Added money for Professional/Technical person for the Ceramics area.
- 3 Added money for hourly employee in Printmaking area and eventually a Professional/Technical position added.

### Diversity

- 1 Increase diversity of student body within the Art Program.

## **Additional Comments**

It should be noted that many of the recommendations noted in this review rely on the internal approval system of the college and may not be able to be affected solely by the Art Department Chair or faculty. The program can initiate the first steps of all the recommendations, but has to abide by the decisions of other administrators. The recommendations that do not rely as heavily on other administrators will be pursued according to the timeline estimations on the Quality Improvement Plan.

The Program Review Committee feels that the Art Curriculum is up to date and the Degree Plan has recently been reviewed with minor modifications. The committee also feels that the current approach to assessment is very strong and in keeping with what other disciplines and colleges are doing. It should be also noted that the Art Program Handbook has been very helpful to faculty through the years. This handbook has served as a model for other disciplines within the college, but is in need of some minor updating.

The Austin Community College Art Program is recognized as one of the finest in the state. Evidently, students interested in artistic pursuits know where to seek excellent instruction. The Department has seen steady growth in student enrollment since the inception of the college.

The continued growth and service to the Austin arts community will be gravely inhibited Without the necessary faculty, facilities and equipment to operate as it should. These requirements need to be addressed without postponement or delay.

## **Appendix**

### **Documents used in this report:**

SWOT Report

U-Lead Documentation

Responsiveness Table 2/Enrollments

2004-05 ACC Fact Book Enrollments 2000-2004

Fall 2000-Spring 2005/Accessibility Table #1, Table #3

Fact Book Student Characteristics/Headcount by Ethnicity and Gender, Fall 2000-2004

Quality Table 1/Combined Sections in Traditional Formats

SAC, COC/Excerpts from Principles of Accreditation Core Requirements

Faculty Roster Information and Form

Diversity Table 1 FY2004

ACC FY2003 Revenues vs. Expenses

ACC FY2003, 2004, 2005 Budget

Outcomes: Students Last Enrollment Fall 2000 to Spring 2001, Transfers Out as of Fall

ACC Transfers Out to Texas Public Institutions, Fall 2000 to Summer 2001, Transfers

Fall, 2001

## Quality Improvement Plan for ART Program

**Date Completed:** February 10, 2006

Please complete a table for each of the self-study team's recommendations for improving or maintaining the quality of the program. The first table provides information to assist you in determining what to put in each "cell." If you need more tables, please use the copy/paste function in word.

Field	What to include
<b>Recommendation #</b>	Assign a number to this recommendation for tracking purposes.
<b>Recommendation:</b>	Taken from the <i>IPRS</i>
<b>Planned Implementation date:</b>	When does the program expect to begin to implement this recommendation?
<b>Estimated Completion date:</b>	When does the program estimate this recommendation to be fully implemented?
<b>Action/Task</b>	What steps must the program do to implement the recommendation?
<b>Measure of Success/ Desired Outcome</b>	If the recommendation is implemented, what about the program will be improved? What difference will the implementation of this recommendation make in relation to students, the program's purpose, the College's mission? How will this recommendation improve learning and help meet targeted objectives?
<b>Estimated Cost(s)</b>	This field is particularly important because the information the program enters here is the information that the Instruction/credit Cluster Group will consider in its Master Plan process. Consider changes that require one-time costs (equipment, renovation, etc.) and changes that require recurring costs (typically new positions).
<b>Consequence if not funded</b>	If this recommendation is not funded, how will students, the program, the College, or the community be negatively impacted?

<b>Recommendation #</b>	1
<b>Recommendation:</b>	Update the Art Department's Facilities to a professional level; additional and improved studio space, including adequate ventilation and dust collection systems for Sculpture and Ceramics at RGC. Also update equipment in these areas. The addition of a gallery at RGC. Check into the possibilities of a gallery and office space in the Music Annex next to the Gym at RGC.
<b>Planned Implementation date:</b>	Immediately
<b>Estimated Completion date:</b>	Ongoing
<b>Action/Task</b>	Convince decision makers of the importance of the proposed action. Acquire budgetary action.

<b>Measure of Success/ Desired Outcome</b>	The Art Department will be able to offer classes that have up-to-date facilities that follow needed safety and health mandates.
<b>Estimated Cost(s)</b>	\$50,000-\$200,000
<b>Consequence if not funded</b>	The students, program, College and community will not be receiving the quality educational experience they deserve
<b>Who is responsible?</b>	Administration, Department Chair and Facilities Committee

<b>Recommendation #</b>	2 (recommendation #1 and #2 are of equal importance.
<b>Recommendation:</b>	<p>Continue to add Full Time staff.</p> <p>The most pressing hire is a Professional/Technical position to oversee the Ceramics area. We will have two new gas kilns at the RGC; this addition, plus the current electric kilns will require full time attention. The current limit of 20 hours per week for an hourly position will not be sufficient for this job.</p> <p>The addition of an Assistant Department Chair. The Department is larger than other departments that already have this position; this addition would be very helpful in the administration of department functions and can be used as a transitional position to move into the DC position, if necessary.</p> <p>We need to also continue to hire qualified Full Time faculty annually until an equitable ratio of Full Time to Adjunct Faculty is reached (one that follows the College ratio).</p> <p>The Department has a need for adding Full Time Faculty based on having areas that require attention due to labs that use specific equipment. These labs also require Full Time Professional/Technical employees to run efficiently. There are also Health and Safety issues that require Full Time employees to oversee these areas. It also is recommended to have a least one Full Time faculty to be stationed at each campus that have labs/studios.</p>
<b>Planned Implementation date:</b>	Immediately
<b>Estimated Completion date:</b>	Ongoing
<b>Action/Task</b>	Convince decision makers of the importance of the proposed action. Acquire funds for action.
<b>Measure of Success/ Desired Outcome</b>	The Department will be able to be more efficiently run; each area of the Department will have an employee that is directly in charge of that specific area. Students will reap the benefits of a Department that is safer, healthier and more efficient.
<b>Estimated Cost(s)</b>	\$30,000 for Prof/Technical staff; cost of release time for Assistant Department Chair; cost of hiring new

	Full Time Faculty.
<b>Consequence if not funded</b>	Students will not be receiving the quality education they need and deserve.
<b>Who is responsible?</b>	Administration, Dean, Department Chair and Hiring Committees

<b>Recommendation #</b>	3
<b>Recommendation:</b>	Update Technology/This includes replacing slide projectors with media projectors, adding a computer lab to have, at least, partial dedicated space for Art Program students. The computer lab will be used for Digital Photography and new courses that can be enhanced with technology. Adding a Darkroom with new, updated equipment.
<b>Planned Implementation date:</b>	Immediately
<b>Estimated Completion date:</b>	Ongoing
<b>Action/Task</b>	Continue to apply for needed technology items through IT Committee and other sources
<b>Measure of Success/ Desired Outcome</b>	Students will profit from the ability to access images in the Visual Arts more effectively. Faculty will be able to teach their classes, especially Art History, more effectively and will be able to save the College money. (using slides has become an outdate and expensive use of the budget.)
<b>Estimated Cost(s)</b>	\$20,000 for media projectors; \$20,000 for computer lab equipment.
<b>Consequence if not funded</b>	Students will not be receiving highest quality education possible.
<b>Who is responsible?</b>	Administration, Dean, Department Chair

<b>Recommendation #</b>	4
<b>Recommendation:</b>	Review and Reassess Curriculum
<b>Planned Implementation date:</b>	Fall 2006
<b>Estimated Completion date:</b>	Ongoing
<b>Action/Task</b>	Departmental review of needed additions to the curriculum; especially Distance Learning.
<b>Measure of Success/ Desired Outcome</b>	More students will be able to access learning through expanded course offerings.
<b>Estimated Cost(s)</b>	Additional salaries for primarily Adjunct faculty
<b>Consequence if not funded</b>	Certain students will not be able to aquire credit for graduation or transfer.
<b>Who is responsible?</b>	Administration, Dean, Department Chair

<b>Recommendation #</b>	5
<b>Recommendation:</b>	Continue and refine yearly Departmental Assessment
<b>Planned Implementation date:</b>	Immediately
<b>Estimated Completion date:</b>	Ongoing
<b>Action/Task</b>	Review of annual assessment tools

<b>Measure of Success/ Desired Outcome</b>	Faculty improvement in teaching of classes; student benefit from improved courses.
<b>Estimated Cost(s)</b>	Continuation of Faculty release time for assessment program.
<b>Consequence if not funded</b>	Necessary SACS data reduced; lack of continual Departmental improvement through assessment.
<b>Who is responsible?</b>	Administration, Dean, Department Chair, Faculty (Full Time and Adjunct).