GARDEN CITY
COMMUNITY COLLEGE

ACADEMIC PROGRAM REVIEW REPORT

Department of Art

AA

Last Approved GCCC Program Review: 2010

Submitted on May 22, 2018

Signature Page and Archiving

Dean of Institutional Effectiveness — Date: 7/9/18

President — Date

Archiving:

Division Leader submits to Dean of Institutional Effectiveness, Planning and Research.

1. A complete electronic version of the Academic Comprehensive Program Review
2. All documentation (electronic and print)
3. A signed signature page (electronic and print)

GARDEN CITY
COMMUNITY COLLEGE

Program Review
Faculty and Dean Verification

I verify I have been an active participant in the program review process and have read this Program Review Report to be submitted to the Program/Department Review Committee:

Brian McCallum, Program Director — Date 05/31/18

Michael Knutson — Date 6/20/18

I verify that this program review report is ready to be reviewed for feedback and action by the Program/Department Review Committee.

~~Brian McCallum~~, Division Leader — Date 6/25/18

As dean of the Academic or Technical Education and Workforce Development Division, I verify that this program review report is ready to be reviewed for feedback and action by the appropriate Program/Department Review Committee. If revisions to original submission of the report are requested (by the committee), I understand another signature by me will be required:

Phil Terpstra, Dean — Date 5/28/18

Art Program review: Summary of strategic impacts on the Art Department, 2018

1. Identified the need and requested budget funding for honorariums for Art programs, speakers.
2. Identified the need for, and developed a process to track student success data from current and former students.
3. Identified the need for, and are in the process of developing a tool for tracking data about student performance as understood by partners and constituents outside of the department.
4. Authored a short ceramic text and distributed it to students for Spring semester, 2018
5. Identified the need to increase diversity in the program: Promoted GCCC Art Program to several local nontraditional populations.
6. Identified the need to track cultural diversity instruction, and develop artifacts throughout the curriculum.
7. Began tracking students who are alumni in our area. Will continue this process. Introduced this process to existing students.
8. Developed a process for tracking data from existing students in the form of end of the semester, individual scholarship reviews.
9. Investigating processes to track data regarding students who leave the cohort.
10. Identified the need for an alumni page on the GCCC website.
11. Identified the need for a task force to assess stakeholder needs. Currently in the discussion phase of creating this task force.
12. Developed robust program learner outcomes that align with GCCC essential skills as well as national standards.
13. Identified budget discrepancies and corrected them.

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Component A - Mission and Context

A.1 Program Mission and Purpose State your program emphasis area's mission and purpose and how it helps to fulfill the broader mission of GCCC. Briefly describe where your program emphasis area fits within the college's structure (e.g. division/dept.) and what credentials and/or areas of specialization it grants. Briefly, discuss the trends in higher education related to the need for your program and identify how the program is responsive to the needs of the region or broader society it intends to serve.

MISSION

The Art Department at Garden City Community College is designed to meet the needs of the transfer student by offering a broad range of foundational studio courses, including Art History and Art Appreciation. These courses also serve to meet the needs for those individuals interested in pursuing art for personal enjoyment and enrichment.

PURPOSE

The courses in the Art Department are directed toward fulfilling the needs of three distinct groups. Regardless of the reasons for taking art courses, all students involved in the program become positive contributors to the economic and social well-being of society.

- **Group A**: Art majors seeking a broad foundational program who desire to transfer to a four year college or university.
- **Group B:** Students who are not specifically "art" majors, but have certain studio courses as a requirement for their major, e.g; Pre-architecture, Engineering, Graphic Design, Interior Design and Industrial Design.
- **Group C:** Students who enroll in art courses for personal enjoyment and enrichment.

CREDENTIALS

The Art Department currently is an emphasis. Art majors usually receive an AA (Associate of Arts) We are currently exploring the possibility of adding a certificate programs in the arts. Curation, Entrepreneurship, and Studio Tech are areas we are looking into a possible certificates.

RESPONDING TO BROADER SOCIETY

Since the last program review in 2010, the Art Department has expanded its offering of art programming including art exhibitions, art demonstrations and lectures, all of which serve to bring cultural diversity and arts information and enjoyment to traditional and nontraditional populations as well as the surrounding community. All of our programs are free and open to the public.

A.2 Progress Since Last Review Before commencing with this review, attach from your last review the Program Emphasis Area Goals with Recommended Action Steps (or equivalent) (include as Template Appendix A), as well as the Administrative Response to those goals (include as Template Appendix B), and your Strategic Planning Documents (Appendix D). Identify the original goals from your report as well as any new goals that emerged from your mid-cycle report and in the strategic planning process and provide evidence your progress toward accomplishing them. (If you don't have a copy, ask your Dean).

Strategic goals moving into the next cycle:

FISCAL SOLVENCY

Improve department scholarship processes, communication, and allocation to maximize budgets moving forward.

INSTITUTIONAL PARTNERSHIPS

Partner with outside organizations for increased funding and student opportunities.

STUDENT SUCCESS
Increase offerings in graphic design
Increase number of nontraditional students
Research/ implement certificate program in the arts.

SUSTAINABLE INFRASTRUCTURE:
Move Mercer Gallery location to front of Pauline Joyce Fine Arts Building
Purchase the following:
3 electric kilns
2 electric wheels
Large Format Printer
Wide-Format Graphic Arts Scanner
Wacom Tablet For Drawing Lab
Computer Work Station for Art Lab
Large Screen Mobile Monitor for Art Lab

NOTE: The information for Data Tables required in Components B-E will be provided to the fullest extent possible by the Office of Institutional Effectiveness and Institutional Research (IE/IR). Data collection for faculty will be as of November 1 and student enrollment will be as of October 15 for students of the year prior to the submission of the report (follows IPEDS delineation). Programs ***may*** choose to update data beyond November 1 or October 15 of the year prior to the submission of the report. Data collection for student completion, GPA, and class size will end by June 30 of the year prior to the submission of the report. Programs may need to supplement the tables with information unavailable to IE/IR. In such cases, programs ***must*** specify collection methods and dates (or date ranges). For example, faculty data are recorded at the department level and may not accurately reflect the program assignment. The program is encouraged to review the faculty data provided by IE/IR and make adjustments according to the program records. Please provide IE/IR with any updated faculty data tables.

Data queries can be found in Earth Reports under Accreditation in the Program Review folder.

Component B - Faculty Characteristics and Qualifications

The following faculty classification definitions apply to the data exhibits in section B.

- Full-time faculty – faculty whose load is 100% of a full-time contract within the program/department
- Part-time faculty – faculty whose load is less than 100% of a full-time contract within the program/department

Table B.1 - Faculty Qualifications: Faculty listed below are those who taught courses for the program emphasis area within the 2012-2017 academic years as well as those on the Fine Arts faculty roster from the Dean's office as of November 1st. (Insert rows as needed).

Faculty Qualifications			
Name of Faculty Member	Highest Degree Earned and Date of Acquisition (provided by dept.)	Institution of highest degree (provided by dept.)	Certifications, practices, specialties, etc. related to the discipline
Full Time			
Brian K McCallum	MFA Ceramics 2003	Kansas State University	
Michael K Knutson	MFA Painting and Drawing 2013	Fort Hays State University	
Kyle Chaput	MFA Printmaking 2011	Texas A&M Corpus Christi	
Laura Guy	BA Mass Communication 1996	St. Mary on the Plains	
Part Time			
Danielle Falor	BS Education 2005	Central Michigan University	
Judy Scott	MA Ceramics 1972	Fort Hays State University	
Archie Oliver	BA Art 1975	Emporia State University	

Table B.2 - Faculty Demographics: Faculty listed below are those who taught courses for the program emphasis area within the academic year 2012-2017 as well as those on the Fine Arts faculty roster from the Dean's office as of November 1st.

Faculty Demographics						
	Full-time		Part-time		Total	
	Female	Male	Female	Male	Female	Male
Non-resident (International)						
Asian						
Black, non-Hispanic						
Hispanic						
American Indian or Alaska Native						
Native Hawaiian / Pacific Islander						
Two or more races						
Race/Ethnicity				1		1
White, non-Hispanic	1	3	3	2	4	5
Totals	1	3	3	3	4	6
Number of faculty with doctorate or other terminal degree		3				3
Number of faculty whose highest degree is a master's, but not a terminal master's			1		1	
Number of faculty whose highes degree is a bachelor's	1		1	1	2	1

B.3 Faculty Scholarship: Provide, in narrative tabular or report format, a comprehensive record of faculty scholarship since the last program review (last 5 years). In addition to traditional scholarship, include faculty accomplishments that have enhanced the mission and quality of your program (e.g., discipline-related service, awards and recognitions, honors, significant leadership in the discipline, etc.).

Please find our extensive scholarship attached as Appendix E: Art Department Scholarship.

We have organized it according to the four pillars of success. This has resulted in a small amount of redundancy.

B.4 Department Scholarship Analysis: State the goals previously set by your department's emphasis area for scholarship production (previous review). Analyze whether goals were met and the factors that contributed to goal attainment. What changes or modifications are necessary in light of this analysis?

Goals of Scholarship in the Arts are as follows:

Community Service
This category includes participation in on-campus committees, serving local and state arts communities, and providing arts programming to the greater community.

Professional Development
This category includes exhibiting and demonstrating locally and nationally, as well as writing online and in-print publications. This category also includes travel, research, and participation in statewide and national conferences on the arts, teaching, or other subjects applicable to our areas of expertise.

Sustainable Programing
This category includes service to students, recruiting efforts and academic programming within the Art Department; e.g. adding courses, providing student opportunities through partnering or training, grant writing and recruiting. We strive for continuous improvement in these areas.

Since 2010 the Art Department has met and surpassed expectations in all of these areas. All faculty exceed expectations when it comes to show record and publications, especially considering that this is not typically expected of community college instructors. It is possible that the GCCC arts faculty is one of the most professionally active in the nation, certainly in the region.

Highlights of scholarship efforts since the last review cycle include the following:

- Increased the scope and amount of arts programming offered to students and the public
- Continued recruitment of students through regular outreach to area high schools, presenting demonstrations and guest lectures
- Provided regular travel opportunities for students to experience art beyond Garden City
- Created addition of capstone course Professional Arts Practices (arts 225,226)
- Added online offerings (arts 120-50)
- Faculty gave demonstrations at State Conferences and Universities
- Improved facilities through grant acquisition (photo studio, printmaking equipment, clay mixing and ventilation equipment)
- Increased partnering with area arts organizations and businesses
- Established extensive faculty exhibition record

B.5 Analysis of Faculty Qualifications: From the evidence available, evaluate the qualifications and contributions of your faculty toward fulfilling the mission of the program emphasis area. Comment on the composition of your faculty in terms of diversity. Identify gaps in preparation, expertise, or scholarly production that need to be filled.

The demographics and qualifications among full-time faculty exceed the minimum for KBOR requirements. Currently, 100% of faculty have terminal degrees. The full-time faculty would much prefer that part-time faculty, if possible, also possess terminal degrees. Requiring this credential will insure transferability of core art courses. This has not been the case in the past.

Our full-time instructor in media, Laura Guy, left GCCC in 2015 and has not been replaced. It is our request that funding be allocated for a full-time instructor with a terminal (MFA) degree to be hired, a person who can handle graphic design, photoshop, digital photography, drawing, and art appreciation. This instructor would also be tasked with the bulk of student media production, e.g., magazine and newspaper. We believe that if possible, this instructor should be non-White, and non-male although in every case, the candidate meeting the requirements of the position should be hired regardless of sex, age, cultural, race, or religious demographic.

With the addition of a qualified Graphic Design Instructor we could easily expand our potential certificate offerings to serve the greater good of the community.

Table B.6 - Full-Time Faculty Workload: For each of the past 5 years, report full-time faculty workload distribution based on the categories identified below. Include units assigned as overload.

Faculty Workload:

	12-13				13-14				14-15				15-16				16-17			
	FA	SP	SU	TOTAL	FA	SP	SU	TOTAL	FA	SP	SU	TOTAL	FA	SP	SU	TOTAL	FA	SP	SU	TOTAL
Kyle Chaput	19	19	0	38	17	15	0	32	15	15	0	30								
Michael Knutson														16.5	3	20	19	15	6	40
Brian McCallum	18	18	3	39	18	15	9	42	16	15	12	43	15	15	9	39	15	16	6	37

FA12 KC-Mentor(1), BM-Mercer(3.5)
SP13 BM-Mercer(3.5)
FA13 BM-Mercer(3.5)
SP14 BM-Mercer(1925)
FA14 KC-Mercer(1925)
SP15 KC-Mercer(1925)
FA15 BM-Mercer(1925)
SP16
FA16 BM-Mercer(1925)
SP17 BM-Mercer(1925)

B.6.1 Analysis of Faculty Workload: In what ways does faculty workload contribute to or detract from faculty ability to work effectively in the program emphasis area?

Faculty workload should express (no room on the chart) Mercer Gallery Director.
McCallum 12-13, Chaput 14-15. McCallum 15-17.

Faculty workload consistently demonstrates the need for additional sections of Art Appreciation (ARTS -120). In addition, the workload for Gallery Director is heavy and should be additionally compensated. There has been no increase in compensation for over 17 years. One solution might be to grant the Gallery Director a course reduction. With the addition of a Graphic Design Instructor the reduction of one course would not affect the number of offerings from this program.

In addition, there should be a position of Assistant Curator created as an overload because there is unavoidable assistance needed by the Gallery Director in a number of areas throughout the calendar year. This adds to the workload of all art faculty and should be compensated.

Table B.7 - Percentage of courses taught by each faculty classification: The following table includes the percentage of credit bearing courses taught by emphasis area faculty (by classification) during the five most recent years for which data are available.

Percentage of Courses Taught by Faculty					
Faculty Classification as of November 1	2012-13	2013-14	2014-15	2015-16	2016-17
Full-Time	80	88.1	89.36	41.67	86.27
Part-time	20	11.9	10.64	58.33	13.73
TOTAL	100%	100%	100%	100%	100%

Table B.8 - Student Faculty Ratio: The following table includes student to faculty ratios for the 5 most recent years. The ratios provided are based on the number of students enrolled in the program emphasis area and the faculty assigned to teach in the program emphasis areas. Program emphasis areas that offer courses in which students from outside the emphasis area often enroll (e.g., general studies courses), may wish to include additional data such as the average number of students per course taught by emphasis area faculty.

Student: Faculty Ratio					
Academic Year	2012-13	2013-14	2014-15	2015-16	2016-17
# of Full-Time Faculty	3	2	3	2	2
# of Part-time*	4	2	2	4	3
FTE Faculty	4.33	3.67	3.67	3.33	3.00
# of Full-Time Students	24	19	17	13	10
# of Part-Time Students	8	19	6	5	13
FTE Student in program	26.67	25.33	19	14.67	14.33
FTE Student: FTE Faculty Ratio**	6 : 1	7 : 1	5 : 1	5 : 1	5 : 1

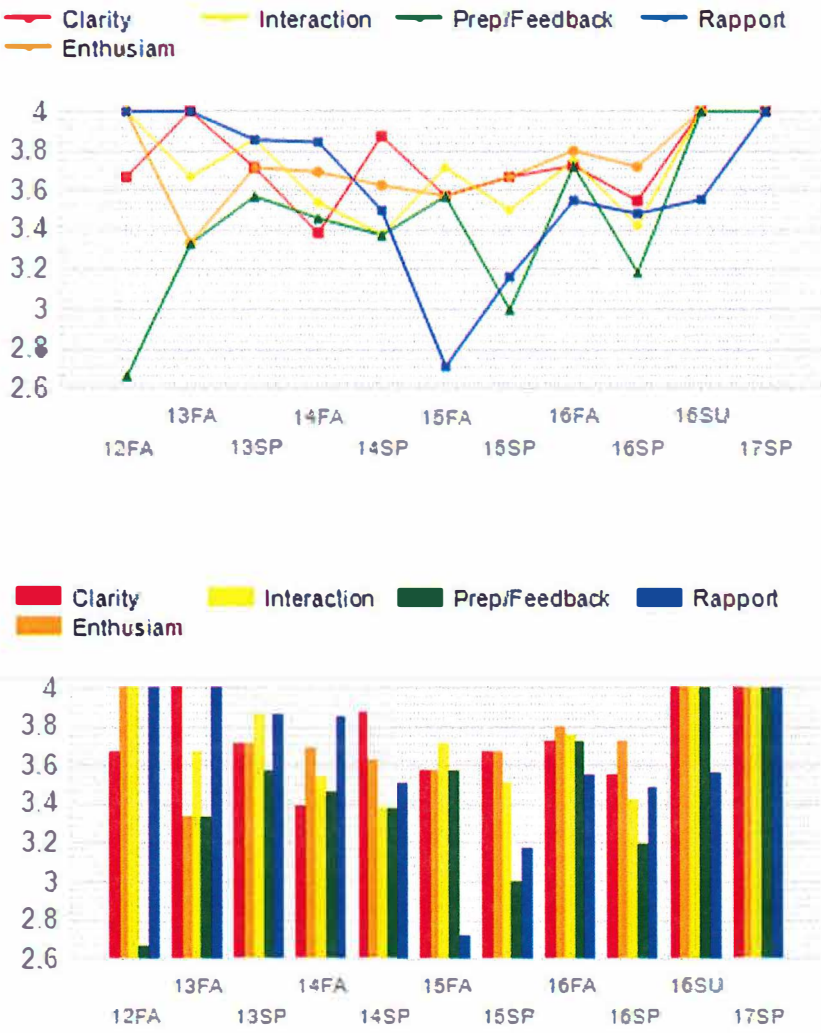
* These data are based on course data used for IPEDS reporting as well as faculty data (as of November 1) provided by IE/IR. Please correct as needed and notify IE/IR of any changes made to the data.

**Full-time equivalent (FTE) is calculated using the following formula:
Total # Full-Time Faculty (or Students) + One-third Total # Part-Time Faculty (or Students)

B.8.1 - <u>Analysis of Faculty Distribution:</u> Comment on the adequacy or number of full-time vs. part-time faculty and the ability to deliver quality education.

The numbers of both students and faculty are on a slight downward trend due to the loss of Laura Guy, communication arts/ graphic design instructor. In addition, Fine Arts removed a special requirement and now students who receive Fine Arts Funding (scholarships) are no longer required to declare as arts majors. This factor, while reducing majors numbers, has increased overall program cohort members and resulted in greater efficiency for non-majors in their respective programs, thus serving the institution and students more effectively. The current ratio of full-time art faculty to students is reasonable. However, there is a need for an instructor to teach additional sections of Arts 120 (Art Appreciation), which fulfills the Arts and Humanities general education requirement. Graphic Design and Photography courses could and should be handled by full-time qualified faculty here on the GCCC campus. Art for Elementary Education is currently being taught off campus by another institution, and transfers as a required education course for education majors.

Table B.9. - Summary of Teaching Effectiveness: The following figure includes data derived from student end of course evaluations for the emphasis area.



B.10 Other Evidence of Faculty Effectiveness: Program emphasis areas may provide additional evidence (not anecdote) of faculty effectiveness.

While it is essential to utilize end of the semester student review tools to plan for continual improvement, the Art Department also builds in student feedback requests at the course level, which is meaningful for course delivery and regularly leads to positive change in the classroom.One such feedback tool in Arts 121-30 consistently indicated students' desire to do more hands-on, tactile projects. This is currently being built into the curriculum in the form of Flash Cards.

Traditional course feedback tools rarely result in meaningful course improvement. Discovering one rates as a "4" in all categories is essentially meaningless. On the other hand, asking students to provide 1 or 2 suggestions for course improvement has proven much more effective in eliciting genuine feedback from students.This practice should be adopted campus wide.

Please see attached appendix G for GCCC Art Alumni quotes and testimonials.

B.11 Analysis of Teaching Effectiveness: Using data from the data above, as well as other pieces of available evidence, evaluate the effectiveness of faculty in the classroom. When applicable, include an analysis of faculty effectiveness across delivery system (e.g., outreach locations, online, etc.).

Faculty currently teach a variety of delivery methods including the following: full-time Face to Face, Hybrid, and Online. Furthermore, local and regional workshops and demonstrations are provided by faculty to high schools, art centers and universities.

B.12 Faculty Summary Analysis: Based on evidence and responses provided above, provide a summary analysis of the quality and quantity of faculty associated with the emphasis area. Discuss how workload, course distribution, or other considerations impact the ability of the emphasis area to deliver excellent teaching to students. Identify resources, mentoring programs, or other services provided or made available by the department to ensure that faculty are developed professionally (this may include release time or funds provided to faculty for curricular and professional development). What changes, if any, should be implemented to ensure faculty effectiveness? Identify any needs related to faculty that impact delivery of a high-quality program.

Departmental Practice

Faculty are effective, professional and dedicated to student success. This is evidenced by their substantial scholarship, involvement in community and state organizations, and classroom success including developing courses 225, 226 and 120-50. See Appendix E for Faculty scholarship evidence.

Institutional Practice

Current practice of placing either overloads or committee assignments on new faculty is concerning. GCCC should not overburden new faculty with committee assignments during faculty's first year unless such assignments are specifically geared towards training, or the faculty arrive experienced and capable.

The Art Department suggests creating and providing a more regimented, robust, and faculty geared orientation training program.

Planning for Continual Improvement

The Art Faculty will continue to be effective, professional and dedicated to student success. This will be done by sustaining their current scholarship levels and continued involvement in community and state organizations.

Additional funding for professional development should be available for the Art Department faculty as they continue to exemplify professionalism in the arts at the community college level.

Additional funding for arts programming should be available to provide honorariums for speakers and presenters. Visiting speakers are an excellent resource for the students. These guests also serve as outreach for the institution, as well as providing valuable insights into teaching and professionalism for the current faculty.

Component C - Quality of Curriculum and Student Learning

C.1 Curriculum Structure: Provide a brief overview of the course offerings and degree requirements of your program emphasis area. To what degree does the emphasis curriculum align with other comparable programs at other institutions and exemplify best practices for the discipline? Describe the process used by faculty to ensure the emphasis is current and competitive.

Program Emphasis

Our program aligns with University programs across the state in most fundamental class offerings. Areas lacking include Graphic Design, Digital Photography and Metalsmithing. Graphic Design is the emphasis many of our art majors are eager to declare. We do not currently offer any art courses in Graphic Design. Graphic Design is suited for the art program and not mass communication where it is currently housed. Graphic Design should be housed in the art department as it is the state and national standard.

Our majors courses were changed in 2011 to include a 4 digit distinction (example: 1113). Four digit courses indicate that the course is a majors course and meets face to face 90 hours/semester. This meets NASAD (National Association of Schools of Art and Design) standards and guarantees the likelihood of 1:1 transfer of our courses into any institution nationwide.

Best Practices

Faculty meet weekly to discuss the quality of the art program and the curricula we offer. Faculty travel to conferences when funding is available. Brian McCallum traveled to NCECA in 2016 and attended numerous sessions relating to professional development and practice in the University environment. Partially as a result of that experience, GCCC now offers an excellent curriculum in professional development (arts 225, 226).

Our department reviews online syllabi and course offerings at least once per semester to insure that our 100 and 200 level courses align with the needs of our partner Universities. We have extensive communication with our alumni and we inquire about their experience here at GCCC and how it affects their success in art programs throughout the state. We use that feedback as a guidepost to how we can adjust curricula. See appendix G.

Insuring Continual Improvement

We regularly communicate about our former students' levels of ongoing success with their new professors at Universities to determine how our former students' abilities align with their colleagues. We use the Mercer Gallery as a tool for our students to build relationships and communication with professors from regional 4 year transfer institutions. This is done through art exhibitions, visiting artist lectures and artists' workshops.

Finally, we look at syllabi, SLOs, PLO's (Program learning outcomes) , and other aspects of Art Departments in the State and throughout the nation. In this manner we determine what projects, outcomes, and expectations are standard for our student population.

C.2 Assessment of Student Learning: Attach your emphasis area's most updated Multi-Year Overall Assessment Plans (attach as Template Appendix C) and their Annual Assessment Reports since their last program review (attach as Template Appendix D). Briefly describe the direct and indirect measures your emphasis area uses to assess student learning. Analyze how well students are demonstrating each learning outcome within the emphasis area. If there is a culminating project in the emphasis area, include an objective evaluation of a sample of these products since undertaking the last program review. Use a rubric or other criteria to support your assessment of the culminating projects, and analyze the results of this evaluation. Specify the areas where students are not meeting expected levels of competency and provide an analysis of possible explanations for these results.

The Art Department last undertook a comprehensive evaluation in 2010.

Since 2011 there has been a lack of the following: short, medium or long term strategic planning, tracking of student success and retention, institutional financial strategic planning. The art department has continued the practice of tracking, communicating, and eliciting feedback from our alumni to track our program.

In 2012, A campus-wide initiative to change our delivery methods to a Hybrid system was introduced and implemented. There was no institution-wide tracking or assessment of student success and retention as a result of this change. In addition, there was not an initial, concerted effort to train faculty in best practices for Hybrid delivery.

by 2013 there was no longer internal infrastructure in place to asses, review, or track student success from an institutional perspective.

Beginning in 2017, the college started making a concerted effort to review, track, and asses student data in a meaningful way. Compared with standards prior to 2011, current practices are much more robust and data driven.

Emphasis courses were not affected by Hybrid delivery, since we continue to contact students for 90 hrs/semester in accordance to NISAD requirements. Gen Ed courses (arts 120,121) were negatively affected in ways described below:

STUDENT SUCCESS:

1. **Learning style** Student success in Hybrid courses went down for students self identifying as aural or tactile learners. Informal tracking of student success indicated that students failed to achieve success in courses because they did not complete hybrid materials as assigned. there was no formal study to confirm this.
2. **Access** Students that lack access to internet or computers off campus were unable to access their courses. GCCC failed to provide a free, 24-hour computer lab to students enrolled in Hybrid courses.
3. **Student type** Numerous studies have shown that developmental students suffer when their class time is limited.
4. **Assessment tools** implemented by the Department (and initiated by the college itself, see college survey) indicated student frustration with the Hybrid delivery system.

DEPARTMENTAL OUTCOMES AND ASSESSMENT TOOLS:

1. Critical Thinking: From a selection of projects, oral presentations, critiques, sketchbooks, portfolios and/or written papers, students demonstrate an awareness of the contemporary concerns in art, and can assess critically their own contribution.

All emphasis courses require sketchbooks, portfolio development, research into contemporary movements, and the like (artifacts available upon request)

2. Technical competency:
Students demonstrate a reasonably high degree of competency of technical execution appropriate to their chosen medium and will apply the basic elements and principles of design in the execution of artwork.

This is accomplished through numerous critical reviews throughout each course. Students are required to document their processes, discuss their successes and failures, orally present information about these processes, and reflect upon them. (Artifacts available upon request).

3. Cultural Diversity: Graduates will recognize and respond to cultural differences through the study and production of artwork.

Cultural diversity is discussed, and reinforced in our lectures. In most cases, artifacts from civilizations past and present emphasize non western diverse cultural expressions.

4. **Written and oral communication:** Students will be able to communicate effectively in a variety of written, oral and visual forms including using vocabulary specific to Art.

There are several examples of writing within the curriculum. These include research, reflection, analysis, essays, critical responses, etc.

5. **Professional Development:** Students will engage in hanging, promoting, marketing and writing about themselves and their artwork

Arts 225, 226 require professional development including: CV, Bio,Website development, Hanging and promoting a show, Blog publishing, partnering with outside organizations, community service and the like. Insofar as we are aware, this is the only Professional Arts Practices course of its type in the region, perhaps the nation.

Student Learning is assessed in numerous ways across the curricula in the art emphasis. We meet on a regular basis to share projects, brainstorm, and research ways to introduce, reinforce, and provide artifacts of our student progress and grasp of their chosen media. We do not take the term "mastery" lightly. Although our students regularly perform at highly competent levels, mastery in the arts is a process that develops over a span of many years.

Overall the Art Department meets and exceeds the standard of assessing our student success. As a result of curriculum mapping, we noticed that we were deficient in providing artifacts supporting student understanding of cultural diversity within the curriculum. We are addressing this issue and should have results soon.

In addition, we noticed that there was a deficiency in Canvas in terms of linking our outcomes with assessments. The Art Department is currently working with the Canvas representative on campus to more effectively link assignment outcomes with objectives and to report our assessments from Canvas more efficiently.

In 2017, the Art Department introduced a capstone course entitled Professional Arts Practices (arts 225,226) We developed this course because of trends we recognised in national and statewide art majors and due to feedback from alumni expressing a need for such a course. Success through that course is being monitored and tracked.

Additionally, it should be noted that BK McCallum has authored and introduced a ceramics textbook for all Ceramics courses. It will serve as a helpful manual for students moving forward in ceramic media.

Table C.3 - Curriculum Map of Program Student Learning Outcomes

Program: Fine Arts	Curriculum Outcomes				
Course Outcomes	**Outcome 1**	**Outcome 2**	**Outcome 3**	**Outcome 4**	**Outcome 5**
	Critical Thinking: From a selection of projects, oral presentations, critiques, sketchbooks, portfolios and/or written papers, students demonstrate an awareness of the contemporary concerns in art, and can assess critically their own contribution.	**Technical competency:** Students demonstrate a reasonably high degree of competency of technical execution appropriate to their chosen medium and will apply the basic elements and principles of design in the execution of artwork	**Cultural diversity:** Graduates will recognize and respond to cultural differences though the study and/or production of artwork.	**Written and oral communication:** Students will be able to communicate effectively in a variety of written, oral and visual forms including using vocabulary specific to Art.	**Professional Development** Students will engage in hanging, promoting, marketing and writing about themselves and their artwork.
Essential Skills	**1,2,3**	**3**	**4,5**	**1,2,3**	**1,2,3,5**
Arts-120 Art Appreciation	I		I,R	I,R,A	
Arts-121 History of Art	I		I,R,A		
Arts-1013 Drawing 1	I,R,A	I,R			I
Arts-1023 Drawing 2	I,R,A	I,R	I		I,R
Arts-1073 Oil Painting 1	I,R	I,R	I		I
Arts-1083 Oil Painting 2	I,R,A	I,R	I		I,R
Arts -1243 Design	I,R	I,R	I,R		I
Arts-128 Commercial Design	N/A	N/A	N/A	N/A	N/A
Arts-1303 Printmaking 1	I,R,A	I,R	I,R		I
Arts-2301 Printmaking 2	I,R,A	I,R	I,R		I,R
Arts -1135 Mixed Media	R	I,R	I,R	I,R	I,R
Arts-225 Professional Arts Practices 1	M,A	M,A	M,A	M	M,A
Arts-226 Professional Arts Practices 2	M,A	M,A	M,A	M,A	M, A
Arts-1103 Sculpture	I,R	R,M,A	I,R	R,M,A	R,
Arts-1113 Ceramics	I,R	I,R	I,R	I,R,	I
Arts- 1133 Ceramics on the Wheel	I,R	I,R	I,R	I,R	I
Arts-1293 Three Dimensional Design	I,R,M	I,R,M	I,R,	I,R,M,A	I,R
Arts-2013 Projects	R,M	R,M,A	R,	R,M,	R,M

MAPPING KEY			
I	**Introduced**	**1**	**written communication**
R	**Reinforced**	**2**	**oral communication**
M	**Mastered**	**3**	**critical thinking**
A	**Assessed/Artifact**	**4**	**cultural diversity**
		5	**Social responsibility**

C.4 Assessment of Curricular Effectiveness: Using your emphasis area's curriculum map and the evidence collected from the assessment of student learning, outline your emphasis areas intended steps for improving student learning. Include any proposed changes to the curriculum that may be necessary.

During the process of curriculum mapping, we identified Cultural Diversity as an area of strength in terms of instruction, and an area of weakness in terms of producing artifacts. Steps are being made to correct this discrepancy.

There is a need for courses in Graphic Design. It is an area of need for our students that we have not been able to address because there are currently no courses offered in Graphic design. It would be in the institution's and students' best interests if these courses transferred to a 4 year institution.

C.5 Assessment of Diversity in the Curriculum: Describe and evaluate your emphasis area's efforts to create a culture of diversity through the curriculum. In what ways is your emphasis area being intentional about embedding diversity-related issues in the curriculum?

As we stated above, during the process of curriculum mapping, we identified Cultural Diversity as an area of strength in terms of instruction, and an area of weakness in terms of producing artifacts. Steps are being made to correct that moving forward. The institution has yet to provide a rubric for assessing Cultural Diversity.

As a department goal, we are attempting to increase diversity by increasing the number of non traditional students in our courses. Steps to increase these numbers include community outreach, such as workshops and demos at both art centers and senior centers.

C.6 Use of Continuous Assessment for Educational Effectiveness: Describe and evaluate the process that your emphasis area uses to annually evaluate the quality of curriculum and to assess student learning. Document how your emphasis area has used its assessment findings to impact area decisions. In what ways is this process effective toward making effective educational decisions? In what ways should the process change?

The Art Department continually evaluates our program at the course, and program level. We complete course reviews and meet on a weekly basis to discuss needed actions for continuous improvement across the curriculum.

The current process of course/program/division level tracking will lead to more cohesive planning and tracking of data.

the process of evaluating course/program/division level will change as more faculty work together to provide input and outputs are streamlined,available, and accessible in a variety of platforms.

Findings of our Quality of Curriculum Assessment for the past two years include:

1 Need for additional artifacts describing Diversity within the program
2. Need for courses in Graphic Design and Digital Photography
3. Need to increase the classroom diversity by increasing non traditional student population
4. Need to add a capstone course as a culmination of student success (added 2016)
5. Need to connect with alumni for recruiting and retention effectiveness (begun, 2017)

Component D: Student Enrollment and Success

Table D.1 Student Enrollment: The following table includes fall enrollment data disaggregated by gender and ethnicity for the five most recent years. The ethnicity categories are based on IPEDS requirements. Therefore, International (non-resident alien) students will only be reported in this category regardless of their ethnicity.

	2012-13		2013-14		2014-15		2015-16		2016-17		Totals
As of Fall Census	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	
Non-resident (International)											
Asian	1		2		1				2		6
Black, non-Hispanic		2				1	1				4
Hispanic	13	5	11	7	4	6	4	6	7	8	71
American Indian or Alaska Native					1		1		1		3
Native Hawaiian / Other Pacific Islander											
Two or more races											
Race/ethnicity Unknown			1	3							4
White, non-Hispanic	8	4	3	5	6	5	6	4	4	4	49
Totals	22	11	17	15	12	12	12	10	14	12	137

D.2 Recruitment and Enrollment: Using the evidence provided, discuss your emphasis area's enrollment trends over the past five years, including any trends related to diversity. What events are happening within the profession, local or broader community that might explain enrollment trends? What does evidence suggest might be future enrollment trends for your area over the next 3-5 years? What, if any, changes to recruitment strategies would benefit the area so that it attracts a sufficient number of students who are a good fit?

The following are three categories of recruitment strategies that have been identified by the current faculty:

1. Outreach to High Schools.
2. Increase diversity through non traditional enrollment.
3. Update GCCC art website

HIGH SCHOOL OUTREACH

Over the past 2 years Art Department has been undertaking an initiative to increase recruitment by visiting area high schools and giving demonstrations of our skills and techniques. Area schools will be put on a rotation of a 2-3 year cycle to insure that we can reach as many students possible.. This outreach appears to be successful at this time. In 2017 we experienced an increase in the number of students in the department. As Faculty we jury local and regional high school art exhibitions, which presents GCCC to prospective students and also allows us to review their portfolios.

NON TRADITIONAL ENROLLMENT

The Art Department has recognized a need for additional non traditional enrollment. Non traditional students used to comprise a significant number of our student population, but that has decreased in recent years. We are currently working on an initiative to increase our numbers of non degree seeking students who who are often more dedicated to hard work, share experiences, and provide positive examples of the lifelong impact of the arts. This is a great opportunity for community members to interact with the community college and creates a wonderfully diverse classroom experience.

WEBSITE DEVELOPMENT (an ongoing request from the Art Department in planning process since 2003)

The GCCC Art Department website needs a major overhaul. Many traditional students are comfortable communicating to us personally; however, to reach a broader audience, it is vital that people be able to learn about our offerings online. We currently do not allow for online registration, scholarship application, portfolio upload, virtual tour, online films of our processes or interviews of the instructors etc. These aspects of a functional/ enhanced website would benefit the college as a whole. In addition we would like to add an alumni page containing a statement by each alumnus about how GCCC helped them reach their successes. This has been requested by the arts for several years.

D.3 Student Fit with Program Mission: Using the student data provided, analyze the quality of students typically enrolled in the emphasis area. What are the student qualities sought by the emphasis area and to what degree do students and graduates exemplify those qualities? What changes, if any, are desired in the type of student enrolled in the emphasis area?

Our student population is diverse and of average to above average in academic capability. We seek quality creatives, which in the current academic system, are hard to test. Non-linear thinking is a trait that is highly valued in business and the hard sciences. At this time the only change to our student type would be the addition of non traditional students.

D.4 Student Organizations: Identify and describe any national professional, honorary, other student organizations and/or activities sponsored by the department or faculty members in the emphasis area which enrich a student's educational experience.

Art Club
Art Club is organized and sponsored by the GCCC faculty. It enriches student experience though community service and travel opportunities. Art Club cosponsors numerous activities throughout the year. The Art Club allows Art Majors to get involved on campus and in the community through numerous events organized by Student Government Association. Twice a year the club travels to art events in the region. The club offers our art scholars the opportunity to expand their horizon and serve as ambassadors of the arts in the GCCC and Southwest Kansas communities.

GCCC Potters Guild
The GCCC Potters Guild organizes pottery event opportunities to market their wares while raising monies for the GCCC Arts Programs. There are sales events on campus in the fall and spring as well as arts fair opportunities on the summer. Monies raised by the Potters Guild help fund visiting artists and equipment purchases.

GCCC Visiting Artist Program
Each year the Visiting Artist Program gives our students the opportunity to expand their knowledge by experiencing hands-on demonstrations and lectures by professional artists, musicians and writers. The students offer their suggestions for upcoming events. Past artists include faculty and graduate candidates from area colleges and Universities as well as professional artists and musicians.

D.5 Student Assistance: Describe any special assistance or services provided by the department for your students (e.g., grants, scholarships, assistantships, tutorial help, job placement, advising and career planning, and awards), and in particular any services provided by the department for students with special needs, which facilitate student success.

The Art Department assists students in finding scholarship opportunities. This is done by working with the endowment office to award the most deserving students endowed monies.

The Art Department has worked with numerous special needs individuals. In 2016 we partnered with Compass Health to facilitate a course for numerous clients with special needs. We completely integrate special needs students in our courses. GCCC's Art Department has an extensive record of inclusiveness. We welcome and serve students identifying as non traditional gender, as well as students who have special needs.

Career opportunities

A major requirement of the Professional Arts Practices (PAP) courses is geared toward professional success for our graduates. Currently, graduates report they feel both well prepared and far advanced compared to their Junior colleagues.

The creative opportunities offered to PAP students include:

Website development
CV and official statement writing
Business card designing
Blogging
A special project that includes community outreach and grant/visiting artist submission
Curatorial experience
Development of practical professional studio experiences.

D.6 Student and Alumni Achievement: Since the last program review, how have current students and/or alumni exemplified the mission and purpose of the emphasis area? In addition to discussing data produced above, this may include achieving influential positions, engaging in service or practice, acquiring advanced degrees or other significant scholarly accomplishments.

Many of our Alumni are accomplished in the arts, education, and areas of business. In 2015, in an effort to connect with alumni and recruit students, we began to have the show "GCCC All Stars" show in the Mercer Gallery. Perhaps the most significant scholarly achievement was recently achieved by Armando Minjarez, who came to GCCC as a non citizen immigrant, and recently received a $100,000 Knight Cities grant in Wichita, KS. Please find attached Appendix F listing significant achievements by alumni exemplifying the mission of GCCC.

Table D.7 - GPA Trend Analysis by Ethnicity: Data in the following table reflect the cumulative GPAs of students in the emphasis area compared to the overall institution (excluding new students without a GPA), disaggregated by ethnicity, for the five most recent years of fall enrollment. Fall enrollment data is a snapshot of enrollment as of Fall census.

GPA Trend										
	2012-13		2013-14		2014-15		2015-16		2016-17	
	Average GPA in major/ program	GCCC Avg	Average GPA in major/ program	GCCC Avg	Average GPA in major/ program	GCCC Avg	Average GPA in major/ program	GCCC Avg	Average GPA in major/ program	GCCC Avg
Non-resident										
Asian	3.062	3.488	1.779	3.286	1.308	3.195			3.535	3.262
Black, non-Hispanic	2.356	2.363			1.308	2.464			3.535	3.262
Hispanic	2.565	2.696	2.675	2.760	3.059	2.739	2.930	2.813	2.354	2.788
American Indian or Alaska Native					2.750	3.146	2.712	2.937	2.924	3.104
Native Hawaiian / Other Pacific Islander										
Two or more races										
Race/ethnicity Unk			2.107	2.499						
White, non-Hispanic	2.353	3.076	2.763	3.125	2.679	3.079	3.180	3.174	2.070	3.067
Female	2.492	2.959	2.903	2.972	2.727	2.973	3.109	3.062	2.839	3.067
Male	2.541	2.831	2.192	2.860	2.774	2.797	2.913	2.859	1.843	2.830

Table D.8 - Completions Analysis by Ethnicity: The completions table includes emphasis area completers disaggregated by gender and ethnicity for the five most recent completion cycles. A completion cycle includes graduates from the program between July 1st and June 30th of each year. The ethnicity categories are based on IPEDS requirements. Therefore, International (non-resident alien) students will only be reported in this category regardless of their ethnicity.

Student Diversity—Completions**										
	2012-13		2013-14		2014-15		2015-16		2016-17	
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Non-resident (International)										
Asian			1							1
Black, non-Hispanic										
Hispanic		1		1	2	1	1	1	1	8
American Indian or Alaska Native									1	1
Native Hawaiian / Other Pacific Islander										
Two or more races										
Race/ethnicity Unknown	1			1						2
White, non-Hispanic	1		3		1	1	1		2	

*For purposes of these data, program refers to degree-granting, credential, certificate, and licensure emphasis areas.
**Data are based on past federal IPEDS reports. Whenever possible, areas should rely on the official IPEDS data. Given past variations in data collection report dates (e.g., inclusion of summer graduations), however, emphasis areas may supplement and elaborate on this exhibit with data they have kept internally.

D.9 - Evidence of Successful Completion: The following tables provide year-to-year retention rates, graduation rates, and time-to-degree rates for the five most recent year's data. Retention and graduation rate tables include individual year counts and percentages as well as five-year averages of counts and percentages. The time-to-degree table includes the number of completers within the completion cycle and the median time to completion in years. A completion cycle includes graduates from the emphasis area between July 1st and June 30th of each year. Emphasis areas may provide other sources of data or evidence to demonstrate student success; please specify time frames used in this analysis.

Table D-9a – retention rates

One-year retention rates (Fall to Fall)											
5-year average		Fall 2012		Fall 2013		Fall 2014		Fall 2015		Fall 2016	
# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained	# in Cohort	% retained
137	45.26%	33	39.30%	32	46.88%	24	41.67%	22	59.09%	26	42.31%

Table D-9b – graduation rate (150% of time)

Program 3-year graduation rates												
5-year total			Entering cohorts Fall semester									
			2010		2011		2012		2013		2014	
% Graduated	# in cohort	# Graduated	% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort	% graduated	# in cohort
			0%	19	14.81%	27	9.09%	33	12.50%	32	16.67%	24

Table D-9c – Average semester credit hours for program graduates

Program Average Semester Credit Hours at Graduation														
Academic Year Graduates – Average Institutional and Transfer In Hours														
2012			2013			2014			2015			2016		
# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH	# Grad	Avg Inst SCH	Avg Tsf SCH
3	77.33	0.00	5	68.40	6.20	6	79.67	1.67	3	71.67	0.00	4	76.75	00.00

Table D-9d – program graduates time to degree

Time to degree (Exiting cohort) (July 1 – June 30)									
2012-13		2013-14		2014-15		2015-16		2016-17	
Median Time (years)	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated
2.00	3	1.50	5	2.00	6	2.00	3	1.00	4

Note: The time to degree cohorts are established at the time of graduation and are based on the students that graduated from the program within the year specified.

D.10 Retention and Student Success Analysis: Summarize and evaluate the effectiveness of the emphasis area's recruitment and retention efforts as it relates to enrolling and graduating students who fit the mission of the emphasis area. Identify any areas in need of improvement for producing successful students. In the analysis, address the following elements:

a. What does the evidence from above data suggest regarding how well your emphasis area is producing successful students?
b. List specific events/activities that the emphasis area uses to increase student retention and degree completion.
c. Provide your best practices for tracking students who leave the emphasis area (without completing) and any follow up you may do with these students to determine why they have left.
d. Identify any areas in need of improvement for producing successful students.

a. Our program does its best to produce excellent, well-rounded students. Based upon the above data, we have achieved similar success over the past 5 years.
b. Specifically, we have regular meetings with our students and we track their academic progress weekly. We make concerted efforts to connect them with co -curricula assistance available on campus as much as possible. We have a fantastic partnership with Student Support Services and use them as a resource whenever possible as they specialize in guiding first time collegiates.
c. We currently do not have a specific program for reaching out to students who leave the program area aside from personal contact, and departmental social media, which does occur on a regular basis when possible.
d. It is possible to improve our communication with students that leave the cohort. The Art Department will need to look into this a a potential goal moving forward.

Component E: Academic Opportunities and Class Size

Table E.1 – Instruction Type: The following table includes the number of students enrolled by instruction types available through your department/program. Please add any additional data as applicable.

Special Study Option	Number of Students Who Participated/Number of SCH Generated for each Study Option Offered by the Program									
	Academic Year 2012-13		Academic Year 2013-14		Academic Year 2014-15		Academic Year 2015-16		Academic Year 2016-17	
	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH	# of students	Total SCH
Outreach program (aggregate)										
Concurrent Enrollment (Outreach-HS)										
Dual Credit Enrollment (Outreach-HS)										
Online courses-GCCC							15	45	75	225
Online courses-EDUKAN	29	87	26	78	27	81	18	54	38	114
Online courses-Contract										
Face to Face courses	407	1221	365	1095	355	1065	322	966	357	1047
Internships/practica										
Independent study, tutorials, or private instruction			1	3					1	3
Developmental courses										

Table E.2 - Class Size Analysis: Based on the definitions provided below, the following table includes student counts in each class-size category for the past 5 years. Data are reported for the number of *class sections* and *class subsections* offered in each class size category. For example, a lecture class with 100 students which also met at other times in 5 separate labs with 20 students each lab is counted once in the "100+" column in the Class Sections column *and* 5 times under the "20-29" column in the Class Subsections table.

Class Sections: A class section is an organized course offered for credit, identified by discipline and number, meeting at a stated time or times in a classroom or similar setting, and not a subsection such as a laboratory or discussion session. Class sections are defined as any sections in which at least one degree-seeking student is enrolled for credit. The following class sections are excluded: distance learning classes and noncredit classes and individual instruction such as dissertation or thesis research, music instruction, independent studies, internships, tutoring sessions, practica, etc. Each class section is counted only once.

Class Subsections: A class subsection includes any subdivision of a course, such as laboratory, recitation, discussion, etc.; subsections that are supplementary in nature and are scheduled to meet separately from the lecture portion of the course. Subsections are defined further as any subdivision of courses in which degree-seeking students are enrolled for credit. The following class subsections are excluded: *noncredit* classes as well as individual instruction such as, music instruction, or one-to-one readings. Each class subsection is counted only once.

Class Size per Academic Year								
	9 or less	10-19	20-29	30-39	40-49	50-99	100+	Totals
2012-13 Class Sections	32	5	8					45
2012-13 Class Sub-Sections								
2013-14 Class Sections	31	4	7					42
2013-14 Class Sub-Sections								
2014-15 Class Sections	35	5	7					47
2014-15 Class Sub-Sections								
2015-16 Class Sections	38	4	6					48
2015-16 Class Sub-Sections								
2016-17 Class Sections	34	6	11					51
2016-17 Class Sub-Sections								
Totals Across 5 Years	170	24	39					233

Table E.3 Non-credit Courses: If your department offered non-credit courses during the past 5 academic years, please use the chart below to list the course(s) and the number of students who *completed* the course.

E.4 <u>Academic Opportunities and Class Size Analysis:</u> Using the evidence provided in all exhibits above, discuss the trends in the emphasis area's class sizes and, if relevant, the impact on student learning and emphasis area effectiveness. Note, in particular, downward or upward trends in class size and provide justification for those trends. When possible, identify the impact of special study options and individualized instruction on emphasis area quality. Make certain you address, if appropriate, all off-campus and online courses and/or programs.

Student enrollment in ARTS 120 and 121 has been trending upward due the increased offerings online and during the summer. Impact on student learning would include an increase in the number of students served.

With the current facilities and number of cohort members, GCCC Art Department cannot expand the size of art courses.

Currently the Art Department is experiencing high overall numbers in many courses. Most of the art labs are far overstretched and overutilized.

As a result of Program review process, and changes to the 2 year degree, as well as feedback provided by alumni who exited without graduating, The Art Department is currently developing certificate programs to serve potential students seeking professional opportunities in the arts.

Component F - Student and Constituent Feedback

F.1 Student Feedback: Summarize available findings that relate to emphasis area quality from student surveys, focus groups, exit interviews or other student sources. Include their perceptions of how well the emphasis area met their needs, the area's strengths and weaknesses, and suggestions for improving the emphasis area. Describe the ongoing mechanisms that are in place to acquire and utilize student feedback regarding emphasis area quality. What changes need to be made to meaningfully incorporate students into the program review process?

We are in close communication with students. As an institution, tools may be developed to use Noel Levitz or CSSE to acquire student feedback.

We use both in-class and end of year course feedback assessments to gain understanding about what student perception of the overall program is.

We will develop a tool to help gain information from current students as a way to improve program processes and effectiveness.

As a result of the program review process, we have developed a funding renewal process to assess student performance and receive program /institutional feedback from our students.

F.2 Alumni Feedback: Summarize the results from available alumni surveys, focus groups, or advisory committees as it relates to emphasis area quality. When possible, include data indicating how well the emphasis area met the alums' goals and expectations, how well they think the emphasis area prepared them for next steps professionally and academically, and any emphasis area changes they recommend.

See Appendix G for alumni statements about the effectiveness of our instruction to their current success.

F.3 Employer/Supervisor Feedback: Summarize the results from available surveys, job performance appraisals, intern or clinical supervisor evaluations, or other relevant data as it relates to student preparation or competence or emphasis area quality. Comment on the level of preparation given to students as a result of the emphasis area.

This is currently not an emphasis in our area. We do not currently gather this data. When our students do interact with the public, the feedback has been positive. More could be done in the future to gather this data.

We do prepare students to be professionals in their future endeavors. We do not, at this time, gather specific data after students leave the institution. A robust, inclusive alumni success area of the website along with continued communication with alumni institution- wide is needed.

F.4 Constituent Feedback Analysis: Analyze the emphasis area's overall effectiveness at utilizing student, alumni, and supervisor feedback as part of the assessment process. How well does the emphasis area solicit and respond to feedback, as well as communicate results of program review to its constituents, especially its current students?

The area uses in-class assessment tools and regular meetings with students to gather this information. Our relationship with our students is such that we have a good idea of what needs they have and how we can respond to them.

Negative feedback tends to involve improving the facilities in the area, which are often outdated or smaller than the high schools they arrived from (GCHS is a prime example). Alumni who go on to study art in four year institutions indicate that they feel underprepared in the area of figure drawing and graphic design.

Component G - Resources and Institutional Capacities

G.1 Information Literacy and Library Resources: Information literacy can be understood as the ability to "recognize when information is needed and…to locate, evaluate, and use effectively the needed information" (from the Association of College and Research Libraries). Describe the degree to which library and information resources are adequate and available for students and faculty members in your department (onsite and remotely). What level of support and instruction is available to students and faculty in the areas of technology and information literacy? Provide examples of how students are meeting information literacy competencies and discuss the level of competency exhibited by students in the emphasis area. What resources are needed for your emphasis area in this area?

The Library Resources and Information Literacy on this campus are adequate. Information is readily available for our students. More should be done to increase library/computer lab availability to our students.

It would be great to see more acquisitions of art-related material in the library. This includes public art across the campus that could not only increase art-related resources, but quality of life on campus.

G.2 Resource Analysis: Discuss the process used by emphasis area faculty to secure needed resources for the emphasis area. Include innovative strategies that have resulted in successful resource acquisition. Evaluate the emphasis area's effectiveness at securing necessary resources to ensure emphasis area quality. What systems or processes are working well, and what improvements could be made to make non-budgeted resource acquisition successful?

The faculty (both current and former) have identified and responded to several areas of need:

The need to acquire a budget for speakers, visiting artists, and workshops. This has been creatively handled by establishing an SGA "Art Receptions" account, which, in conjunction with endowed funding, has paid for many art programs since 2006.

The need to update and purchase equipment has been creatively handled through the acquisition of several mini grants, and most recently, a Mary Jo Williams Grant. Grants, however, are not a sustainable method for ongoing equipment needs.

PROCESSES NEEDING IMPROVEMENT

There are several needs for equipment acquisition, which must be planned for and implemented. These needs have been documented. Many of them are safety related. It is not competent for a public institution to rely upon grants to provide ventilation, heat exhaust, dust filtration, safe spaces, etc.

The institution should make a greater financial commitment to providing additional art programing. Art programming is attended by members of the community who rely upon this for quality of life. This is an excellent use of GCCC funding dollars and should continue with increased funding. This assertion is based upon informal constituent feedback at arts events such as art openings, workshops, readings, and the like. As mentioned in several other areas of this review, a comprehensive regional task force should assess what the tax paying citizens, served by GCCC, are receiving, and what they would like to receive from this institution. It is essential that a community college actively communicate with its constituents.

The institution does not adequately provide funding in GCCC Student supplies accounts. Developmental students, especially those living in an area that does not possess a number of art supply options require that we place fees on courses and provide materials for all students in the classroom. It is essential that adequate monies be available for these courses to be successful.

Table G.3 - Budget and Enrollment Analysis: Insert emphasis area data from at least five academic years. Contact Deans for data.

Academic Year	Revenue: Tuition/Fees, State	Change from Prior Year	Expenses	Change from Prior Year	Profit/Loss	Change in P/L from prior year
2012-13	154466	n/a	206111	n/a	-51645	n/a
2013-14	135954	-11.98%	197107	-4.37%	-61153	18.41%
2014-15	134707	-0.92%	191744	-2.72%	-57037	-6.73%
2015-16	128769	-4.41%	179752	-6.25%	-50983	-10.61%
2016-17	175538	36.32%	188541	4.89%	-13003	-74.50%

G.4 Analysis of Acquired Resources: Since the last program review, identify each major emphasis area resource acquisition and its direct or indirect impact on emphasis area growth or improved quality. Discussions of impact should include the measurable effect of acquisitions such as new faculty, staff, equipment, designated classroom/office space, non-budgeted monies, awarded grants, scholarships, and other acquisitions by the emphasis area or faculty on student learning, enrollment, retention, revenue or other emphasis area indicators of educational effectiveness. Justify the program's use of resources through this analysis. When appropriate, discuss resource acquisitions that did not positively impact the program.

Non- budgeted Monies:

2016 Won a Mini Grant for Digital Camera and Photo Studio equipment

The addition of photography equipment has led to professional documentation of artwork by students, especially cohort members in ART 225, and 226.The ongoing archival record serves to document art department success and prepare students for future professional activity.

The addition of Print Drying equipment through a mini grant has made the 2D room more efficient and clean, and provides space for student work storage.

2017 Won a Mary Jo Williams Grant

This $7500.00 grant was for funds allocated for the acquisition of proper kiln ventilation, HEPA Vacuum, and clay mixing equipment. These acquisitions will help create a safer, more efficient studio for all GCCC students.

The Art Department has been consistently frugal and efficient wherever possible in efforts to maintain an excellent department with very minimal budgets.

G.5 Resource Allocation Relative to Capacity: Analyze trends in the emphasis area's operational budget as it relates to emphasis area enrollment, emerging needs, and emphasis area goals. Has the budget increased or decreased in proportionate response to emphasis area growth? Using evidence obtained from this review and other data, discuss your emphasis area's enrollment trends and/or revenue streams as it relates to non-budgetary resource allocation. In other words, if an emphasis area has reduced enrollment or income, what steps have been taken to correct resource allocations or expenses; if an emphasis area has increased in size or income, what resources or capacities are needed to meet new demand? What is the impact of budget changes on educational effectiveness? For each necessary capacity, rank order its importance relative to other needs and estimate its cost. Describe planned efforts to obtain funding for these needed capacities.

Given the provided budget numbers, the Art Department is on an upward trend in terms of overall costs. We were not provided a CCH (Cost per Credit hour) figure, nor are we able to comment on GCCC Art Department's budget compared to other departments at GCCC, or other art programs in community colleges, universities, or a national average. In short, based upon the numbers provided, it is impossible to comment in a logical, meaningful manner. Given the limited data, The trends suggest that the offer of online sections indicate growth.

Enrollment in our area has increased. We believe, given additional resources, facilities, course offerings, and overall investment, that the GCCC art department can continue to improve in size and scope as we have described in this document.

For the current semester, most art facilities are stretched past capacity. The current facilities are woefully inadequate and prevent growth. There are no course offerings in Graphic Design which prevents growth. Without a commitment by the college to include the arts in long-term planning and continual improvement, the department will not see continued growth. Without additional investment in faculty, the department will not see continued growth. Without institutional commitment to the programming and budgeting for continued success, the department will cease to grow.

Summary Conclusions

Summarize the major findings of the program review as it relates to both the strengths of the emphasis area and areas in need of improvement. Include in this discussion any "intangibles" or assessments that you wish to discuss that were not requested in the Program Review Report. Make sure your conclusions are based on evidence.

In conclusion, we have found that the Art Program at GCCC is quite strong in a number of areas.

STRENGTHS

1. The Art Department serves the greater community with arts programming, public service and community involvement.
2. The Art Department has a history of responding to the mission of the college by producing productive members of society.
3. The Art Department is responsive to student needs and national trends in arts education as evidenced by the practice of adding capstone courses to showcase and nurture professionalism and job preparation. The department has also added online and accelerated courses as requested.
4. The Art Department has professional, active, and scholarship-minded faculty with terminal degrees who are respected and recognised regionally and nationally.
5. The Art Department works to recruit and retain high quality students through ongoing initiatives.
6. The Art Department responds to challenges. Several changes in both curricula and assessment have been initiated as a result of this review.
7. The Art Department is developing certificate programs in the arts for the following: gallery curator, studio assistant, and art business are currently in the development process.

WEAKNESSES The Art Department has identified the following as opportunities for ongoing improvement:

1. The Art Department wishes to increase the number and variety of course offerings, number of cohort members, and increase/ improve services to students. This could be accomplished with the addition of a Graphic Design position, which has been an ongoing request and a college plan from 2007-forward.
2. The Art Department would be better able to serve its constituents and grow if it were to update equipment and add space to currently inadequate facilities. This has been an ongoing request since at least 2004.
3. The Art Department needs to develop a plan for replacing and budgeting for the replacement of outdated equipment on an ongoing basis through the addition of an equipment budget. This, too, has been identified as an ongoing need since the early 2000's. See attached program reviews from 2007 and 2010 for evidence of this.
4. The Art Department needs to work with the college to develop tools to learn what strengths and weaknesses are being perceived by current student stakeholders.
5. The Art Department needs to work with the college to initiate and maintain communication with the regional community to assess our impact, respond to their needs as tax paying entities, and assure that services are adequate.
6. The Art Department needs to initiate effective support systems in for its cohort members to insure that everything possible be done to retain and graduate the highest percentage of students possible.
7. While the GCCC art department is strong academically and in outreach areas, we currently lack a strong communication tool that would help us know what kinds of programming would be of interest to the community moving forward. An initiative for gathering this information is needed.

INTANGIBLES

1. The GCCC Art Department is unique and a much needed entity at GCCC. We offer important services to the community. We reach an essential and committed portion of the region that finds art programming to be an essential service that GCCC provides.
2. In our conversations with citizens, it has become clear that the college does not effectively communicate to its constituents. GCCC does not do an adequate job of advertising our events, our classes, or our activities. Neither does GCCC publicly acknowledge our scholarly successes. The only activity that our constituents seem to be aware of is athletics. Athletics, albeit a fine program that serves students and promotes the college, does not in and of itself paint an adequate picture of the essential contributions that GCCC's academic and technical programs provide.
3. We do believe, although there is no way to access this effectively at this time, that given adequate time, space and funding, that the GCCC Art Department can continue to grow in both the size and scope of activities it provides to the community.

Program Goals with Recommended Action Steps

Include this document with your Program Review Report. Considering the totality of the program review report, use the table to set goals that, if met, would result in improved student learning, increased enrollment, retention, revenue, or other emphasis area indicators of success. Set reasonable, measurable, and achievable goals and identify clear action steps needed to obtain the goal.

Component Area	Specific Goal or Desired Outcome to Maintain or Improve Program Emphasis Area Quality.	Activity or Strategies to Achieve Goal (include responsible person)	Proposed start and end dates	Progress Metrics and timeframe for measurement	Resource requirement (in-kind & direct)	Priority of Resource Allocation (High, Medium, Low.)	Anticipated Impact on Educational Effectiveness & relation to GCCC Skills
A - Mission and Context	Increase Diversity in Art Department through Non Traditional Student Enrollment A.2 Add certificate programs a.3 increase funding for gallery curation	Teach courses. Outreach a.2 investigate propose. a.3	2017-2018	1 year	advertizing. $500	High	Quality Diversity increase
B - Faculty Characteristics and Qualifications	Maintain professional relevance in academic area	Attend 2 national conferences	2017-18	1 year	$4000	High	Maintain professional relevance
C - Quality of Curriculum and Student Learning	Increase Quality of Professional Art Practice Programs and partnerships.	Budget allocation. Scheduling	2017-v18	1 year	$2000	High	Increase student success/opportunity
D - Student Enrollment and Success	d.1 Develop useful feedback tool for current cohorts. d.2 develop feedback tool for student/partner relationships	communicate with cohorts and co curricular support d.2 investigate implement tool	2017-18	1 year	$0	medium	Increase effectiveness according to student feedback
E - Academic Opportunities and Class Size	Add additional faculty member in Graphic design e.2 add course on digital photography	Study, Communicate, hire. e.2 find instructor or instruct from within the department.	2018	1 year	45,000	high	Increase size/effectivenss of program
F - Student and Constituent Feedback	create gccc task force for area wide communication tool f.2 create tool for student/constituent feedback f.3 create tool for student/alumni feedback.	Develop tool. Distribute in community f.2,f.3 communicate, disaggregate, implement information.	2018	1 year	2,000	high	Increase stakeholder input.
G - Resources and Institutional Capacities	G1 Create Equipment budget and planned obsolescence strategy G1.2 Move Mercer Gallery to the Front of Joyce	propose, develop budget Propose, Develop Budget	2018 2019	1 year 2 years	$4000 annual 6-10,000	High High	Improve facilities. Improve facilities, Increase exposure
H- Summary Conclusions	monitor, track, and improve the art program through						

Template Appendix A

Program Goals with Recommended Action Steps—From Previous Review

Instructional Program Review – Art Department from 2010

- **List strategies the program will incorporate to recruit new students to the program/college.**

After making telephone contact with all area high school teachers, the art faculty at GCCC will schedule on-site visits to each school to interview and evaluate portfolios of all prospective art majors. Art scholarships and enrollment information will be offered to all promising art students during our school visits. Our hope is to establish a better line of communication without area art teachers and to make it easier for prospective students to "connect" with GCCC.

The art faculty will also access student profiles of prospective art majors from admissions and make telephone contact with each. We feel that a personal contact by a faculty member will have a more positive result than receiving a formal letter

We offer the following as areas for consideration:

A. An expanded website could provide examples of faculty artwork as well as examples of student work. This would allow prospective students immediate access to specific and important information about the Art Department.
B. Expanding the current offerings for guest and visiting artist lectures and demonstrations would greatly benefit the department. We hope to fund this expansion primarily through gifts to the Endowment Art Fund and through grants. Visiting artists are of great benefit to the students, community and faculty and go far to increase the reputation of the art department in the community.

- **What community, business/industry, or school partnerships could be formed by the program to recruit new students?**

GCCC Art Department will continue to partner with businesses/schools and community organizations on an as needed basis. In 2011, plans are underway for GCCC Art Club to partner with the Finney County Children's Service Center for an art auction to raise awareness of violence against children.

- **What revisions, additions, or deletions to the program curriculum need to be made during the next three years?**

Our current course offerings provide the recommended and in many cases the required foundation courses for any student considering a major in studio art, art education, design, commercial art, interior design and pre-architecture. As far as additional course offerings, several students have inquired as to the possibility of offering studio "project" courses beyond those that are currently available. A "projects II" or possibly a "projects III" would allow students additional opportunities to further develop and advance their skills in selected studio areas. These courses would be considered "electives" only, but interest has been expressed.

Currently the department is investigating additions of graphics design courses through the curriculum process. We are in the investigation stage and hope to get at least one class approved and taught by the spring of 2011 pending transferability and instructor approval. There has been some interest in graphic design by several art and prospective design students. In addition, we are attempting to find adjuncts to teach photography courses. This will require changes to curriculum and catalogs which is underway.

- **List strategies designed to improve retention rates in classes offered by the department/program.**

We continue to be selective in awarding art scholarships, and adhering to the scholarship conditions for those that we do scholarship. Students now recognize that it is an honor to receive an art scholarship and that if the scholarship requirements are not met and maintained, they will lose the scholarship. These changes have had positive effects on student attitudes and performance.

Now that instructors are receiving weekly grade checks on their advisees, we can more closely monitor their progress and then take appropriate action. The art faculty will meet informally with their advisees twice each term at scheduled office visits to talk about any academic or personal issues that concern them.

- **List strategies the program will incorporate to improve student success rates.**

We feel that with the current strategies in place, and diligently adhering to those strategies, we are doing everything within our power to help the students' succeed, but we always remain open to new ideas or suggestions. We also feel that meeting with our advisees individually on an informal basis will provide additional support and encouragement for the student

Template Appendix B

Administrative Response Sheet—From Previous Review

Attach this document with your Program Review Report for Section A.2 above.

This does not exist

Template Appendix C

Annual Assessment Reports—Since Last Program Review

Attach the program's Annual Reports for the last 5 years or since the last program review.

Template Appendix D

Strategic Plan and Status Reports Since Last Review

Attach the program's Strategic Plan and Status Reports for the last 5 years or since the last program review.

- **List strategies the program will incorporate to recruit new students to the program/college.**

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Strategic Plan
Department of Art

ACHIEVEMENTS 2008-2009

Goals for 2008-2009

1. Helping Students Learn

- Provide additional fieldtrip opportunities for GCCC Art students to visit regional galleries and museums.
- Increase student awareness of expectations for careers as professional visual and performing artists (on-going).
- Provide a more concentrated effort to retain students with a goal of graduating (on-going).
- Provide additional on-campus workshop opportunities for students.
- Provide solo art exhibitions in the student center gallery to reward student achievement.

2. Leading and Communicating

- Renew commitment to recruiting talented and motivated students to the art program with a goal of a 3% increase enrollment.
- Develop a promotional campaign that will include such mediums as newspaper, radio, and television advertising for the purpose of recruiting non-traditional students not currently being served by the art program.
- Contact of all prospective art majors in Western Kansas will be done personally by the Art Department Chair.
- The art faculty regularly assists local individuals and businesses in finding art students for part-time employment.
- The art faculty will host student exhibitions in the new Beth Tedrow student center. Two more exhibitions with public receptions are scheduled for the spring term.
- Art faculty will participate in competitive art shows throughout the region and nation (on-going).
- The art faculty will host several public receptions for Mercer Gallery exhibitions. Would like to increase the number of art receptions each year if at all possible.

Planning Continuous Improvement

- Have the wooden floor in the Mercer Gallery refinished. After fourteen years of "traffic", the finish is scratched and faded. (cost, $500.00 approx.)
- Purchase an updated and larger Gas kiln as the old kiln is outdated, and parts are no longer available to replace it. This will save time, energy costs, and Impove studio safety. (cost 18-20,000)
- Purchase a Km 1027 electric kiln to expand "firing" possibilities and save on electricity (cost, $2,000.00).
- Establish funds to host one (1) professional artist workshop each year. These workshops would provide learning opportunities for both GCCC students and Community members. (cost, $750.00 approx.)
- Provide line item in art department budget to cover repair and replacement of studio equipment. (cost, approx. $1,500.00 annually)
- Continue to work towards developing a greater online presence both in and out of the classroom.
- Expand facilities to improve student retention and success (8.5 million)

Template Appendix E
Department of Art Scholarship since last program review

Professional Scholarship of GCCC Art Department 2013-2017

CONTINUOUS IMPROVEMENT

Exhibitions, Publications, and Workshops (faculty) (*Solo and two person exhibitions)

2017

BK McCallum

"CoLab," Baker Art Center, Liberal, KS

"*All Y'all Faculties,"* GCA, Garden City, KS

"Form and Figure," Lincoln art Center, Lincoln, KS

"*Featured artist,"* Junction City Opera House, Junction City, KS

Workshops: Lakin HS, CSU Pueblo. Bethany College, GCHS

Michael K Knutson

Kansas Arts and Craftsmen Association Live Figure Painting Demonstration, and workshop, Bethany College, Lindsborg KS

"Fast Figures" Live Figure Painting Demonstration, workshop and Lecture, Colorado State University Pueblo, Pueblo CO

"Fast Figures" Live Figure Painting Demonstration, Garden City High School, Garden City KS

Basics Charcoal Drawing" Demonstration, workshop and Lecture, Garden City Arts, Garden City KS

"Art in the Park", Garden City KS

Quick Draw Speed Painting Champion, Garden City Arts Annual Fundraiser, Garden City KS (Voted First Place)

**CoLab,* Baker Art Center, Liberal, KS
(Collaborative works with Brian McCallum, and Tara Dean)

**Imaginary Friends, Lost* Cabin Brewery, Rapid *City SD*

"All Y'all Faculties", Garden City Arts, Garden City, KS

*"*Landscapes from Life", Spearfish Creek Wine Bar Gallery, Spearfish SD*

*"*Friends of Imaginary Landscapes",* Prairie Museum of Art and History, Colby KS

2016
BK McCallum
Parallel Pedagogy Longwell Museum, Neosho Mo. WORKSHOP

"Artist Self Portrait Invitational " Birger Sandzen Memorial Gallery, Lindsborg, KS.

"*Yoshi and Friends,"* Celebrating the Life and Legacy of Yoshiro Ikeda. Thornhill Gallery, 111901 Wornall, KCMO, 64145.

"*Recent work of BK McCallum and MK Knutson*" KSU Willard Gallery. KSU Campus, Manhattan, KS. WORKSHOP

Workshops: KSU, Holcomb High School, Deerfield, GCHS

Michael K Knutson
"Finding Balance", National Group Invitational Landscape Exhibition, Friendship Art Gallery, McPherson College, McPherson KS (Curated by Joel T. Dugan)

*"*Garden City Community College Faculty Show",* Mercer Gallery, Garden City KS

*"*Parallel Pedagogy",* Longwell Museum, Neosho Mo. (Demonstration, Workshop and Lecture)

"Garden City Arts Juried Members Show", Garden City Arts, Garden City KS

"Artist Self Portrait Invitational", Birger Sandzen Memorial Gallery, Lindsborg, KS (Invitational Exhibition)

*"*Recent Works"*. Yoshiro Ikeda Gallery, Kansas State University, Manhattan KS

Garden City High School Awards Exhibition, **Lecturer and competition juror**, Garden City Arts, Garden City KS

"Fast Figures" Live Figure Painting Demonstration, Deerfield High School, Deerfield KS

Live Figure Painting Demonstration and Lecture, Yoshiro Ikeda Gallery, Kansas State University, Manhattan KS

Southwestern Kansas Scholastic Art & Writing competition juror, Liberal KS

"Fast Figures" Live Figure Painting Demonstration, Lakin High School, Lakin KS

2015

BK McCallum

"1x1, Invitational show" featuring state college professors and students, Washburn University, Topeka, KS

"*Featured Artist Members Only*," Garden City Art Center, Garden City KS.

Workshops: Holcomb High School

Michael K Knutson

Live Figure Painting Demonstration and Lecture, Colby Community College, Colby KS

Hays Arts Councils Summer Youth Courses Coordinator, Hays KS

Live Figure Painting Demonstration and Lecture, Mercer Art Gallery, Garden City Community College, Garden City KS

Live Figure Painting Demonstration and Lecture, Schafer Art Gallery, Barton Community College, Great Bend KS

*"*The Sky and I, Plein Air Paintings"*, 5.4.7 Arts Center, Greensburg KS

"Garden City Arts Juried Members Show", Garden City Arts, Garden City KS

"Larger Than Life", Large Works Group Invitational, Hays Arts Councils 1010 Gallery, Hays KS

"Fast Figures" Live Figure Painting Demonstration, Holcomb High School, Holcomb KS

"Black Hills State University Alumni Exhibition", Ruddell Gallery Spearfish, SD

"Finding Balance", National Group Invitational Landscape Exhibition, Kansas University Art & Design Gallery, Lawrence KS (Curated by Joel T. Dugan)

"FHSU Faculty Exhibition", Board of Regents Offices, Topeka KS

"Finding Balance", National Group Invitational Landscape Exhibition, Schafer Art Gallery, Great Bend KS (Curated by Joel T. Dugan)

"FHSU Interior Design ASID Student Chapter Exhibition", Moss-Thorns Gallery, Hays KS (Featured Artist)

"Landscape", Quincy Fine Art Gallery, Saint Francis KS

FHSU Recent Painting Alumni, Mercer Art Gallery, Garden City Community College, Garden City KS

"Finding Balance", National Group Invitational Landscape Exhibition, Hays Arts Council Hays, KS (Curated by Joel T. Dugan)

Kyle Chaput

"Recent Works by Nathan England & Kyle Chaput," Center for Learning Excellence, South Texas College, McAllen, TX

"South Texas College Art Faculty Exhibition," Laredo Community College, Laredo, TX

"Annual STC Art Faculty Exhibition," South Texas College, McAllen, TX

"1+1, Invitational Group Exhibition," Washburn University, Topeka, KS

"Faculty Exhibition," Mercer Gallery, Garden City Community College, Garden City, KS

2014

BK McCallum

Traveled to KACA conference in Emporia, KS. with 11 students for 2014

Recent work BK McCallum The Green Room, KCMO SOLO

BK McCallum And Kyle Chaput, 2nd St. Arts Guild, Dodge City,KS.

Recent works, GCCC faculty and students, InterUrban arthouse, Overland Park, KS

"*Home"* Blue valley county library, Overland Park, KS.

Published Article for InterUrban Arthouse 09/2014

Michael K Knutson

Time's Fragmented Connections in Modern Art Lecture, Great Plains Art Institute, Sinte Gleska University, Mission, SD

"The Human Face and Form" Lecture, Presentation, Demonstration, Colby Community College, Colby, KS

Mural Painter 9 x 36 ft. Tortuous Diorama Sternberg Museum of Natural History, Hays KS

"Black Hills State University Alumni Exhibition", Ruddell Gallery Spearfish, SD

"In the Open Air, Plein Air Painting Group", Marquette Arts, Marquette KS

"Washington Pavilion National Juried Arts Show", Washington Pavilion Gallery A, Sioux Falls, SD (juried by John Rychtarik,)

"Finding Balance", National Group Invitational Landscape Exhibition, Deines Cultural Center, Russell, KS (Curated by Joel T. Dugan)

"In the Open Air, Plein Air Painting Group", Hays Public Library, Hays KS

"45nd Annual Smoky Hill Art Competition", National Juried Exhibition, Hays Arts Council Hays, KS (juried by, Sherry Leedy, Director and Curator of Sherry Leedy Contemporary Art, Kansas City, MO) (award) (catalogue)

"FHSU Painters Showcase", Carnegie Center for the Arts, Dodge City KS

* "*Time's Fragmented Connections", Creative Arts Society's Community Out Reach, Thirsty, Hays KS*

"Washington Pavilion Arts Night", Washington Pavilion Gallery A, Sioux Falls, SD

"FHSU Faculty Show", Mercer Art Gallery, Garden City Community College, Garden City KS

**"Double Fissions"*, The Great Plains Art Institute at Sinte Gleska University, Mission SD (Two person exhibition, with Joel T Dugan)

Kyle Chaput

" Home" Traveling Group Exhibition, InterUrban Art House, Kansas City, KS & Blue Valley Neighborhood Library, Overland Park, KS

Two Person Exhibition with Brian McCallum, Second Avenue Art Guild, Dodge City, KS

Faculty Exhibition, Mercer Gallery, Garden City Community College, Garden City, KS

2013
BK McCallum
"Art of the New West" Process art House, Amarillo, TX.

"Faculty Art Exhibition" Mercer Art Gallery, GCCC

Michael K Knutson
* "*Time's Fragmented Connections",* Deines Cultural Center, Russell, KS

**"Michael Kent Knutson",* Gallery Gray, Fenton, MI (online exhibition)

"5x5", Tampa Museum of Art Tampa, FL

"It's Not the Heat; It's the Humidity", St. Louis Artists Guild, St. Louis MO

*" *Michael Kent Knutson"*, Spearfish Arts Center, Spearfish SD

* *"Masters of Fine Art Thesis Exhibition: To Transcend The Limits of Thought"*, Moss Thorns Gallery, Fort Hays State University, Hays, KS (catalogue)

"How Much Can We Control", Clayton Staples Gallery, Wichita State University Wichita, KS (award) (juried by Robert Bubp)

"Contemporary Artists of South Dakota", Black Hills State University Ruddell Gallery Spearfish, SD (curated Dustin M. Price)

"Figuration", Riney Art Gallery, Pratt Community College Pratt, KS (curator)

Artist's Studio featured on Hyperallergic.com

*" *Plein Air Paintings"*, The Robbins Center, Fort Hays State University Foundations Building Hays, KS

"Prairie Landscapes", Riney Art Gallery, Pratt Community College Pratt, KS (curator)

Kyle Chaput

Chronic Directions, Solo Exhibition, East Central College Gallery, East Central College, Union, MO

Faculty Exhibition, Mercer Gallery, Garden City Community College, Garden City, KS

INSTITUTIONAL PARTNERSHIPS

Professional Memberships (ongoing)

KACA (McCallum, Knutson)
NCECA (McCallum)
Garden City Arts (McCallum, Knutson)
Southern Graphics Council International (Chaput)
Mid America Print Council (Chaput)

Committees

EDUKAN Curriculum Committee (2005-present, McCallum)
GEN ED Committee (McCallum)
Distance Learning Committee (Knutson)
Writing Assessment Committee (Knutson)
Faculty Senate (Chaput)

Garden City Arts Dios Los Muertos Festival Committee, Garden City Arts (Knutson)
Garden City Arts Board of Directors *(2016 - present, Knutson)*

2017

Partnering with GCHS SGA to assist with "empty bowls" project.
BK McCallum partnered with Big Brothers, Big Sisters and Horace Good Middle School. Art courses offered 2 occasions
MK Knutson partnered with Garden City Arts for charcoal art course
2016
Partnered with GCA for Art exhibition space for students.
Offered student art opportunities at Colby Community College
2015
Partnered with Tumbleweed festival to coordinate art tent for local artisans
Partnered with Sandhills art organization for Sandhills competition
2014
Partnered with InterUrban Arthouse in KCKS for 2 art exhibitions with students/faculty
Partnered with Blue Valley High School in Overland Park, KS. for student art exhibit
2013
BK McCAllum served as Past President for Kansas Artist Craftsmen Association

Professional Service and Awards

2017
Outstanding Faculty Award, SSS, Spring 2017. McCallum
Nominee for Rookie Faculty of the Year. Knutson
2016
Juror, *GCHS fall student showcase,* Garden City KS. McCallum */Knutson*
Nominee for Rookie Faculty of the Year. Knutson
Juror, Southwest Kansas Scholastic Art competition, Liberal KS. Knutson
2015
Juror for Upper Valley Art League Member's Exhibition, National Butterfly Center, Mission, TX. Chaput
2014
Juror for Walsh Art Competition, Walsh, CO. Chaput
Juror for Western Kansas Scholastic Art Exhibition, Montezuma, KS. Chaput
Juror, *GCHS, competition show,* Garden City Arts, Garden CIty, KS. McCallum
2013
Outstanding Faculty Award nominated by GCCC SSS students Chaput
Juror for Fort Hays State University Annual Student Art Exhibition, Hays, KS. Chaput
Juror for HPEA League Art Exhibition, Sublette High School, Sublette, KS. Chaput
Juror for Sandhills Regional Juried Art Exhibition, Mercer Gallery, Garden City, KS. Chaput
2012
Nominee for Rookie Faculty of the Year. Chaput

STUDENT SUCCESS

2017
Applied for MJW grant for clay mixer and vent equipment
2016
Won mini grant for photography equipment to provide archive of student work for transfer
Won mini grant for print drying equipment.
(Ongoing) Partner with GCA to provide a monthly featured student workspace in the portable galley
2015
Developed Professional Arts Practices Arts 225,226, as a capstone course for GCCC
Launched arts 120 online course offering
2014
Traveled to KACA conference in Topeka, ks, KS. with 11 students
2013
Traveled to KACA conference in Emporia with 11 students

COMMUNITY SERVICE

Volunteer (ongoing)
Partnered with GCHS for "empty bowls" project to assist several local charities.
Art Club participates in numerous projects yearly with SGA.
Emmaus House (mccallum)

2017
Workshops provided for Students/Community:, Painting, Figure Drawing, Ceramic sculpture, Book Making
Lectures offered for Students /Community: Photography**,** Professional Development, Graphic Design
(ongoing) Mercer Gallery Provided 8 shows featuring works from Local, regional, and national artists.

2016
Workshops Provided 3 Gallery talks for the public, Painting, Printmaking, Ceramics (2),
Lectures Offered, professional development, graphic design
(ongoing) Mercer Gallery Provided 8 shows featuring works from Local, regional, and national artists
2015
Workshops Provided, Ceramics (2), printmaking, painting

Lectures offered, professional development,
(ongoing) Mercer Gallery Provided 8 shows featuring works from Local, regional, and national artists
2014
Workshops Provided, Ceramics (2), printmaking, painting
Lectures offered,
(ongoing) Mercer Gallery Provided 8 shows featuring works from Local, regional, and national artists

2013
Workshops Provided, Ceramics (2), printmaking,
Lectures offered, Professional development, Art center operation
(ongoing) Mercer Gallery Provided 8 shows featuring works from Local, regional, and national artists

SUSTAINABLE INFRASTRUCTURE

2017
Applied and received grant for MJW grant for clay mixer and vent equipment
2016
Won mini grant for photography equipment to provide archive of student work for transfer
Won mini grant for print drying equipment.
2012
Won Mini Grant for Intaglio Etching materials
Added flat file storage system

APPENDIX F Alumni Achievements (scholastic and as positive contributors in their communities)

1: Have you had a recent or significant success? (public art work, community service, new job,) anything to show you are positively contributing to society.

Sandra Naeve 12-14
I took 9 art classes between Brian and Kyle so I could get into the FHSU Transition to Teach program. I finished that program last May, I have been teaching for 4 years now, my 4th year is at GCHS. While in the transition to teach program I added classes to get my Masters in Education.

Hanna Lindo 13-15
I have participated in national juried shows and have been selected in galleries in New York, North Carolina, and Kansas. I have also worked on a mural for elementary school in Hays KS, where myself and my team painted neighborhoods around the classrooms to give a comforting vibe to the children.

Tristan Lindo 13-15
In the summer of 2016, myself and my sister led a mural project at the Early Childhood Connections program in Hays, Kansas.

2017, I had artwork displayed at the annual 64 Arts National Exhibition in Monmouth, Illinois (sold one of the two works to the juror Lucas Cowan), displayed two paintings at the "Departures Exhibition" at the Salina Art Center, and won a cash award at the "Smoky Hill Art Exhibition" at the Hays Arts Council.

Aleecya Meinert 15-17
Recently I am working on getting my bachelors at Fort Hays State University. I have been in shows since being at GCCC, but nothing too big. I am still working on selling my work and getting my name out there, but for me it is still a working progress.

Armando Minjarez, 07-09
Co-founded a nonprofit organization, (La Casa de la Semilla~The Seed House) in Wichita Kansas in 2012, where I held positions of facilitator, Program Director, and Creative Director. The organization currently has an annual operating budget of $200K and a staff of 5. (www.theseedhouse.org)

I was part of a research project published in a peer-reviewed journal (International Journal of Education and the Arts) "Understanding "the Other" through Art: Fostering Narrative Imagination in Elementary Students".

Co-founded the NorthEnd Urban Arts Festival in Wichita, the largest urban arts fest in the heartland region with 4 successful years and growing. (http://northendurbanartsfest.com/)

Founder and organizer of the art collective ICT ARMY of Artists based in Wichita, which has painted over ten permanent murals throughout Wichita, and several more temporary art interventions, exhibitions and popup events.

Most recently, out of a pool of over 4500 applicants, I was one of 33 winners for the 2017 Knight Cities Challenge, receiving a $100K grant for the community art project "Horizontes". (www.horizontes-project.com)

I have received grants from the Knight Foundation, Kansas Humanities Council, Wichita Cultural Funding Committee and Puffin Foundation.

My work has been presented or exhibited internationally and published in international publications.

As I begin to step back from non-profit community work, I have started the company Del Norte, which is focused on designing household ceramic products. I hope to grow the company in Mexico into a bi-national enterprise in the next 4 years.

Chuck Dodge 04-06
The way I contribute to society is by designing skateparks that function properly and look visually pleasing. Most cities either want their skatepark to stand out like an art piece or blend in to their surroundings. My goal with designing is to make the users happy as well as the city. The visual aspect is very important, it's what sells the skatepark, after the skatepark is sold and built it brings joy to countless users for years to come.

Buck Reist 04-06
Living and working in the Topeka area. I've started my own business doing freelance art, character design, and my main source of continuous work caricatures. I started doing caricatures about 10 years ago. About five years into it I started doing pet caricatures and it blew up. I easily do three times the amount of pet caricatures to people caricatures. Which is fine because pets never tell me "don't make me fat" lol And just recently I made a transition into doing event caricatures. With the event caricatures I do them at parties, weddings, tradeshows, and corporate events. It's all digital set up. So I draw the caricatures on a tablet that's hooked up to a big screen TV behind me. So the client's guests can see it get drawn in real time. Very fun for everyone to watch even if you don't get drawn. Then I print the image out on a 4 x 6 photo paper sheet, and they take it home. I've had great success with this so far. There's no one doing anything like this around here. Weddings have been a huge hit. Every time I do a wedding I get booked for three more at least. As you know I was trained under David Kinder. His teachings come through my work every day. Weather it be tattooing A custom design, or drawing a caricature of some kid. I always hear his soft-spoken, yet serious voice in my head. All of his tips and tricks and just how things are. They'll never leave me, and I'm always grateful for it.

Brandi Savoy 03-05
Brandi remains in Finney County at this time and is Co-Owner of The Room Salon in Garden City, Ks and continues a relationship with her Art work when time allows.

APPENDIX G: ALUMNI FEEDBACK:

2: How well did your experience here at the community College prepare you for success?

Sandra Naeve 12-14
If it was not for Kyle and Brian and their flexibility, I could not have gotten into the Transition to teach program at FHSU. I was very inexperienced in art having had only a few art classes 20 years prior. They helped me learn and grow so much that I accomplished projects I could have only dreamed of. They were both fantastic teachers and taught me so much. I use those skills daily and I am still in awe at some of the work I did while taking their classes. They made me the art teacher I am today.

Hannah Lindo 13-15
My experience at GCCC prepared me to be successful because I was able to find the right major for myself and really invest time and effort into my work. If I would have not gone to GCCC I might not be doing what I love to do now. In my paintings I like to include a new way of seeing our surroundings. Certain windows that open up different spaces that would not have been seen and seeing through objects that create layers of information. Trying to find the most interesting view out of even the most normal of surroundings

Tristan Lindo 13-15
The art department at GCCC really helped me understand how to set up exhibitions, how to view; and create, artwork open to interpretation, and how to expand my critiquing vocabulary with peers.

Aleecya Meinert 15-17
My experience at Garden City Community College has really helped me become a lot better at art. I learned a lot in the ceramic and sculpture class that I never knew before especially learning the kiln and different glazes and how to use them. I also learned how to work with oil paint. Before GCCC I only used oil paint once and didn't like it, now I would prefer it. I definitely have improved from high school and GCCC helped me with that. I also got to learn different drawing techniques that I never knew before and even learn how to do printmaking. GCCC helped me establish a website, an artist bio, and a resume that I wouldn't know how to do if it wasn't for the PAP class they created. Another great experience I can take from GCCC is learning how to cut mats and make frames as well as hang an art show. I need these things to be able to get my work out there and I am glad they helped me with that because I would have struggled with it later in life.

Buck Reist 04-06
I was trained under David Kinder. His teachings come through my work every day. Weather it be tattooing A custom design, or drawing a caricature of some kid. I always hear his soft-spoken, yet serious voice in my head. All of his tips and tricks and just how things are. They'll never leave me, and I'm always grateful for it.

Armando Minjarez 07-09
It was at GCCC where I first realized I was able to create ceramic work that could be sold, and that I needed a strategy to be successful at it. As a direct result of Brian's lecture and casual conversations during class and studio time, I started to understand the ceramic vessel as an object with a history intrinsically connected to human activity and therefore human aspirations. I was given the creative

freedom and encouragement to explore cultural and historical narratives that connected to my identity. Even though it wasn't until later years that I was able to develop my own design language, GCCC ceramics class was instrumental in planting that seed of curiosity and exploration.
I should mention, that my journey of self discovery was marked by my lack of immigration status while attending college...in fact, this was the main reason I ended up attending GCCC. I was unable to attend a state university due to the associated high cost and my ineligibility to receive financial aid and most scholarships. GCCC offered me a full ride for two years and this was a determining factor in my subsequent enrollment.

GCCC provided an opportunity to attend school, but the Art department and its instructors (Brian McCullum, David Kinder and Skip Mancini, among others) provided a safe space for me and other students, to talk openly about our immigration struggles, our activism work in and outside of the school environment, and an open discourse about representation, racism and activism within the arts. My time at GCCC, specially the art department, was crucial in building a strong foundation for work I've created since then, at the intersection of art, activism and social justice.

3D design, sculpture and ceramics classes really opened up my mind to conceptual ideas and provided opportunities to push ourselves through the production of site-specific installations, conceptual projects that took us outside of the classroom setting.

I was able to become involved in student organizations such as HALO, Art Club and Student Government, which provided an arena to practice leadership, petitioning, event organizing, budgeting and time management. However, the clubs were as strong as the club advisors, as they were able to provide guidance and counseling when needed but could also step back to let students lead.

I cannot express enough how important it was to have this safe space in what were very tumultuous and stressful times in my life, living as an undocumented immigrant who was also very active activism and public about my lack of immigration status.

Eventually, I transferred to Kansas State University to finished my bachelors in fine arts, with a focus in Ceramics. This transfer process was extremely easy for me and I believe it has to do with the syllabus and classes offered. I remember having the conversation about transferring early on, and was advised both my Brian and David Kinder on what were the best classes to take when planning to transfer to a university.

The leadership at GCCC (president, board of trustees and most department heads) were highly supportive of our activism, and demonstrated their support by regularly commenting publicly on their stands on issues impacting students, providing financial support via busses for lobbying trips, and fostering open discourse on campus, which is a bedrock of higher education.

Visiting artist workshops and lectures were some of my favorite events to attend as they offered new perspectives on art making. They expanded my ability to think beyond what was being exposed to in the classroom.

Nathan Novack 96-98

Years at GCCC increased my opportunities in the workforce. The scholarship availability, the small classes with improved independent status and an atmosphere of people who cared on the successes you have and will have.

Colton Newell 08-10
During my time at Garden City Community College I was privileged to study under two amazing artists, David Kinder and Brian McCallum. Each semester I was challenged with a different medium, a subject to explore or a series to create which allowed me to take risks, expand my knowledge of artists, and develop a clear understanding of the basics. This environment gave me the freedom and opportunity to take chances with my artwork and pushed me to soak up as many styles and creative processes to find what worked best for me.

Krista Smith 14-16
Being a Fine Arts major at Garden City Community College has shaped me into not only an artist, but an individual who can think outside the box, look at simple ideas in a more complex and meaningful manner, and appreciate culture and all forms of art on a higher level than that of most individuals. This of course could not have been achieved had it not been for my amazing instructors/advisors Mr. Brian McCallum, Mr. Michael Knutson, and Mr. Kyle Chaput. These individuals have not only helped me but also my classmates and friends within the arts. They have taught us techniques in many mediums to help build our skill, educated us ways of thinking and understanding a subject conceptually and in depth, and enlightened to us what it means to be an artist in many ways other than just constructing from clay or painting on a canvas. They have given us the opportunity to meet many individuals who have succeeded in the art world, taken us to places that hold beautiful exhibits to show us how far we can go in our artistic endeavors. I am truly grateful for everything they have done for my former classmates and I, and I am thankful for Garden City Community College and the education it has provided me with.

Amy Warfield 08-10
The Fine Art program at Garden City Community College received me warmly. I was exposed to the basic technical skills I would later need at Fort Hays State. As a professional artist, I focus and place special emphasis on an intriguing moment. The viewer is invited to become part of this moment; to stop, slow down, and perceive something they might otherwise miss.

Dan Arras 04-06
GCCC helped me grow as an artist and understand different media while also obtaining further appreciation for others processes in creating art and meaning. Also GCCC helped me know the necessity of building upon experimentation and not to fear failure because cause this makes success so much better.

Joseph Rincones 06-08
Garden City Community College allowed me the opportunity to gather knowledge and incite in an institution that was within my hometown. I was able to attend a College with family members and friends all while receiving an education that I truly cherish.

Frankie Burns 13-15
Before arriving at Garden City Community College in 2011, I had no idea who I was as a person let alone an artist. I had hopes in becoming an Elementary Teacher. By the guidance of my professors, Kyle

Chaput and Brian McCallum I found my true calling. In high school I dabbled in the arts, as I began perfecting my craft throughout my schooling at GCCC I knew that a change in a school was needed. I began the process to become a full art major. What these two did for me as a clueless student built me into the artist that I am today. I refer to Brian and Kyle as my "Art Dads" they took not only me but a whole art department under their wing. Brian and Kyle made us mad, they made us glad and more importantly they made us strong. Without my schooling from GCCC I wouldn't be involved in art. Graduating with a Fine Arts Degree from GCCC has and still continues to open doors for me.

Brandi Savoy 04-06
There Brandi took advantage of all aspects of the Art world, from mixing glazes and firing kilns in the Ceramic Department to late nights working on drawing and painting techniques. "I consider the three years that I spent learning from Brian McCallum and David Kinder, my best years." Says, Savoy. Brandi Graduated GCCC in 2006 with her Associates in General Studies.

Ariana Wheet 13-15
Attending GCCC has helped me tremendously as an artist. Garden City Community College is full of supportive and talented teachers and classmates, all of whom inspired me and gave me the confidence to display my own art. Presently, I have been able to sell my artwork and complete commissions for others, many of whom are people who I have met through classmates. In addition, attending college gave me the opportunity to try new techniques and methods of making art, which I might never have thought of doing had I never attended GCCC. All of these techniques have given me the opportunity to expand my art greatly, whether it be something I'm trying for fun or something to sell commercially.

Chuck Dodge 04-06
My time at GCCC was tremendously beneficial. I went into the next level of schooling with a wide variety of skills and a nice portfolio, thanks to the art program, helping me obtain a full ride scholarship and stay ahead of the class when it came to projects and critiques.

Bret Novack 15-17
During my time at Garden City Community College I learned a lot from the art program. I learned how to balance my time between my art classes, but also my general education classes. My experience improved how I could express my thoughts and perception visually, so the world around me could enjoy them too. My classes improved my basic skills, which I can continue improve on during my time at Fort Hays State. While at GCCC I could find a passion for landscapes which I hope to continue to use to help show the beauty of southwest Kansas. GCCC opened doors for me which without I would have never been considered to work at Garden City Arts during the summer helping to teach summer classes to kids. GCCC increased my passion to continue to use my art to show the beauty of my environment and share the lessons I have learned to others through teaching.

APPENDIX G: ALUMNI SUGGESTIONS FOR PROGRAM IMPROVEMENT

3: make any suggestion as to how GCCC could have served you better. What could we have done differently? How could we improve?

Sandra Naeve 12-14
The classes I took were great. I am glad there was the option for night classes as I was working full time during the day. I would say to please keep some classes at night for those that maybe working during the day. My time at GCCC was a great learning experience and I am glad I had such great professors to help me become an art teacher.

Hannah Lindo 13-15
I don't have any suggestions for improvements, I learned a lot from my time at GCCC. I continue to see changes and growth within the art department.

Tristan Lindo 13-15
I am so lucky to have gone to GCCC, for saving money and because the art department is so under-looked in my opinion. There is nothing major I would change with the program at all. Brian was an excellent professor, and does a great job with Michael Knutson, with keeping up with the gallery and salvaging the alumni of the art department.

Aleecya Meinert 15-17
One thing I wish I could have learned more about was drawing the figure because it was a struggle taking a figure class at Hays and not knowing much about it. Another suggestion we barely got to in the PAP Class was learning how to use the kiln or a few other things that you don't really learn in a regular art class. Maybe if we learned it in the actual ceramics class I would have understood it a lot better. I also think that more classes should have goals they have to keep during the semester like we did in the 3D Design class because it helped me keep working on the goal.

Armando Minjarez 07-09
Given how stressful it is to be an undocumented student, even more so today, I wish GCCC provided counseling or other resources for mental health. If this help was available, I didn't hear about it while I was there. This is particularly important since undocumented students are not eligible to apply for the ACA...affordable mental health options are almost nonexistent, but the social and political pressures have only gotten tougher and the undocumented students population has and will continue to grow.

The gallery space Marcer Gallery, is an indispensable resource for the development of art students. However, we were extremely limited in how and when we could use the space for work created outside the traditional work that hangs on a wall or sits on a pedestal. The back gallery room always seemed like the perfect space that could be used by students for experimentation, installation work, or simply mounting student-led exhibitions. This would in turn offer an opportunity for students to learn about the management and maintenance of a gallery space and would provide a space for display and photograph work for portfolios.