



**ACADEMIC  
PROGRAM REVIEW  
REPORT**

PROGRAM

AWARDS OFFERED

AA Art

2022-2023

August 2023



**Signature Page and Archiving**

\_\_\_\_\_  
Vice President of Instruction

\_\_\_\_\_  
Date

\_\_\_\_\_  
President

\_\_\_\_\_  
Date

**Archiving:**

*Division Chair submits to Dean and then Vice President for Instructional Services.*

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



## Program Review Faculty and Dean Verification

***By signing 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 Lead [Type Name]

Date 08/08/2023

\_\_\_\_\_  
 Michael Knutson  
 [Type Name]

Date \_\_\_\_\_

\_\_\_\_\_  
 Phil Terpstra  
 [Type Name]

Date \_\_\_\_\_

\_\_\_\_\_

[Type Name]

Date \_\_\_\_\_

\_\_\_\_\_

[Type Name]

Date \_\_\_\_\_

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

\_\_\_\_\_

Division Leader [Type Name]

Date \_\_\_\_\_

***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:***

\_\_\_\_\_

Dean

Date \_\_\_\_\_

Adapted from Azusa Pacific University, Arizona State University, & Tyler Junior College, 2017.

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**Other Attachments** (to be completed and sent under separate cover)  
 Program Review Committee Report and Rubric  
 Administrative Response

Adapted from Azusa Pacific University, Arizona State University, & Tyler Junior College, 2017.

## **Component A - Mission and Context**

### **A.1 Program Mission and Purpose**

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 meet the needs of those 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 society’s economic and social well-being.

- 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 specific 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. These students may be “Nontraditional” or traditional students fulfilling credit outside of their course of study

### CREDENTIALS

The Art Department currently is an emphasis. Art majors usually receive an AA (Associate of Arts).

### RESPONDING TO BROADER SOCIETY

Since the last program review, the GCCC Art Department has continued rich, extracurricular activities, including art exhibitions, art demonstrations, and lectures—all of which serve to bring cultural diversity and arts education and enjoyment to traditional and nontraditional populations for enrollees and the greater community. Our extracurricular programming is free and open to the public.

**A.2 Progress Since Last Review** Before commencing with this review, attach the Program Goals with Recommended Action Steps (or equivalent) ([Template Appendix A](#)), as well as the Administrative Response to those goals ([Template Appendix B](#)), and your Planning Documents (Appendix D) from your last review. Identify the original goals from your report as well as any new goals that emerged from your annual reports and in the planning process and provide evidence of your progress toward accomplishing them. (If you don’t have a copy, ask your dean).

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-	Teach courses. Outreach	2017-2018	1 year	advertising. \$500	High	Quality Diversity increase

	Traditional Student Enrollment A.2 Add certificate programs a.3 increases funding for gallery curation	a.2 investigate propose. a.3					
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	2017-18	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/effectiveness of program
F - Student and Constituent Feedback	create gcc 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	propose, develop budget  Propose, Develop Budget	2018  2019	1 year  2 years	\$4000 annual  6-10,000	High  High	Improve facilities.  Improve facilities,

	G1.2 Move Mercer Gallery to the Front of Joyce						Increase exposure
H- Summary Conclusions	monitor, track, and improve the art program through						

- A. Non-Traditional enrollment is rising.
- B. Professional development continues to be strong
- C. Professional partnerships and opportunities have increased, particularly in public art activity.
- D. This is in process with SEM plan
- E. No change in this area
- F. An alumni director was hired. Alumni feedback has changed in the past few years. More students are moving to Snap Chat, which is more complex/ difficult to communicate. Having lost our primary tool (Facebook) for communication, we are moving toward using Formstack links for feedback.
- G. Equipment budget requested consistently thorough the budgeting process. It has not been allocated to this point.

**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, Planning, and Research (IEPR). 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 IEPR. 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 faculty data and make adjustments according to program records. Please provide IEPR 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

**B.1 Faculty Qualifications:** Faculty listed below are those who taught courses for the program within immediate previous academic year as well as those on the current academic year's faculty roster from the Dean's office as of November 1<sup>st</sup> (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 that illustrate qualifications
[Full-time faculty listed here]			
Brian K McCallum	MFA Ceramics 2003	Kansas State University	
Michael K Knutson	MFA Painting and Drawing 2013	Fort Hays State University	
[Part-time faculty listed here]			
Amanda Terrel	MA Art History 2010	Savannah College of Art and Design	

## B.2 Faculty Demographics

	Faculty Demographics					
	Full-time		Part-time		Total	
	Female	Male	Female	Male	Female	Male
a.) Faculty who are						
Non-resident (International)						
Asian						
Black, non-Hispanic						
Hispanic						
American Indian or Alaska Native						
Native Hawaiian / Pacific Islander						
Two or more races						
Race/Ethnicity Unknown						

(Or Decline to Identify)						
White, non-Hispanic		2	1		1	2
Totals		2	1		1	2
c.) Number of faculty with doctorate or other terminal degree		2				2
d.) Number of faculty who's highest degree is a master's, but not a terminal master's			1		1	
e.) Number of faculty who's highest degree is a bachelor's						

**B.3 Faculty Scholarship/Service:** Provide, in tabular or report format, a comprehensive record of faculty scholarship/service for the 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.).

### **Knutson Abbreviated Resume Since 2017**

#### **COMMITTEES AND APPOINTMENTS:**

Prism Club Faculty Representative, 2019 – present

Director of Galleries, 2017- to present

Distance Learning Committee, 2016-19

Writing Assessment, 2016 -18

Art Club Faculty Representative, 2015 – present

Curriculum and Instruction Committee, 2019 – 22

Core Curriculum Committee, 2019 – present

Faculty Senate, 2021 – present

#### **OUTSIDE GCCC:**

Garden City Arts, President, Board of Directors, 2015 – present.

#### **PROFESSIONAL EXPERIENCE**

**2023 “Serious Play – FATE (Foundations Studio Arts and Art History Education) Conference”** Rocky Mountain School of Art and Design, Denver, CO

**2022 “Kansas Creative Arts Industries Commission – Making Murals Conference”**  
Wichita, KS

**2022 “KANSAS LGBTQ Leadership Conference”** Kansas State University – Virtual

**2022 “Kansas Creative Arts Industries Commission – Strategic Planning Round Table”**  
Garden City, KS

**2022 “Majestic Butterfly Mural”** Garden City Municipal Court Building, Garden City, KS

**2020 110TH CAA (College Art Association) ANNUAL CONFERENCE, Chicago II**

**2019 “Southwestern Kansas Scholastic Art & Writing Competition”** juror, Ulysses, KS

**2017 “Kansas Arts and Craftsmen Association Live Figure Painting Demonstration and Workshop,”** Bethany College, Lindsborg, KS

**2017 “Fast Figures” Live Figure Painting Demonstration, workshop and lecture,** Colorado State University-Pueblo, Pueblo, CO

## **AWARDS AND HONORS**

**2022** Outstanding Faculty Award (two years in a row) Garden City Community College, Garden City, KS

**2021 52nd Annual Smoky Hill Art Competition,** National Juried Exhibition, Runner-Up Award, Hays Arts Council Hays, KS

**Outstanding Faculty Award,** Garden City Community College, Garden City KS

**2019 50th Annual Smoky Hill Art Competition,** National Juried Exhibition, Runner-Up Financial Award, Hays Arts Council, Hays, KS

## **CURATORIAL EXPERIENCE**

In the last 5 years, the Mercer Gallery has hosted 45 Art shows, and 25 Artists Workshops, featuring artists from across the region, including professors from Fort Hays State University, Wichita State University, Emporia State University, Kansas State University and The University of Kansas. (See attached CV for full list of curated exhibitions)

## **EXHIBITIONS**

**2021 “Re-Vanquishing the Flight of Fancy - GCCC FACULTY ART EXHIBITION,”** Shafer Art Gallery, Barton Community College, Great Bend, KS

**2021 “Vanquishing the Flight of Fancy - GCCC FACULTY ART EXHIBITION,”** The Mercer Gallery at GCCC, Garden City, KS

**2021 “Positive and Negative”** Colby Community College Gallery, Colby, KS

**2021 “Smokey Hill Art Competition”** The Hays Arts Council, Hays, KS

**2020 “Conquering the Flights of Fancy- GCCC FACULTY ART EXHIBITION”** Deines Cultural Center, Russel, KS

**2019 “Smokey Hill Art Competition”** The Hays Arts Council, Hays, KS

**2018 “Re-Engaging the Flights of Fancy- GCCC FACULTY ART EXHIBITION”** Kansas Wesleyan University- GCCC FACULTY ART EXHIBITION, The Gallery, Salina KS

**2018 “Engaging the Flights of Fancy- GCCC FACULTY ART EXHIBITION”** Carnegie Art Center, Goodland, KS

**2018 “Smokey Hill Art Competition”** The Hays Arts Council, Hays, KS

**2017 “CoLab - Collaborative works with Brian McCallum and Tara Dean”** Baker Art Center, Liberal, KS

**2017 “Friends of Imaginary Landscapes”** Prairie Museum of Art and History, Colby, KS

## **McCallum:**

### **Committees**

SLAT, Chair

Faculty Senate  
SEM team #1, Co-Chair

### Exhibitions

**2022** *“Flights of Fancy”* GCCC

**2021** *“Re Vanquishing the Flights of Fancy”* Shafer Art Gallery, Great Bend, KS

**2020** *“Conquering the flights of fancy”* Deines Cultural center, Russel, KS

**2019** *“Smokey Hill Art Competition”* Hays, KS

**2018** *“Engaging the Flights of Fancy”* Carnegie Art Center, Goodland, KS

**Professional Membership:** NCECA, CAA

**Service/ Partnerships/Other:** Advisor: GCCC PRISM, GCCC Art Club; YMCA Board of Directors; WKAA founder; HLC assurance argument #4 (writer)

**Workshops Attended:** NCECA, Minnesota, 2019

**Workshops Organized:** Several speakers and workshop talks to PAP class from 2017-present.

**Lectures Presented:** *“From Zero to Hero”* LGBTQ leadership conference (virtual) KSU, 2022

### B.4 Omitted

**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. Comment on the composition of your faculty in terms of diversity. Identify gaps in preparation, expertise, or scholarly production that need to be filled.

### QUALIFICATIONS:

The full-time faculty are exemplary in their teaching, community service, and scholarship. The demographics and qualifications among full-time faculty exceed the minimum for KBOR (Kansas Board of Regents) requirements. Currently, the core, full-time Arts faculty have terminal degrees with their earned Master of Fine Arts degrees.

One course, Art in the Elementary Classroom, is listed as ART-2020 on the KBOR website and as EDUC-202 in the current GCCC (Garden City Community College) catalog. This course becomes active for system state-wide transfer in the summer of 2023, and the department is still reviewing the expected instructor qualifications with the Dean of Instruction. Based upon feedback from KBOR institutions, for this specific class, the standard is to employ an instructor with a Ph.D. in Art Education or an MFA or an art instructor at the K-12 level with a Masters in curriculum or education.

### GAPS:

Based upon student requests, it would be helpful to hire an adjunct or full-time instructor to teach Graphic Design and Photography. This would also benefit business and communications degrees, as mentioned in past program reviews (Since 2005). The current instructor in media is not qualified to instruct university level graphic design courses. We have identified a potential adjunct to teach this course; however, we are unsure of licensing for programs, facilities and times these courses can be offered.

**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. (Get from your dean's office).

	1 8 - 1 9			1 9 - 2 0					2 0 - 2 1				2 1 - 2 2				2 2 - 2 3			
	F A	S P	S U	TOT AL	F A	S P	S U	TOT AL	F A	S P	S U	TO TA L	F A	S P	S U	TO TAL	F A	S P	S U	TOTAL
Michael Knutson	1 9	1 8	6	43	1 9	1 5	6	40.5	1 9	1 8	6	43	1 5	1 5	6	42	1 9	1 5	6	40
Brian McCallum	1 5	1 5	3	33	1 5	1 6	6	37	1 5	1 6	6	37	1 5	1 6	9	40	1 5	1 9	9	43

**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?

The course load workload is acceptable. It is important to note that the visual arts studio course meets six hours a week for a three-credit hour course to follow national accreditation standards set by the National Association of Schools of Art and Design (NASAD). This means a faculty with 4 studio classes a semester and one general education class has 27 hours of contact time with students a week, compared to a more traditional teaching load of 15 hours of contact time a week. Studio courses are intended for majors and indicated by a four-digit distinction (example: 1113). Four-digit methods indicate that the course is for art majors and meets 90 contact hours a semester for a 3-hour, face-to-face class. This meets standards held by NASAD and increases the likelihood of 1:1 transfer of our courses into any institution nationwide.

Student contact time should be considered when assigning non-teaching commitments.

Additional offerings in Graphic Design, Photography, Figure Drawing, and other courses should be considered for the program to expand.

Faculty workload should express (no room on the chart) that Mercer Gallery Director, Michael Knutson has been in this position since 2018. The workload for the Gallery Director is considerable 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, reducing one course would not affect the number of offerings from this program. In addition, a position of Assistant Curator could be created as an overload because there is unavoidable assistance needed by the Gallery Director considering travel, lifting, time constraints, class conflicts, etc. Currently, the workload is shared among faculty, but compensation is unfairly awarded solely to the gallery director.

**B.7 Percentage of courses taught by full-time and part-time status:** The following table includes the percentage of credit bearing courses taught by program 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	2017/18	2018/19	2019/20	2020/21	2021/22
Full-Time	32/39 82.05%	38/41 92.683%	35/40 87.50%	54/51 88.235%	38/53 84.906%
Part-time	7/39 17.95%	3/41 7.32%	5/40 12.5%	6/51 11.76%	8/53 15.09%
TOTAL	100%	100%	100%	100%	100%

**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 and the faculty assigned to teach in the program. Programs that offer courses in which students from outside the program often enroll (e.g., general studies courses), may wish to include additional data such as the average number of students per course taught by program faculty.

Student: Faculty Ratio					
Academic Year	2017-18	2018-19	2019-20	2020-21	21-22
# Of Full-Time Faculty	2	2	2	2	2
# Of Part-time	4	1	1	1	1
FTE Faculty	3.33	2.33	2.33	2.33	2.33

\*Full-time equivalent (FTE) is calculated using the following formula:

Total # Full-Time Faculty (or Students) + One-third Total # Part-Time Faculty (or Students)

#### **“Student Ratio Omitted”**

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

Our program is split between two full-time professors and one adjunct online instructor. Enrollment has been on a slight downward trend due to the Covid-19 pandemic and changes to curriculum and instruction at GCHS and regional high schools. However, we believe this trend will change in the near future. The current ratio of full-time art faculty to students is reasonable.



Graphic Design and Photography courses could be handled by full-time qualified faculty here on the GCCC campus.

**B.9 Summary of Teaching Effectiveness:** The following figure includes data derived from student end of course evaluations for the program.

Please see the chart listed in Appendix H for this information;

The results of teaching effectiveness continue to be positive with all three instructors averaging < 4.25 on nearly every category. EOS surveys continue to be used to improve instruction and reflect upon several key course components. In addition to the standard EOS, our majors courses require students complete a reflection on their work and offer specific suggestions for course improvement. These tools have proven to be very effective for course improvement. Requesting suggestions for specific improvements in courses have led to changes in curricula across the program.

**B.10 Other Evidence of Faculty Effectiveness:** Programs 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 and requests at the course level, which is meaningful for course delivery. This consistently leads to positive change in the classroom. Traditional course feedback tools rarely result in meaningful course improvement. In the last 5 years since our last program review, Brian McCallum received Outstanding Faculty Member of the Year in 2018/19 and Michael Knutson received it back-to-back years in 2020/21 and 2021/22. Knutson is the first and youngest faculty to repeatedly win this award, which is determined by a vote of faculty peers. Please see attached appendix G for GCCC Art Alumni quotes and testimonials.

We are waiting to hear back from our alumni at the time of this draft (06/23)

**B.11 Analysis of Teaching Effectiveness:** Using data from the information 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.).

The faculty currently teaches via various delivery methods, including the following: full-time face to face, hybrid, accelerated, 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 program. Discuss how workload, course distribution, or other considerations impact the ability of the program 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 professional, practical, and dedicated to student success. This is evidenced by their substantial scholarship, involvement in community and state organizations, and classroom success.

#### Planning for Continual Improvement:

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

Additional funding for professional development should be available for the Visual Arts 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 students. These guests also serve as outreach for the institution, providing valuable insights into teaching and professionalism for the current faculty.

New or updated and improved facilities will help the program maintain its current numbers and allow the continued growth. Currently facilities are stretched beyond capacity and safety. Our facilities provide a visual arts hub of southwestern Kansas and currently they are insufficient. GCCC Art facilities are usually inadequate when compared to regional high schools

## ***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. To what degree does the program 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 program 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, Figure Drawing, and Metalsmithing. Graphic Design is the emphasis that 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 could also help supplement both mass communication and business programs on campus. It should be noted that Graphic Design should be housed in the art department as it is the state and national standard.

Our major's courses are indicated by a four-digit distinction (example: 1113). Four-digit methods indicate that the course is for art majors and meets 90 contact hours a semester for a 3-hour face-to-face class. As previously stated, this meets NASAD (National Association of Schools of Art and Design) standards and increases the likelihood of 1:1 transfer of our courses into any institution nationwide. Unfortunately, additional student contact time is not currently taken into account when assigning the faculty teaching load at GCCC.

Best Practices:

Faculty meet weekly to discuss the quality of the art program and the curricula we offer. In addition, faculty travel to conferences when funding is available. For example, Michael Knutson traveled to CAA (Collage Art Association) in early 2020 and attended numerous sessions relating to professional development and practice in the university environment.

Our department reviews online syllabi and course offerings at least once per semester to ensure that our 100- and 200-level courses align with our partner universities' needs. In addition, we have extensive communication with our alumni and inquire about their experience here at GCCC and how it affects their success in art programs throughout the state. We use that feedback to adjust and improve 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. In addition, 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, PLOs (Program learning outcomes), and other aspects of Art Departments in the State and throughout the nation. In this manner, we determine what projects, expectations, and outcomes are standard for our student population.

**C.2 Assessment of Student Learning:** Attach your program’s most updated overall Annual Assessment Plans (Appendix C) and Annual Assessment Reports since your last program review (Appendix D). Briefly describe the direct and indirect measures your program uses to assess student learning. Analyze how well students are demonstrating each learning outcome within the program. If there is a culminating project in the program, 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 explanations for these results.

**C.3 Curriculum Map of Program Student Learning Outcomes:**

Paste your program’s curriculum map below or attach it as an appendix.

Art		Curriculum Mapping				
Program Outcomes: Upon completion of the program, graduates will be able to...	Institutional Skills	Critical Thinking: from a selection of projects, oral presentations, critiques, sketchbooks, portfolios and/or written papers, demonstrate an awareness of the contemporary concerns in art, and can assess critically their own contribution.	Technical competency: 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: Recognize and respond to cultural differences through the study and production of artwork.	Written and oral communication: communicate effectively in a variety of written, oral and visual forms including using vocabulary specific to Art.	Professional Development engage in hanging, promoting, marketing and writing about themselves and their artwork.
<b>Courses</b>						
ARTS 121 Art History I	12345	IRA		IRMA	IRA	
ARTS 101/1013 Drawing I	235	IRA	IRA	IRA	IR	
ARTS 2023 Drawing II	1234	IRA	IRA	IRA	IR	

F2020

Mapping	
I	Introduced
R	Reinforced
M	Mastered
A	Assessed/Artifact

ARTS 2043 Watercolor Painting	123	IRA	IRA	I	IR	
	5					
ARTS 109/1093 Digital Photography	123	IRMA	IRMA	I	I	IRMA
	45					
ARTS 2073 Oil Painting	123	IRA	IRA	IRA	IRA	IR
ARTS 2083 Advanced Oil Painting	123	IRMA	IRMA	IRA	IRA	IR
	45					
ARTS 124/1243 Design	123	IR	IR	IRA	IR	IR
	45					
ARTS 1303 Printmaking	123	IRA	IRA	IRA	IRA	
	4					
ARTS 2303 Advanced Printmaking	123	IRA	IRA	IRA	IRA	IRA
	45					
ARTS 2353 Mixed Media	123	IRA	IRA	IRA	IRA	
	45					
ARTS 225 Professional Arts Practices II	123	IRMA	IRMA	IRA	IRMA	IRMA
	45					
ARTS 226 Professional Arts Practices II	123	IRMA	IRMA	IRA	IRMA	IRMA
	45					
ARTS 1103 Sculpture	123	IRA	IRA	IRA	IRA	
	4					
ARTS 111/1113 Ceramics	123	IRA	IRA	IRA	IRA	I
ARTS 2123 Advanced Ceramics	123	IRA	IRA	IRA	IRA	
	45					
ARTS 2133 Ceramics on the Wheel	123	IRA	IRA	IRA	IRA	I

Essential Skills	
1	written communication
2	oral communication
3	critical thinking
4	cultural diversity
5	social responsibility

Employability Skills	
C	communication
P	problem solving
W	work ethic

ARTS 1293 Three-Dimensional Design	123	IR	IR	IR	IR	IR
ARTS 201/2013 Projects	123 45	IRA	IRA	I	IRA	IR
ARTS 2113 Figure Drawing	123 45	IRA	IRA	I	IRA	IR
ARTS 2003 Creative Phtography	123	IR	IR	IR	IR	IR
ARTS 1283 Typography	123 45	IRA	IRA	I	IRA	IR
ARTS 1273 Introduction to Graphic Design	123 45	IRA	IRA	I	IRA	IR
ARTS 122 Art History II	123 45	IRA		IRMA	IRA	

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

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

Our course and alumni feedback assist us in understanding the changes we need to make with our capstone courses. (arts 225,226)

In co-curricular assessment we learned from our indirect measures that our students felt well prepared by our travel program and various visiting artist programming, which introduced them to art methods and types.

In course assessments we have continually adjusted measures and made changes to course curricula to assure our pedagogy is effective and impactful.

Institutional skills assessment has helped us to understand the scope of “Cultural Diversity” and “Social Responsibility.” Preparatory instruction and scaffolding concepts have aided our ability to assess student success in this area.

As discussed previously, there is a need for courses to be taught in Graphic Design. It would be in GCCC's and our students' best interests if these courses were offered at least every other year.

**C.5 Assessment of Diversity in the Curriculum:** Describe and evaluate your program's efforts to create a culture of diversity through the curriculum. In what ways is your program being intentional about embedding diversity-related issues in the curriculum? Diversity may include differences in religion, race, ethnic origin, nationality, socioeconomic status, sexual orientation, gender identity and expression, disability, and political ideology.

As previously stated, cultural diversity has been identified as an area of strength in terms of instruction and a place of weakness in producing artifacts. Steps are being made to correct that moving forward. However, the common tools for assessing cultural diversity remain difficult to develop at this level. Suffice it to say that the art department welcomes people from all walks of life, all races/ethnicities, all genders, all ages. Within our classes, students are encouraged to creatively express themselves according to the truths that arise from their unique life experiences. One needs only to observe the art produced by our students to gain a sense of the diverse richness of our student body. Artwork is indeed a viable form of artifact.

As a program 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 demonstrations at both art and senior centers.

**C.6 Use of Continuous Assessment for Educational Effectiveness:** Describe and evaluate the process that your program uses to annually evaluate the quality of curriculum and to assess student learning. Document how your program 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 weekly to discuss needed actions for continuous improvement across the curriculum.

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

Evaluating course/program/division level will change as more faculty collaborate to provide input, and outputs are streamlined, available, and accessible on various platforms.

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

1. Need for additional artifacts demonstrating Diversity within the program
2. Need for courses in Graphic Design and Digital Photography
3. Need to increase classroom diversity by increasing the 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

**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.

As of Fall Census	[2017/18]		[2018/19]		[2019/20]		[2020/21]		[2021/22]		Totals
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	
Non-resident (International)					1						1
Asian	3		1						1		5
Black, non-Hispanic		1	1					1		1	4
Hispanic	5	2	9	6	9	3	12	6	14	5	71
American Indian or Alaska Native									1	1	2
Native Hawaiian / Other Pacific Islander											0
Two or more races									1		1
Race/ethnicity Unknown							1		1	1	3
White, non-Hispanic	3	1	9	1	2	3	1	4	2	7	33
<i>Totals</i>	11	4	20	7	12	6	14	11	20	15	

**D.2 Recruitment and Enrollment:** Using the evidence provided, discuss your program'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 the 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 program so that it attracts a sufficient number of students who are a good fit?

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

Outreach to High Schools

Increase diversity through nontraditional enrollment

Update GCCC art website

#### HIGH SCHOOL OUTREACH:

Over the past two years, the GCCC Art Department has taken steps to increase recruitment by visiting area high schools and demonstrating our skills and techniques. Area schools are on a 2–3-year rotation to ensure we can reach as many students as possible. This outreach is successful now. Thus far, the number of students in the department has increased.

Furthermore, we are expanding our outreach to out-of-county students. We have plans to travel to Pratt, Oberlin, and Lamar, CO in 2023-24. In addition, as GCCC Art Faculty, we jury local and regional high school art exhibitions, which promotes GCCC to prospective students and allows us to review their portfolios.

#### NON-TRADITIONAL ENROLLMENT:

The Art Department has recognized a need for additional nontraditional enrollment. Non-traditional students used to comprise a significant number of our student population, but that has decreased in recent years. We are currently taking initiative to increase our numbers of non-degree-seeking students who are often more dedicated to hard work, who share their life experiences, and provide positive examples to traditional students of the lifelong impact of the arts. This is an excellent 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 the planning process since 2003):

The GCCC Art Department website needs a major overhaul. Many traditional students are comfortable communicating with us; however, to reach a broader audience, people must be able to go online to learn about what we offer. We currently do not allow online registration, scholarship applications, portfolio upload, virtual tour, online films of our processes, interviews of the instructors, etc. These aspects of a functional/enhanced website would benefit the college. In addition, we would like to add an alumni page containing a statement by each alumnus about how GCCC helped them reach their successes. The arts have requested this for several years.

**D.3 Student Fit with Program Mission:** Using the student data provided, analyze the quality of students typically enrolled in the program. What are the student qualities sought by the program 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 program?

Our student population is diverse and of average to above average in academic capability. We seek quality-driven creatives, who may or may not be identified within the current, pre-collegiate educational system. 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 nontraditional 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 program which enriches a student's educational experience.

**Art Club** is organized and sponsored by the GCCC faculty. It enriches the student experience through community service and travel opportunities. The Art Club cosponsors numerous activities throughout the year. The Art Club allows Art Majors to get involved on campus and in the community through multiple events organized by the Student Government Association. On average, twice a year the club travels to art events in the region. The club allows our art scholars to expand their horizons 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 and fair arts opportunities in the summer. Monies raised by the Potters Guild help fund visiting artists and equipment purchases.

**GCCC PRISM** PRISM (Providing Respect and Inclusion for Social Minorities) allows a safe, supportive space for students who are from any social minority including LGBTQ+. Outreach includes promoting similar organizations in the region and participating in educational, recreational, and community service events.

**Visiting Artist Program** Each year, through this program, students expand their knowledge by experiencing hands-on demonstrations and lectures by professional artists, musicians, and writers. In addition, the students offer their suggestions for upcoming events. Past artists include faculty and graduate candidates from area colleges and universities and 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. We have partnered with Compass Health to facilitate a course for multiple clients with special needs. We completely integrate special needs students into our classes. GCCC's Art Department has an extensive record of inclusiveness. We welcome and serve students identifying as non-traditional gender and students with special needs.

In addition, the Professional Arts Practices class requires annual student outreach. These outreach opportunities have spread public service through the community including schools, nursing home facilities, and art centers.

### **Career opportunities**

A priority of the Professional Arts Practices (PAP) course is to guide students toward professional creative success. As a result, graduates report they feel well-prepared and far advanced compared to their college junior colleagues.

The creative opportunities offered to PAP students include:

Website development

CV and official statement writing

Business card designing

Blogging

A unique project that includes community outreach and grant/visiting artist submission

Curatorial experience

Grant writing

Hanging, promoting and curating art exhibitions

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 program? 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. We continue to feature alumni in our programming. Several have returned to GCCC for shows, programs, and workshops. Most recently Tristan and Hannah Lindo were featured in the Mercer Gallery and both had tremendous workshops (Tristian Lindo – MFA, 2022, University of Kansas  
Hannah Lindo – MFA , 2022 University of Kansas)

For this program review we are focusing on gathering information about students who experienced the PAP 225 and 226 courses. Survey will be included in an appendix in the near future.

**D.7 GPA Trend Analysis by Ethnicity:** Data in the following table reflect the cumulative GPAs of students in the program 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										
	2017-18		2018-19		2019-20		2020-21		2021-22	
	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 (International)	n/a	n/a	n/a	n/a	2.444	3.101	n/a	n/a	n/a	n/a
Asian	3.717	3.275	4.000	3.232	n/a	n/a	n/a	n/a	2.063	3.114
Black, non-Hispanic	2.647	2.407	3.875	2.412	n/a	n/a	3.313	2.176	2.882	2.598
Hispanic	3.007	2.832	2.483	2.792	2.558	2.741	2.549	2.708	3.028	2.731
American Indian or Alaska Native	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1.417	2.683
Native Hawaiian / Other Pacific Islander	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Two or more races	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	3.032	2.75
Race/ethnicity Unknown	n/a	n/a	n/a	n/a	n/a	n/a	2.680	2.747	2.476	3.007
White, non-Hispanic	2.875	3.146	2.904	3.097	3.171	3.091	3.183	3.034	2.906	3.135
Female	3.417	3.030	3.088	3.016	2.677	2.948	2.952	2.902	2.829	2.910
Male	2.191	2.790	1.772	2.683	2.812	2.716	2.406	2.651	2.859	2.839

**D.8 Completions Analysis by Ethnicity:** The completions table includes program completers disaggregated by gender and ethnicity for the five most recent completion cycles. A completion cycle includes graduates from the program between July 1<sup>st</sup> and June 30<sup>th</sup> 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										
	20		[XX-XX]		[XX-XX]		[XX-XX]		[XX-XX]	
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Non-resident (International)										
Asian	1		1							
Black, non-Hispanic										1
Hispanic			2		3	1	1	1	4	

American Indian or Alaska Native										
Native Hawaiian / Other Pacific Islander										
Two or more races										
Race/ethnicity Unknown										
White, non-Hispanic	1				1		1	3		1

\*Data are based on past federal IPEDS reports. Whenever possible, programs should rely on the official IPEDS data. Given past variations in data collection report dates (e.g., inclusion of summer graduations), however, programs 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 program between July 1<sup>st</sup> and June 30<sup>th</sup> of each year. Programs may provide other sources of data or evidence to demonstrate student success; please specify timeframes used in this analysis.

### D-9a Retention Rates

One-year retention rates (Fall to Fall)											
5-year average		Fall 2017-2018		Fall 2018-19		Fall 2019-20		Fall 2020-21		Fall 2021-22	
# In Cohort	% Retained	# In Cohort	% Retained	# In Cohort	% Retained	# In Cohort	% Retained	# In Cohort	% Retained	# In Cohort	% Retained
120	54.17%	15	60.00%	27	40.74%	18	50.00%	25	60.00%	35	60.00%

### D-9b Graduation Rate (150% of time)

Program 3-year graduation rates													
5-year total			Entering cohorts Fall semester										
			Fall 2017-2018		Fall 2018-19		Fall 2019-20		Fall 2020-21		Fall 2021-22		
% Graduated	# In cohort	# Graduated	% Graduated	# In cohort	% Graduated	# In cohort	% Graduated	# In cohort	% Graduated	# In cohort	% Graduated	# In cohort	
19.17%	120	23	13.33%	15	25.93%	27	16.67%	18	16%	25	20%	35	

### 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														
Fall 2017-2018			Fall 2018-19			Fall 2019-20			Fall 2020-21			Fall 2021-22		
# 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
2	78.50	0.0	3	78.67	0.0	5	72.20	7.80	6	65.17	3.50	6	69.50	2.0

### D-9d Program Graduates Time to Degree

Time to degree (Exiting cohort) (July 1 – June 30)									
Fall 2017-2018		Fall 2018-19		Fall 2019-20		Fall 2020-21		Fall 2021-22	
Median Time (years)	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated	Median Time	# Graduated

2.00	2	1.00	3	2.00	5	2.00	6	2.00	6
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Note: The time to degree cohorts is 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 program’s recruitment and retention efforts as it relates to enrolling and graduating students who fit the mission of the program. Identify any areas in need of improvement for producing successful students. In the analysis, address the following elements:

- a. What does the evidence from the above data suggest regarding how well your program is producing successful students?
- b. List specific events/activities that the program uses to increase student retention and degree completion.
- c. Provide your best practices for tracking students who leave the program (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.

Graduation and retention rates are not where we would like them to be. The evidence suggests that we have a very low retention rate, however many of those cohorts either do not respond to, enroll with, or become an active part of our cohort. This needs to be addressed with the director of advising and a path forward mapped. In some cases, we learn about the existence of majors when they are enrolled in ARTS 120 their sophomore year.

- a. The art program produces successful students. We keep in contact with many of them as they progress though their journey in universities. Thus far, our students report that the greatest challenge in the continuance of their education is the financial burden they face at the next level.
- b. We instituted a scholarship renewal program in 2018 that helps us understand what challenges students face with academic and personal life
- c. We attempt to keep in touch with non-completers though social media and personal outreach. A few students have returned and eventually completed. Students and former students report that external circumstances (family and financial difficulties) lead to them leaving GCCC.
- d. If more money were available for assisting returnees it might be possible to increase the number of completers, although it is not possible to do so due to federal regulations.

**Component E: Academic Opportunities and Class Size**

**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 2017-18		Academic Year 2018-19		Academic Year 2019-20		Academic Year 2020-21		Academic Year 2021-22	
	# 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)	na	na	1	3	2	6	7	21	8	24
On-line courses-GCCC	121	363	85	255	167	501	151	453	197	591
On-line courses-EDUKAN										
On-line courses-Contract										
Face to Face courses	341	995	340	976	306	884	241	701	278	800
Internships/practice										
Independent study, tutorials, or private instruction										
Developmental courses										

**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								
[Please fill in academic years, i.e., 15-16.]	9 or less	10-19	20-29	30-39	40-49	50-99	100+	Totals
2017 General Class Sections	16	9	10	0	0	0	0	35
2017 Edukan Class Sections	5	0	0	0	0	0	0	5
2018 General Class Sections	23	8	9	0	0	0	0	40
2018 High School Class Sections	1	0	0	0	0	0	0	1
2019 General Class Sections	19	8	11	0	0	0	0	38
2019 High School Class Sections	2	0	0	0	0	0	0	2

2020 General Class Sections	33	8	7	0	0	0	0	48
2020 High School Class Sections	3	0	0	0	0	0	0	3
2021 General Class Sections	25	14	7	0	0	0	0	46
2021 High School Class Sections	6	0	0	0	0	0	0	6
Totals Across 5 Years	133	47	44	0	0	0	0	

**E.3 Non-credit Courses:** Complete only if your department offers 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.

N/A

Non-credit Courses					
Academic Year	[Please fill in academic years, i.e., 15-16.]				
Course	# Of students completing	# Of students completing	# Of students completing	# Of students completing	# Of students completing

E.4

**Academic Opportunities and Class Size Analysis:** Using the evidence provided in all exhibits above, discuss the trends in the program's class sizes and, if relevant, the impact on student learning and program 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 program quality. Make certain you address, if appropriate, all off-campus and on-line courses and/or programs.

Student enrollment in ARTS 120 and 121 has been trending upward due to the increased offerings online and during the summer. Therefore, the impact on student learning includes increasing 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 classes. In addition, most art labs are far overstretched and are in dire need for expansion. Current expansion plans are on hold.

As a result of the last program review, we were considering adding a certificate program to the department. However, upon further information gathering, it was determined that the employability for graduates of such certificates would be low. Despite the potential boost to ARTS enrollment, it would not be useful for graduates, so the plan was abandoned. We are open to exploring this avenue in the future, but without an employable or tangible skill we don't see the efficacy of this option at this time.

## **Component F - Student and Constituent Feedback**

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

We use in-class and end-of-year course feedback assessments to understand what student perception of the program is. We use these surveys in our program reviews, although participation to this point has been very low.

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. This process has been fantastic as a communication and retention tool.

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

See Appendix G for alumni statements about the effectiveness of our instruction to their current success. Not completed to a great extent at this point.

**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 program quality. Comment on the level of preparation given to students as a result of the program.

It is our suggestion that this information be collected and tracked though the Alumni Association.

We regularly survey students to understand their success after graduating and/or leaving the program. The feedback given from liaisons (pap class service problem) has been positive.

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

The Art Department uses in-class assessment tools and regular meetings with students to gather information about our program's overall effectiveness. Our relationship with our students is based on open communication so we may ascertain their needs and respond to them.

Negative feedback tends to involve improving the facilities in the area, which are often older and more compact than the high schools they attended (GCHS is a prime example). Alumni who study art in four-year institutions report that they need to prepare more in 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 program. What resources are needed for your program in this area?

The Library Resources and Information Literacy on this campus are adequate. The library and computer labs should be accessible 24 hours. Information is readily available for our students; however, seeing more art-related material acquisitions in the library would be great. This includes public art across the campus that could increase art-related resources and improve quality of life on campus.

**G.2 Resource Analysis:** Discuss the process used by program faculty to secure needed resources for the program. Include innovative strategies that have resulted in successful resource acquisition. Evaluate the program’s effectiveness at securing necessary resources to ensure program 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 create an Equipment Budget to maintain, update and replace existing equipment needs. The need to update and purchase equipment has been creatively handled by acquiring several mini grants. Grants, however, are not sustainable for ongoing equipment needs, and an equipment budget needs to be created. The faculty has requested this for over 20 years.
- The need to create a Fine Arts Lecture Series Account to provide a budget for lecturers, 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.

**PROCESSES NEEDING IMPROVEMENT:** There are several equipment acquisition needs that 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 more significant financial commitment to providing additional art programming. Art programming is attended by community members who indicate that

opportunities improve their 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 art 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 receive and what they would like to receive from this institution. It is essential that a community college actively communicates with its constituents.

The institution needs to fund GCCC students in the Instructional and supply accounts adequately. Developmental students—especially those living in an area that does not possess several art supply options—require that we place fees on courses and provide materials for all students in the classroom. Therefore, adequate monies must be available for these courses to be successful.

**G.3 Revenue and Expense Analysis:** Insert program data from at least five academic years. **Obtain this information from your dean.**

	2018	2019	2020	2021	2022
Tuition	86132.00	76738.00	88877.00	65087.00	88877.00
State	49695.36	48195.84	50256.36	42084.90	50915.70
<b>Total Instruction</b>	<b>135827.36</b>	<b>124933.84</b>	<b>139133.36</b>	<b>107171.90</b>	<b>139792.70</b>
State-Instructional Support	21502.80	18503.76	19921.44	17265.60	20182.80
State-Institutional Support	23892.00	22376.64	23996.28	20502.90	24311.10
Fees	49420.00	49062.00	68479.00	54417.00	77221.00
<b>Total GCCC Support</b>	<b>94814.80</b>	<b>89942.40</b>	<b>112396.72</b>	<b>92185.50</b>	<b>121714.90</b>
<b>Total Financial Impact</b>	<b>230642.16</b>	<b>214876.24</b>	<b>251530.08</b>	<b>199357.40</b>	<b>261507.60</b>
<b>Salaries &amp; Benefits</b>	<b>176007.36</b>	<b>166752.74</b>	<b>206274.58</b>	<b>181513.56</b>	<b>204988.11</b>

**G.4 Analysis of Acquired Resources:** Since the last program review, identify each major program resource acquisition and its direct or indirect impact on program 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 program or faculty on student learning, enrollment, retention, revenue or other program 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.

Since the last program review, the Visual Arts Department has used space that was formerly  
 GCCC Academic Program Review Template Updated January 2021 MPM

occupied by theatre and choir. With the re-boot of drama, we have concerns that our students will suffer. Matting, framing, and gallery storage is a must for any art facility. A gallery requires equivalent space in storage. It is our hope that spaces currently used can continue to be used by the arts department in the future.

#### Non-budgeted Monies:

- In 2018, the Art Department won a Mini Grant for Photo Printer and 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.
- In 2021, the Art Department won a Mini Grant for Printmaking Press Safety Equipment. The addition of print bed extensions and a printing press cover along with a lithography squeegee gained through a mini grant has made the 2D room more efficient, safe and clean.
- In 2020 and 2022, the Art Department won mini grants for the purchase of kiln shelving.

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 program's operational budget as it relates to program enrollment, emerging needs, and program goals. Has the budget increased or decreased in proportionate response to program growth? Using evidence obtained from this review and other data, discuss your program's enrollment trends and/or revenue streams as it relates to non-budgetary resource allocation. In other words, if the program has reduced enrollment or income, what steps have been taken to correct resource allocations or expenses; if the program 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.

The department costs have risen considerably since Covid-19, as the inflation rates have made it necessary to increase student fees.

The existing facilities are inadequate, especially when compared to regional high school and Universities, many of which have made improvements recently. Graphic Design has no course offerings, preventing growth. Additionally, we are often assigned majors that we never see, advise, or meet.

Creating an Equipment budget is vital to maintaining a healthy and safe studio environment. Equipment has not been purchased through regular budgetary streams for the visual arts department in over a decade. The department has relied on outside resources such as grants and donations to maintain current equipment needs. Monies should be made available to keep and replace outdated equipment. This will allow the department to be proactive in improving and maintaining equipment. Equipment needs include but are not limited to

- Three electric kilns at \$3000 to \$5000 each
- 8 to 14 throwing wheels at \$800 to \$2000 each
- Ceramic Drying Racks, \$1000 to \$2000 each
- 14 easels at \$500 to \$1200 each
- 14 Painting/Drawing Taborets, \$600 to \$1300 each
- Drawing Paper Storage for 30 or more students at \$2000 to \$5000
- Flat file storage, \$1000 to \$4000
- Model Stand, cost TBD
- Printmaking Acid Room Equipment at \$2000 to \$5000
- Studio Lighting, \$500 to \$3500
- Updated Printmaking Ventilation, cost TBD
- Spray Booth with ventilation, \$3000 to \$6000
- Printmaking miscellaneous hand tools, \$1000 to \$3000
- Updated Design/Sculpture/Woodshop Ventilation, cost TBD
- Design/Sculpture/Woodshop miscellaneous Hand Tools, \$1000 to \$3000
- Panel saw at \$1500 to \$5000
- Design/Sculpture/Woodshop Dust Collection System, \$3000 to \$5000
- Design/Sculpture/Woodshop Dust Collection houses and fittings, \$3000 to \$5000
- Belt/Edge/Drum Sander, \$1500 to \$5000
- Updated Miter Saw, \$1000
- Wood Lathe and Equipment, \$1200 to \$5000



## **Summary Conclusions**

Summarize the major findings of the program review as it relates to both the strengths of the program 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.

### AREAS OF STRENGTH

The Garden City Community College Art Department continues to thrive in areas of academic offerings, professional development, and service to college and students. We provide a high number of transferrable courses in areas that serve our three groups, transfer students—majors and non-majors—and lifelong learners. In addition, our co-curricular clubs provide needed opportunities for activities and the greater GCCC community. Many of our graduates have gone on to professional careers in the arts and have positively impacted the communities where they live, including Garden City.

### AREAS FOR IMPROVEMENT

The Art Department could improve its offerings of courses in graphic design and digital photography.

The Art Department is addressing diversity through recruiting nontraditional students.

The Art Department is addressing financial needs through grant writing and annual budget requests.

The Art Department has plans addressing recruitment by traveling out of the county.

The Art Department will continue to explore avenues for addressing retention through improved coordination of cohorts and communication throughout the students’ academic journey.

The Art Department has small, outdated, and crumbling facilities that are of substantial health and safety concerns to faculty, students, and community members who enter the Pauline Joyce Fine Arts Building. These concerns, as described in this document, are beyond the department’s ability to ameliorate, and should obviously be among GCCC’s top priorities; however, renovation plans have been repeatedly canceled throughout the years while other buildings and departments receive funding and attention to the basic needs of infrastructure.

**Program Goals with Recommended Action Steps** Program Name: ART \_\_\_\_\_  
Date: \_\_\_\_\_

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 program indicators of success. Set reasonable, measurable, and achievable goals and identify clear action steps needed to obtain the goal. **This information serves as the basis for the Dean’s Administrative Response, as well as ongoing strategic planning processes.**

(Attached **this** year’s “Program Goals with Recommended Action Steps” as Template Appendix A in your program’s **next** program review. See “Schedule for Academic Programs”, Appendix A in the Academic Program Review Manual for dates of your next review. You may add rows to this table as needed.

<b>Component Area</b>	<b>Specific Goal or Desired Outcome to Maintain or Improve Program Emphasis Area Quality.</b>	<b>Activity or Strategies to Achieve Goal (include responsible person)</b>	<b>Proposed start and end dates</b>	<b>Progress Metrics and timeframe for measurement</b>	<b>Resource requirement (in-kind &amp; direct)</b>	<b>Priority of Resource Allocation (High, Medium, Low.)</b>	<b>Anticipated Impact on Educational Effectiveness &amp; relation to GCCC Skills</b>
A - Mission and Context	Continue to increase Diversity in Art Department through Non-Traditional Student Enrollment	Outreach to local community organizations. Promote through advertising	2023-	Yearly	advertising. \$500	High	Diversity Inclusion Quality of life for county residents.
B - Faculty Characteristics and Qualifications	Maintain professional relevance in academic area. Increase regional exposure.	Attend a minimum of 2 national conferences Propose exhibitions	2023-	yearly	\$4000	High	Maintain professional relevance
C - Quality of Curriculum and Student Learning	C1 Increase Quality of Professional Art Practice Programs and partnerships. C2 Improve curriculum to maintain high standards	Budget allocation.  Feedback from completers	2023-2026	1 year	\$2000	High	Increase student success/opportunity
D - Student Enrollment and Success	d.1 Develop useful feedback tool for assessment of alumni d.2 improve partner feedback. d.3 increase recruitment footprint regionally	communicate with cohorts and co-curricular support d.2 investigate implement tool	2023-26	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 an instructor.	2023-2025	1 year	45,000	high	Increase size/effectiveness of program. Increase enrollment.
F - Student and Constituent Feedback	Implement effective tools for alumni communication.	Work with alumni director to	2023-2024	1 year	2,000	high	Increase stakeholder input.

		implement communication tool.					
G - Resources and Institutional Capacities	G1 Create Equipment budget and planned obsolescence strategy G2 increase visibility of art department through hanging and distributing permanent collection through the campus and in nontraditional spaces. G3 move art department to an updated facility G4 acquire adequate printmaking and ceramic equipment.	propose, develop budget	2023	1 year	\$4000 annual	High	Improve facilities. Allocate monies ethically.
		Communicate. Hang. budget	2023-25	2 years	2,000	High	Improve facilities, Increase exposure
		Communicate to administration about plans for move	2023-2028	5 years	12 million		“”
		Apply for MJW grant to revive equipment.	2023-24	2 years	25,000		“”
F Retention	F 1 Identify all students in cohort and enroll them in appropriate courses	Meet with dir. of advising and athletic advisor. Map a path forward	2023-ongoing	5 years	none	High	Retention increase and students are on the correct cohort path.

## Template Appendix A

*Program Goals with Recommended Action Steps—From Previous Review*

<b>Component Area</b>	<b>Specific Goal or Desired Outcome to Maintain or Improve Program Emphasis Area Quality.</b>	<b>Activity or Strategies to Achieve Goal (include responsible person)</b>	<b>Proposed start and end dates</b>	<b>Progress Metrics and timeframe for measurement</b>	<b>Resource requirement (in-kind &amp; direct)</b>	<b>Priority of Resource Allocation (High, Medium, Low.)</b>	<b>Anticipated Impact on Educational Effectiveness &amp; relation to GCCC Skills</b>
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	advertising . \$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	2017-18	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/effectiveness of program
F - Student and Constituent Feedback	create gcc task force for area wide communication tool	Develop tool. Distribute in community f.2,f.3 communicate	2018	1 year	2,000	high	Increase stakeholder input.

	f.2 create tool for student/constituent feedback f.3 create tool for student/alumni feedback.	disaggregate, implement information.					
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	2018	1 year	\$4000 annual	High	Improve facilities
		Propose, Develop Budget	2019	2 years	6-10,000	High	Improve facilities, Increase exposure

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

**Template Appendix B**

*Administrative Response Sheet—From Previous Review*

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

**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.

## Appendix E

### *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.

## Appendix F

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

## Appendix G

### *ALUMNI SUGGESTIONS FOR PROGRAM IMPROVEMENT*

## Appendix H

*Summary of Teaching Effectiveness:*

**The instructor provided clear direction for course expectations, requirements, and assignments.**

*Single Selection*

**Art**

**Knutson, Michael**

0%10%20%30%40%50%60%



1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	1.02%	7.11%	25.38%	63.45%
<i>n</i>	6	2	14	50	125

197 of 866 responded (22.75%)  
 Mean **4.45** / STD **0.91**  
 Art Benchmark Mean **4.40** / STD **0.84**

**Art**

**McCallum, Brian**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.24%	1.24%	7.45%	36.65%	53.42%
<i>n</i>	2	2	12	59	86

161 of 629 responded (25.60%)  
 Mean **4.40** / STD **0.78**  
 Art Benchmark Mean **4.40** / STD **0.84**

**Art**

**Terrell, Amanda**

0%10%20%30%40%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	0%	4.23%	9.86%	38.03%	47.89%
<i>n</i>	0	3	7	27	34

71 of 313 responded (22.68%)  
 Mean **4.30** / STD **0.82**  
 Art Benchmark Mean **4.40** / STD **0.84**

**Totals**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.87%	1.64%	7.73%	31.85%	57.38%
<i>n</i>	8	7	33	136	245

429 of 1808 responded (23.73%)  
Mean **4.41** / STD **0.85**

Art Benchmark Mean **4.40** / STD **0.84**

## The instructor explained the subject matter clearly.

*Single Selection*

### Art

#### Knutson, Michael

0%10%20%30%40%50%60%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	1.02%	7.11%	25.89%	62.94%
<i>n</i>	6	2	14	51	124

197 of 866 responded (22.75%)  
Mean **4.45** / STD **0.91**

Art Benchmark Mean **4.39** / STD **0.84**

### Art

#### McCallum, Brian

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.24%	0.62%	5.59%	35.4%	57.14%
<i>n</i>	2	1	9	57	92

161 of 629 responded (25.60%)  
Mean **4.47** / STD **0.74**

Art Benchmark Mean **4.39** / STD **0.84**

### Art

**Terrell, Amanda**

0%5%10%15%20%25%30%35%40%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	0%	4.23%	19.72%	40.85%	35.21%
n	0	3	14	29	25

71 of 313 responded (22.68%)  
Mean **4.07** / STD **0.85**

Art Benchmark Mean **4.39** / STD **0.84**

**Totals**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.87%	1.41%	8.67%	32.08%	56.44%
n	8	6	37	137	241

429 of 1808 responded (23.73%)  
Mean **4.39** / STD **0.85**

Art Benchmark Mean **4.39** / STD **0.84**

**The instructor managed class time effectively.**

*Single Selection*

**Art**

**Knutson, Michael**

0%10%20%30%40%50%60%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	0%	5.58%	30.96%	60.41%
n	6	0	11	61	119

197 of 866 responded (22.75%)  
Mean **4.46** / STD **0.85**

Art Benchmark Mean **4.42** / STD **0.81**

**Art****McCallum, Brian**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.86%	0.62%	4.35%	36.65%	56.52%
<i>n</i>	3	1	7	59	91
161 of 629 responded (25.60%) Mean <b>4.45</b> / STD <b>0.77</b>					
Art Benchmark Mean <b>4.42</b> / STD <b>0.81</b>					

**Art****Terrell, Amanda**

0%5%10%15%20%25%30%35%40%45%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	0%	0%	16.9%	36.62%	46.48%
<i>n</i>	0	0	12	26	33
71 of 313 responded (22.68%) Mean <b>4.30</b> / STD <b>0.74</b>					
Art Benchmark Mean <b>4.42</b> / STD <b>0.81</b>					

**Totals**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	2.11%	0.23%	7.03%	34.19%	56.91%
<i>n</i>	9	1	30	146	243
429 of 1808 responded (23.73%) Mean <b>4.43</b> / STD <b>0.81</b>					
Art Benchmark Mean <b>4.42</b> / STD <b>0.81</b>					

## The instructor delivered course content with effective teaching methods (a balance of lecture/lab/group activities/technology use).

Single Selection

### Art

#### Knutson, Michael

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	0.51%	7.61%	31.98%	56.85%
<i>n</i>	6	1	15	63	112

197 of 866 responded (22.75%)

Mean **4.39** / STD **0.89**

Art Benchmark Mean **4.32** / STD **0.89**

### Art

#### McCallum, Brian

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.24%	1.86%	9.94%	34.16%	52.8%
<i>n</i>	2	3	16	55	85

161 of 629 responded (25.60%)

Mean **4.35** / STD **0.83**

Art Benchmark Mean **4.32** / STD **0.89**

### Art

#### Terrell, Amanda

0%5%10%15%20%25%30%35%40%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.41%	7.04%	12.68%	40.85%	38.03%
<i>n</i>	1	5	9	29	27

71 of 313 responded (22.68%)

Mean **4.07** / STD **0.96**Art Benchmark Mean **4.32** / STD **0.89****Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		2.11%	2.11%	9.37%	34.43%	52.46%
<i>n</i>		9	9	40	147	224

429 of 1808 responded (23.73%)

Mean **4.32** / STD **0.89**Art Benchmark Mean **4.32** / STD **0.89**

## The instructor encouraged class discussion from students (questions/thoughts/ideas/opinions).

*Single Selection***Art****Knutson, Michael**

0%10%20%30%40%50%60%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		3.05%	0%	7.11%	29.44%	60.41%
<i>n</i>		6	0	14	58	119

197 of 866 responded (22.75%)

Mean **4.44** / STD **0.87**Art Benchmark Mean **4.45** / STD **0.80****Art****McCallum, Brian**

0%10%20%30%40%50%60%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
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%	1.24%	0%	6.83%	31.06%	60.87%
<i>n</i>	2	0	11	50	98

161 of 629 responded (25.60%)  
 Mean **4.50** / STD **0.73**  
 Art Benchmark Mean **4.45** / STD **0.80**

**Art**

**Terrell, Amanda**

0%5%10%15%20%25%30%35%40%45%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	1.41%	0%	12.68%	40.85%	45.07%
<i>n</i>	1	0	9	29	32

71 of 313 responded (22.68%)  
 Mean **4.28** / STD **0.80**  
 Art Benchmark Mean **4.45** / STD **0.80**

**Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	2.11%	0%	7.96%	32.08%	58.31%
<i>n</i>	9	0	34	137	249

429 of 1808 responded (23.73%)  
 Mean **4.44** / STD **0.81**  
 Art Benchmark Mean **4.45** / STD **0.80**

**The instructor offered help outside of class either in-person or electronically to students.**

*Single Selection*

**Art**

**Knutson, Michael**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.55%	1.02%	9.64%	31.47%	54.31%
<i>n</i>	7	2	19	62	107

197 of 866 responded (22.75%)  
Mean **4.32** / STD **0.95**

Art Benchmark Mean **4.30** / STD **0.90**

## Art

### McCallum, Brian

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.24%	0.62%	10.56%	31.06%	56.52%
<i>n</i>	2	1	17	50	91

161 of 629 responded (25.60%)  
Mean **4.41** / STD **0.80**

Art Benchmark Mean **4.30** / STD **0.90**

## Art

### Terrell, Amanda

0%5%10%15%20%25%30%35%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.41%	4.23%	28.17%	30.99%	35.21%
<i>n</i>	1	3	20	22	25

71 of 313 responded (22.68%)  
Mean **3.94** / STD **0.97**

Art Benchmark Mean **4.30** / STD **0.90**

## Totals

0%10%20%30%40%50%



1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	2.34%	1.41%	13.11%	31.38%	52.22%
<i>n</i>	10	6	56	134	223

429 of 1808 responded (23.73%)  
Mean **4.29** / STD **0.91**

Art Benchmark Mean **4.30** / STD **0.90**

## The instructor demonstrated professionalism in the classroom (attire/language/student interaction).

*Single Selection*

### Art

#### Knutson, Michael

0% 10% 20% 30% 40% 50% 60%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	0.51%	5.58%	29.44%	61.42%
<i>n</i>	6	1	11	58	121

197 of 866 responded (22.75%)  
Mean **4.46** / STD **0.87**

Art Benchmark Mean **4.35** / STD **0.85**

### Art

#### McCallum, Brian

0% 10% 20% 30% 40% 50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.86%	1.86%	10.56%	36.65%	49.07%
<i>n</i>	3	3	17	59	79

161 of 629 responded (25.60%)  
Mean **4.29** / STD **0.87**

Art Benchmark Mean **4.35** / STD **0.85**

**Art****Terrell, Amanda**

0%5%10%15%20%25%30%35%40%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	0%	2.82%	15.49%	38.03%	43.66%
<i>n</i>	0	2	11	27	31
71 of 313 responded (22.68%) Mean <b>4.23</b> / STD <b>0.81</b>					
Art Benchmark Mean <b>4.35</b> / STD <b>0.85</b>					

**Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	2.11%	1.41%	9.13%	33.72%	54.1%
<i>n</i>	9	6	39	144	231
429 of 1808 responded (23.73%) Mean <b>4.36</b> / STD <b>0.87</b>					
Art Benchmark Mean <b>4.35</b> / STD <b>0.85</b>					

**The instructor gave assignments, quizzes, and exams relevant to the course's content.***Single Selection***Art****Knutson, Michael**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	3.05%	0.51%	6.09%	31.47%	58.88%
<i>n</i>	6	1	12	62	116
197 of 866 responded (22.75%) Mean <b>4.43</b> / STD <b>0.88</b>					
MPM					

Art Benchmark Mean **4.45** / STD **0.77****Art****McCallum, Brian**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		1.24%	0%	5.59%	36.65%	56.52%
<i>n</i>		2	0	9	59	91

161 of 629 responded (25.60%)

Mean **4.47** / STD **0.72**Art Benchmark Mean **4.45** / STD **0.77****Art****Terrell, Amanda**

0%10%20%30%40%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		0%	1.41%	7.04%	43.66%	47.89%
<i>n</i>		0	1	5	31	34

71 of 313 responded (22.68%)

Mean **4.38** / STD **0.68**Art Benchmark Mean **4.45** / STD **0.77****Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		1.87%	0.47%	6.09%	35.6%	56.44%
<i>n</i>		8	2	26	152	241

429 of 1808 responded (23.73%)

Mean **4.44** / STD **0.79**Art Benchmark Mean **4.45** / STD **0.77**

## The instructor evaluated students with a clear grading system as listed in the course syllabus.

Single Selection

### Art

#### Knutson, Michael

0% 10% 20% 30% 40% 50% 60%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.05%	0%	8.12%	29.44%	59.39%
<i>n</i>	6	0	16	58	117
197 of 866 responded (22.75%) Mean <b>4.42</b> / STD <b>0.88</b>					
Art Benchmark Mean <b>4.40</b> / STD <b>0.81</b>					

### Art

#### McCallum, Brian

0% 10% 20% 30% 40% 50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.24%	0.62%	7.45%	35.4%	55.28%
<i>n</i>	2	1	12	57	89
161 of 629 responded (25.60%) Mean <b>4.43</b> / STD <b>0.76</b>					
Art Benchmark Mean <b>4.40</b> / STD <b>0.81</b>					

### Art

#### Terrell, Amanda

0% 5% 10% 15% 20% 25% 30% 35% 40% 45%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	0%	1.41%	12.68%	40.85%	45.07%
<i>n</i>	0	1	9	29	32

71 of 313 responded (22.68%)

Mean **4.30** / STD **0.74**Art Benchmark Mean **4.40** / STD **0.81****Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		1.87%	0.47%	8.67%	33.72%	55.74%
<i>n</i>		8	2	37	144	238

429 of 1808 responded (23.73%)

Mean **4.40** / STD **0.82**Art Benchmark Mean **4.40** / STD **0.81****The instructor provided helpful feedback on assignments, quizzes, exams, and/or labs.***Single Selection***Art****Knutson, Michael**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		3.55%	1.52%	8.12%	29.95%	56.85%
<i>n</i>		7	3	16	59	112

197 of 866 responded (22.75%)

Mean **4.35** / STD **0.96**Art Benchmark Mean **4.33** / STD **0.90****Art****McCallum, Brian**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
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%	1.24%	2.48%	8.7%	34.16%	53.42%
<i>n</i>	2	4	14	55	86

161 of 629 responded (25.60%)  
Mean **4.36** / STD **0.84**

Art Benchmark Mean **4.33** / STD **0.90**

## Art

### Terrell, Amanda

0%5%10%15%20%25%30%35%40%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	0%	5.63%	12.68%	39.44%	42.25%
<i>n</i>	0	4	9	28	30

71 of 313 responded (22.68%)  
Mean **4.18** / STD **0.87**

Art Benchmark Mean **4.33** / STD **0.90**

## Totals

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree
%	2.11%	2.58%	9.13%	33.26%	53.4%
<i>n</i>	9	11	39	142	228

429 of 1808 responded (23.73%)  
Mean **4.33** / STD **0.90**

Art Benchmark Mean **4.33** / STD **0.90**

## Rate the overall quality of the instructor's instruction for this course.

*Single Selection*

## Art

### Knutson, Michael

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0.51%	1.52%	6.09%	34.52%	57.36%
<i>n</i>	1	3	12	68	113

197 of 866 responded (22.75%)  
Mean **4.47** / STD **0.73**

Art Benchmark Mean **4.37** / STD **0.81**

**Art****McCallum, Brian**

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	1.24%	0.62%	9.94%	33.54%	54.66%
<i>n</i>	2	1	16	54	88

161 of 629 responded (25.60%)  
Mean **4.40** / STD **0.79**

Art Benchmark Mean **4.37** / STD **0.81**

**Art****Terrell, Amanda**

0%5%10%15%20%25%30%35%40%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0%	8.45%	18.31%	32.39%	40.85%
<i>n</i>	0	6	13	23	29

71 of 313 responded (22.68%)  
Mean **4.06** / STD **0.97**

Art Benchmark Mean **4.37** / STD **0.81**

**Totals**

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0.7%	2.34%	9.6%	33.96%	53.86%
<i>n</i>	3	10	41	145	230

**Art****Knutson, Michael**

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0.51%	1.52%	6.09%	34.52%	57.36%
<i>n</i>	1	3	12	68	113

197 of 866 responded (22.75%)  
Mean **4.47** / STD **0.73**

**Art****McCallum, Brian**

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	1.24%	0.62%	9.94%	33.54%	54.66%
<i>n</i>	2	1	16	54	88

161 of 629 responded (25.60%)  
Mean **4.40** / STD **0.79**

**Art****Terrell, Amanda**

0%5%10%15%20%25%30%35%40%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0%	8.45%	18.31%	32.39%	40.85%
<i>n</i>	0	6	13	23	29



71 of 313 responded (22.68%)

Mean **4.06** / STD **0.97****Totals**

0%10%20%30%40%50%

1 Ineffective	2 Somewhat Ineffective	3 Moderately Effective	4 Effective	5 Very Effective	
%	0.84%	2.33%	9.56%	33.8%	53.61%
<i>n</i>	3	10	41	145	230

429 of 1808 responded (23.73%)

Mean **4.37** / STD **0.81**

## Questions (10)

*Aggregated Results***Art****Knutson, Michael**

0%10%20%30%40%50%60%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	3.15%	0.61%	7.21%	29.54%	59.49%
<i>n</i>	62	12	142	582	1172

197 of 866 responded (22.75%)

Mean **4.42** / STD **0.90****Art****McCallum, Brian**

0%10%20%30%40%50%

1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%	1.37%	0.99%	7.7%	34.78%	55.16%
<i>n</i>	22	16	124	560	888

161 of 629 responded (25.60%)

Mean **4.41** / STD **0.79****Art**

**Terrell, Amanda**

0%5%10%15%20%25%30%35%40%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		0.42%	3.1%	14.79%	39.01%	42.68%
<i>n</i>		3	22	105	277	303

71 of 313 responded (22.68%)  
 Mean **4.20** / STD **0.83**

**Totals**

0%10%20%30%40%50%

	1 Strongly Disagree	2 Disagree	3 Undecided	4 Agree	5 Strongly Agree	
%		2.03%	1.17%	8.65%	33.08%	55.08%
<i>n</i>		87	50	371	1419	2363

429 of 1808 responded (23.73%)  
 Mean **4.38** / STD **0.85**