VERIFICATION TEAM REPORT

A. Art Program Review
   1. Program Evaluation and Planning Team Members: Erik Shearer, Rhue Bruggeman, Fain Hancock.
   2. Verification Team members: Michael Dow, Dianna Chiabotti, Josc Hernandez, Dean Ehlen.

B. Statement of Completion
The Art Department Program Evaluation Report is complete. All editing changes have been submitted to the Verification Team.

C. Strengths of the Program
   1. The full time and part time faculty are a team of very dedicated, highly qualified professionals with a deep commitment to the arts and to student success.
   2. The faculty has a very diverse background and is very complimentary to each other in their abilities.
   3. The creation of new courses, a new certificate program, and new offerings using new technology will expand the program at meet the needs of more students.
   4. The faculty has strengthened the ties with local high schools and four-year institutions.
   5. Student satisfaction is very high among Art students.
   6. Enrollment is good and there potential for further growth through expansion of the course offerings and increased use of computers.

D. Areas for Program Improvement
   1. Institutional support to solve facilities issues which impact the quality of the program as well as the number of students served.
   2. Resolve instructional supply budget issues for supplies and models.
   3. Resolve the computer lab issue because of the loss of the computer lab to the ESL Program.
   4. Develop a metal art sculpture class using the Welding Program lab.
   5. Build a new computer lab for Art classes to strengthen articulation to four year colleges; possibly sharing the classroom with the Photo Program.
   6. Increase student enrollment and WSCH by hiring another full time faculty to teach the Art History courses and direct the Art Gallery.
   7. Build and establish an Art Gallery.
   8. Create a position for an ART department coordinator.

E. Summary of the Verification Team
The Art Department has achieved a high level of student success and student satisfaction despite limited resources and staffing. It is crucial that increased support be given to the Art Department so that it can reach its fullest potential. There is an untapped student population not being served because of facility issues. The Program’s expansion is also stifled by insufficient space for a Gallery and a computer classroom. The limited budget for supplies and models is also a deterrent to maximum enrollment. We recommend the budget be increased, that a full time faculty member be hired, and that space be provided for both a Gallery and a computer classroom and that the issue of a department coordinator be established.
INSTRUCTIONAL PROGRAM EVALUATION SELF-STUDY

PROGRAM: ART

DATE: 02.02.07

1. MISSION

A. Program Mission Statement

The Art program offers a comprehensive range of courses designed for both transfer/degree and lifelong learning students. Our studio art, art history and digital art courses help students develop practical and conceptual skills while honing their ability to think critically, creatively and independently.

B. The program falls within one or more of the following categories (check all that apply):

☑ Transfer/Degree
☐ Vocational
☐ Remediation
☐ Non-Credit/Community Services

2. CURRICULUM AND INSTRUCTION

A. Review the course outline data and assess the following:

- Currency of course outlines. Course outlines must be reviewed every five years. If all course outlines have not been reviewed, include a timeline for review in your unit plans.
- Appropriateness of courses to the program.
- Appropriateness of current pre- and co-requisites and recommended preparation.
- Appropriateness of the degree and certificate requirements.

New Courses Created Spring ‘07
Art 119: History of American Art
Art 141: Digital and Traditional Drawing
Art 184: Monotypes
Art 187: Solarplate Etching
Art 190: Artists’ Materials
Art 210: History of Asian Art
Art 212: History of Renaissance and Baroque Art
Art 217: History of Women in the Visual Arts
Art 218: History of Islamic Art
Art 219: History of Pre-Columbian Art
Art 230: Figure Painting
Art 237b: Intermediate Figure Drawing
Art 270: Professional Practices
Courses for Revision
Art 118, 145, 147, 154, 155, 156, 157, 158, 159, 170, 171, 172, 180, 235, 236, 241, 255, 256, 257, 258, 259

Courses to Archive
Art 1 – 22, 29, 30 – 99

The Art Department faculty worked diligently in the last five years to keep our program and course-level curriculum up to date. We have made major revisions of existing courses, archived courses that are no longer relevant to the curriculum, and created a total of twenty new courses. Additionally, faculty member Erik Shearer revised the AA degree in Arts and Humanities, breaking up the courses into six curricular areas and establishing a breadth requirement for students seeking this degree. These comprehensive curriculum revisions enabled us to create a coherent and academically rigorous transfer sequence of foundation classes for students working towards a bachelors degree in art. We are currently creating a series of ten short-term courses to better serve the needs of community members by offering single-topic classes on specialized processes and materials. These courses include a professional practices course, a materials course, and various one-unit printmaking courses.

As we reviewed our curriculum for this evaluation process, we identified three key areas for improvement and action:

- We need to review and implement English requirements for some of our survey courses, particularly Art 115, 116, 117, 118, and 216. The level of reading comprehension and writing required in these courses is at least at the ENGL 100 level. We will need to do impact studies before implementing these prerequisites, but are planning to begin this process in the spring.

- There are still many courses that need revising, the bulk of which are Ceramics courses. Ceramicist/Professor Rhue Bruggeman was just hired this year and we are working with him to begin the long process of revising all of the courses in his curricular area. Our current plan is to have all of the two-dimensional art courses revised and approved by the board in Spring. The three-dimensional courses, including ceramics, are scheduled for revision by the Fall '07 semester.

- Create a certificate program for Graphic Design and Digital Media. We are currently working on a 15 unit certificate program that tracks students through our existing digital design courses. This certificate would be prepare students transferring to a four-year graphic design / digital media program and give community students an opportunity to complete a sequence of digital courses that would give them a solid foundation for entry-level positions in the graphics design field.

The art program curriculum is a complex beast. We currently have 56 courses in our program that require regular vetting and revision to stay current with both state ed. code standards and to ensure that we are adequately meeting the needs of our transfer and community students. We need a program coordinator to oversee and direct our curricular activities.

B. Review the Student Learning Outcomes Program Map and assess the following:

- Complete the SLO Matrix (attached).
  Completed on 01.30.07
What timeline have you established for developing course-level student learning outcomes?

Now that our matrix is complete, we plan to have course-level outcomes entered into the WebCMS database for every course by the end of Spring ’07.

Once established, in what ways will students in your program demonstrate achievement of stated learning outcomes? Check all that apply:

- Student internships
- Complete program competency exams
- Assessment by departmental rubric
- Obtain jobs in the field
- Pass state/national examinations
- Success in a subsequent course sequence
- Performance after transfer
- Portfolios/capstone projects
- Other ______________________________

Discuss the methods used (above) to assess whether the students achieved the stated student learning outcomes. What was the success rate?

Not applicable at this time.

For those students who did not achieve the SLOs, what interventions were used to support those students? What programmatic changes will be made to ensure future SLO achievement?

Not applicable at this time.

An accreditation standard requires that the institution makes public expected learning outcomes for its degree and certificate programs. In what ways are the program’s expected learning outcomes made public? Check all that apply:

- Syllabi
- Catalog
- Brochure (planned: will add SLOs to existing program brochure)
- Articulation/Transfer agreements
- Website (planned)
- Other ______________________________

C. Describe how your program ensures that the syllabi for each instructor are congruent with the course outline. Describe what measures are taken if any syllabi are incongruent with the course outline.

As of this point, no instructors in the Art Program have any direct oversight of faculty syllabi and there is no established process to ensure that course syllabi are congruent with the Course Outline of Record for any given course within the program. Full-time and adjunct faculty submit syllabi to the Division Chair every semester, but to our knowledge, these are not reviewed for content, but rather are submitted for record-keeping purposes. We currently have thirteen part-time and three full-time instructors in our program. It is vital that we establish a comprehensive, meaningful review process for COR/Syllabi congruency. This is another duty that would be filled by a Program Coordinator.
D. What methods are used by the program to ensure that similar standards of academic rigor of the course outline of record are followed by all instructors in the discipline?

As noted above, we don’t have any formal, established procedures for this. This is a major deficiency in our program and one of the many reasons that we will pursue establishing a Program Coordinator for Art.

E. What instructional methods are used by the program faculty to address the diverse student population and to encourage retention and persistence of the program’s students?

Instructors in the art program address the needs of the diverse student population by delivering course content through multiple instructional methods including:

- Group and collaborative assignments in both our studio and survey courses
- Intensive one-on-one instruction covering concepts and materials
- Group and individual critiques and portfolio reviews
- Designing assignments that draw expressive content from the rich diversity of gender, age, ethnic, academic and socio-economic backgrounds found in a typical art course. The results of these assignments are used as the basis for group discussion and further creative exploration.
- Providing historical and contemporary examples of artists and artwork from diverse backgrounds, highlighting the importance of this diversity in the arts and culture in general. Spotlighting and honoring these contributions is one of the best tools we have for engaging, stimulating and ultimately retaining students across the diversity spectrum.

Persistence and retention in this context are addressed through the above methods but most importantly through our intensive one-on-one contact with every student in our courses. The instructional environment in studio art courses puts us close contact with our students, affording us the opportunity to talk with them and get to know their particular stories, backgrounds and needs. In this environment we are able to assess potential needs and help direct them to the appropriate resources at the college; however, we could do better to formalize our approach to this. We need a program coordinator to oversee and direct persistence and retention activities in the art department.

F. What instructional methods are used by the program faculty to address the differences in learning styles and to encourage retention and persistence of the program’s students?

Instructors in the art program address the differences in learning styles by delivering course content through multiple instructional methods including:

- Group and collaborative assignments in both our studio and survey courses
- Intensive one-on-one instruction utilizing verbal, written and kinesthetic instructional techniques
- Lecture
- Verbal group and individual critiques and portfolio reviews
- Visual presentations including slides, web-based exhibitions, and videos
- Written critique and portfolio reviews

Art instruction requires the use of multiple means of instruction as evinced by the above list. The instructional environment in studio art courses puts us in close contact with our students, affording us the opportunity to talk with them and get to know their particular stories,
backgrounds and instructional needs. Our faculty would benefit greatly from more specific training in this area and work to formalize a system for addressing this across the curriculum. Our varied teaching methods directly impact retention and persistence in our courses as we are able to assess the learning styles of individual students very early in the semester and respond with appropriate delivery methods for individual students. That said, we could do better to formalize our approach to this. We need a program coordinator to oversee and direct persistence and retention activities in the art department.

G. Review existing articulation agreements with high schools and other colleges. Are they adequate? Current? Effective? If not, what changes will be made?
Not applicable.

H. Reflect on your responses in Section 2, Curriculum and Instruction, and write objectives for improvement on Schedule A, Program/Discipline Plan, as needed.

3. **STUDENT SUCCESS AND EQUITY**

A. Review the data on enrollment, retention, and successful course completion (and grade distribution to be phased in). Discuss program trends relative to college-wide trends. Identify areas where disparity exists for any demographic group (ethnicity/race, gender, age, disability).

**Enrollment**

Enrollment trends for art courses are in line with college-wide trends during fall semesters. Spring semester enrollments increased in years when college-wide enrollments decreased.

**Retention**

Retention rates in our program are consistently 2–5% higher than college-wide retention rates.

**Successful Course Completion**

Our rates of successful course completion follow an interesting trend: in Fall, our rates are consistent with to slightly above the college-wide percentages; in Spring our rates are consistently about 5% above college-wide rates of successful course completion.

**Summary**

The overall trends for enrollment, retention and successful course completion in the Art Program are slightly above college-wide trends and do not evince any significant disparity for specific demographic groups.

B. Identify strategies used to identify and assist students at risk. Discuss their effectiveness.

With the exception of our advanced studio courses, we have no prerequisites for any of our courses in the art department. At-risk students are typically identified through performance in courses or through the reports generated by DSP&S. Once identified, instructors encourage the students to utilize our numerous support networks and programs at the college. One of the larger problems that we have in terms of at-risk students is that they are often encouraged by counseling staff and others to take art courses without realizing that even our studio courses require analytical and critical writing and reading skills. We tend to have a high proportion of students that need a great deal of assistance from the Writing Center, extended testing times, etc. Because of this identified
need, I successfully wrote a proposal asking DSP&S to fund a 15-hour-per-week Instructional Assistant to help with teaching duties, freeing up instructors to concentrate efforts on those students most in need of additional help.

Our current strategies are not enough and need to be addressed program wide. We need to develop a specific intervention plan that is used by our entire faculty and coordinate our collective efforts on this front. An Art Program coordinator would coordinate efforts at identifying at-risk students and steer them towards appropriate services.

C. What has the program done to formalize links with support services for students?

The Art Program maintains frequent contact with the both the general and transfer counseling staff, apprising them of changes to course and program-level curriculum to better serve the numerous students we refer to their service. In Fall Semester 2005, Erik Shearer compiled data and wrote a report for DSP&S, asking for a special Instructional Assistant to help support the numerous disabled students taking classes in our program. We were granted a fifteen-hour per week IA to help us both in the classroom and in class/facility preparation. Our syllabi include contact information to aid the students in finding the right support for a particular issue.

We are currently working with the counseling department to identify specific liaison counselors for our program. Margo Kennedy and Mark Martin have expressed interest in working with our program in this capacity. We see a large number of students that would benefit from and need student support services; however, we are not always able to effectively get these students to the appropriate services on campus. An Art Program coordinator will maintain this and other student-services contacts, filling a big gap in our current approach.

D. Review the full-time/part-time instructor ratio (to be phased in). Discuss trends, and needs.

The ratio of full-time to part-time instructors in the art department consistently falls at about 30% full-time to 70% part-time, well below the accepted percentage college-wide. We currently have three full-time faculty in our program and thirteen to fifteen part-timers.

Our courses in Art History and Computer Graphics/Art are rapidly increasing in enrollment and breadth of offering, yet both of these curricular are taught entirely by part-time instructors. The Art History courses are the largest courses in the department, regularly recruiting and retaining 40 – 50 students in the larger sections, accounting for nearly a quarter of our program’s enrollment in any given semester. We have authored and successfully offered new courses in this area and are seeing an increasing growth trend in this part of our program.

In 2000 we had three Art History courses in our curriculum and offered one section per semester. In the past seven years we have expanded this to a total of ten courses, with three sections of art history per semester, increasing enrollments from an average of twenty to seventy-plus. We have created seven new courses that we will start teaching in Fall ’07. We plan to offer 5-6 Art History courses every semester by ’08.

At this time, however, we lack a full-time Art History professor. As our traditional 35mm slide library ages and the slide projectors we use to teach these courses become obsolete, we have to start looking at the transition to a digital archive, a task that is well beyond the scope of part-time instructor duties or pay. Kodak stopped manufacturing slide equipment in 2004 and within a few years all of our equipment will be obsolete, unreliable and un-repairable, forcing us to transfer
everything to a digital format. We need a dedicated, full-time art historian to oversee this transition. The creation of a digital archive also opens up the possibility of offering online Art History courses, which would lead to an increased enrollment in these courses for our program. Online Art History courses are a growing trend in California schools. It is in our best interest, at both the program and college level, to get into this game early, establishing ourselves as a strong option for distance education students.

In addition to needing a full-time faculty member for Art History, we also need a program coordinator to oversee the teaching assignments, syllabi, class schedules, and course content of our large part-time staff. The FT/PT imbalance (30/70) makes it difficult to maintain quality and continuity in our instruction without oversight.

E. Review the data on degree/certificate completion and any job placement data available. Assess the effectiveness of your program. (vocational programs only)

Not applicable

F. Reflect on your responses in Section 3 Student Success and Equity and write objectives for improvement on Schedule A, Program/Discipline Plan, as needed.

4. ENROLLMENT TRENDS AND STUDENT SATISFACTION

A. Review the enrollment trends data, and describe recent trends. Are there external factors such as community demographics or the economy that have affected the program? What are the plans to address these factors?

With the exception of Fall 2005, enrollment in art courses increased slightly across the years reported in the data. The drop in enrollment for Fall '05 was rather dramatic, 17.7%, well above the decrease in enrollment reported for the college as a whole during the same period. After reviewing course-level data, we discovered that the biggest decrease was in Art 137, Beginning Drawing, and across the board in the Ceramics courses. The enrollment drop in Art 137 is a bit of a mystery. The enrollment decrease in Ceramics was largely due to the last-minute departure of Professor Heu, who accepted a tenure-track position at Southeast Missouri State University a few weeks before the start of classes. We scrambled to find a full-time leave replacement and many students who had worked with Prof. Heu withdrew from courses in his absence. These numbers rebounded significantly in Spring 2006 as students established good connections with the new instructor.

The art department is currently working to recruit new students from St. Helena and Calistoga by visiting their art programs, distributing informational material, and offering ourselves up as a good alternative to SRJC, the school many up-valley students attend. Additionally, we are working with the Napa-area high schools to continue our recruitment efforts through presentations and brochures. We are also confident that, with the fine-tuning of our curriculum, currently underway, we will increase our program’s competitiveness with other area schools.

B. Review the load (WSCH/FTEF), productivity (FTES/FTEF), average class size, and financial data and describe recent trends.

The data in its current form is difficult to analyze as no college-wide trends are indicated. What we can say in general is that the numbers here seem to reflect the same trend found in enrollment, with a general pattern of steady to upwards growth and a sharp decline for Fall 2005. In general, our numbers are higher during the spring semester.
C. Review the schedule of classes for the program and the results of the student satisfaction surveys, and discuss whether the course offerings are scheduled appropriately to meet student need.

As a general statement, students seem to be relatively satisfied with the time classes are offered. In the past four years we have expanded and rearranged our course schedule to better accommodate working adults and AP high school students, increasing the number and variety of course offerings after 3:00. The biggest hurdle with this, as always, is our facility’s lack of adequate ventilation and cooling systems, often making these late-day sections unbearably hot.

D. Discuss the results of the student satisfaction survey, identifying areas for improvement and continued success.

The student satisfaction surveys were very positive on the whole with one notable exception: nearly every respondent complained about the facilities, especially the lack of adequate ventilation and cooling, the small, cramped studio classrooms, lack of storage space and outdated equipment. Students also remarked favorably on the quality of the instructors themselves.

E. What documented labor market demand does this program address? Does the program offer unique training (and not represent unnecessary duplication of manpower training) in the area? (vocational programs only)

Not applicable.

F. Reflect on your responses to Section 4 Enrollment Trends and Student Satisfaction, and write objectives for improvement on Schedule A, Program/Discipline Plan, as needed.

5. **Community Outreach**

A. What recruitment and/or community outreach activities has the program engaged in or initiated?

**Recruitment**

The art program faculty have developed and implemented three key activities designed to recruit students:

1. Every Spring, the College Art Gallery hosts an exhibition of artwork from the three major Napa High Schools: Vintage, Napa and Valley Oak. This exhibition is used to introduce students from these schools to our program, establishing face-to-face contact between our instructors and potential students. We also use the show to pass out class schedules/descriptions and program information.

2. Beginning in Fall of 2005, the Art Department developed and distributed a brochure outlining our course offerings for the upcoming semester. We did a direct mailing of this brochure to students currently in our program, our gallery mailing list, and to a database culled from CCC Apply that lists students who indicated an interest in taking art courses. This brochure was also distributed to local high schools. We are currently finishing and preparing to mail the brochure outlining courses for the Fall 2006 semester.

3. In the past, faculty from our program have visited the art programs at the local high schools, presenting our program and establishing contact with students interested in attending our college.
Community Outreach

The faculty in the art program have developed and implemented numerous activities and events to establish firm ties with our community.

1. The College Art Gallery: Our art gallery hosts seven major exhibitions every school year that feature the work of faculty, students and multiple professional artists from the Bay Area and beyond. We are one of the few local venues for serious, contemporary art in Napa County. These exhibitions bring together a diverse range of artists, patrons and art lovers, providing an opportunity to develop strong ties between our program and the local art community.

2. Cakebread Clay and Wine Event: This event was established many years ago by Carolyn Broadwell and remains one of the premier events for our department each year. Students and faculty from our program create plates, bowls and other ceramic vessels that are used for a large benefit dinner held at the Cakebread Winery. The ceramic pieces are auctioned off, with some proceeds coming back to the Ceramics Program.

3. Boys and Girls Club of American Canyon: We are in the beginning stages of establishing a guest teaching program with the Boys and Girls club in American Canyon, to help provide introductory art workshops for the teens of south valley.

4. Student Participation in the Mustard Festival: For the past four years, students from our painting program have participated in creating large-scale paintings and other set decorations for the gala event of this important festival. We have used the opportunity to create ties with the organizers of and donors to the Mustard Festival.

An Art Program Coordinator would help strengthen and expand these outreach efforts.

B. What has the program done to establish relationships with secondary schools and/or four-year institutions?

Developing Relationships with Secondary Schools and Four-Year Institutions

Faculty in our department have worked very hard in the last three years to create stronger ties with area high schools as well as potential transfer schools for students pursuing an advanced degree in art. Our work with the high schools is outlined thoroughly in Section A. Relationships with four-year schools have been strengthened through three key activities.

1. Informal guest lecturers from four-year schools. In the last two years we have brought in both students and faculty from local four-year schools—California College of the Arts, San Francisco Art Institute, Sonoma State University, CSU Sacramento—to discuss the programs and experiences at their respective institutions.

2. Transfer presentations and portfolio reviews from CCA and SFAI: Transfer counselors from these two esteemed Bay Area Schools visit our department once every year and give a presentation on the programs, career opportunities, transfer requirements and procedures for application. Since we began these presentations two years ago, we have had seven students successfully transfer into either CCA or SFAI, many with huge scholarship and financial aid packages.

3. We have substantially revised our curriculum in the last three years to better reflect the breadth and rigor of art programs at the CSU and UC levels. In this process, we had many discussions with faculty and staff at four-year schools to get a better sense of the current offerings and directions of their programs.
Objectives for Improvement

1. Increase recruitment and outreach activities with high school students and instructors from Justin-Sienna, St. Helena High, PUC Prep, and Calistoga High School.

2. Expand transfer presentations to include representatives from Davis, Sacramento, Sonoma State University, Berkeley, SF State, SJ State, CS Hayward and any other regional school with transfer potential for our students.

3. Follow through and perhaps expand on the partnership with the Boys and Girls Club to facilitate better direct connections with the Valley’s teen population.

4. Plan community outreach activities that bring potential students and community members to the Art Department. In the past, we ran open houses, special one-weekend workshops, etc. Consider more activities along these lines, such as a High School Workshop Weekend in late April in conjunction with the high-school show, and a Figure Drawing Marathon that includes students from the non-credit and community programs.

5. Increase public visibility of the program through better advertising and publicity in the Napa Valley Register, Napa Valley Marketplace, St. Helena Star, etc. as well as creating more direct mailings for our CCC Apply student list.

An Art Program Coordinator would direct and expand these activities.

C. What has the program done to establish relationships with the business community (if a vocational program)?
Not applicable.

D. How has the involvement of the advisory committee helped in improving and/or promoting the program? (vocational programs only)
Not applicable.

E. Reflect on your responses in Section 5 Community Outreach and Articulation and write objectives for improvement on Schedule A, Program/Discipline Plan, as needed.

6. ACCREDITATION AND EXTERNAL REVIEWS

A. Review the Accreditation Self-Study Planning Agenda, Accreditation Final Report, and results of previous program evaluations that are included in the attached data. Discuss the recommendations of the review teams relevant to the program and how the program responded.
Not applicable.

B. Indicate the sources of information used in Question 6A.
- Accreditation Self-Study Planning Agenda
- Accreditation Final Report
- Previous program evaluation recommendations
Not applicable.
C. Review the recommendations from any other licensing or accreditation bodies. Discuss the recommendations of the review teams relevant to the program and how the program responded.
Not applicable.

D. Reflect on your responses in Section 6 Accreditation and External Reviews and write objectives for improvement on Schedule A, Program/Discipline Plan, as needed.

7. **RESOURCES**

The results of program evaluation feed into the planning and budget process. Consider the staffing and financial data provided, as well as the Program/Discipline Plan forms you completed during this evaluation, while answering the questions in this section. Requests must be linked to the 2005-2011 NVC Strategic Plan Goals and Objectives.

A. **Staffing**

Summarize the staffing resource needs identified in the Program/Discipline plans. Discuss any changes needed. (Complete Schedule B, Request for New Permanent Faculty and Staff, as needed)

1. We need a full-time Art Historian. During review, it was clear that our survey courses in Art History generate the largest enrollment numbers and are growing rapidly. To meet this increased need and the looming transfer to all-digital presentations of the course material, we need to create a new full-time position in our program. Following are the most important program needs a FT Art Historian will address:

   **Enrollment:** Art History Survey courses are by far our largest courses in the program. Our current Art History instructor (a p/t position) teaches more students each semester than the full-time studio art instructors (70 – 100) These courses also have the biggest potential for growth, as they fulfill so many basic requirements for transfer and degree programs.

   In 2000 we had three Art History courses in our curriculum and offered one section per semester. In the past seven years we have expanded this to a total of ten courses, with three sections of art history per semester, increasing enrollments from an average of twenty to seventy-plus.

   We have created seven new courses this Spring that will be active by Fall ’07. We currently plan to phase in these new courses by Fall ’08 and offer 5-6 Art History courses every semester thereafter.

   **Distance Education:** The college wants to expand our online course presence. Art History is a great candidate for online instruction. An online version of our courses could easily double or triple our current enrollment numbers for Art History. The deeper we delve into the structure, setup, and maintenance of an online Art History course, the clearer it is that we need a single, full-time, dedicated Art Historian to really pull it off. This is one of the strongest reasons for the creation of this position.

   **Transfer to Digital:** The maintenance of our current slide collection and the looming transfer to digital will require a massive amount of time and energy. Frankly, it is unreasonable to expect that a part-time instructor would have the inclination, time, or proper compensation for such a gigantic task. But it will have to be done sooner, rather than later. Kodak stopped
manufacturing slide equipment in 2004 and within a few years all of our equipment will be obsolete, unreliable and un-repairable, forcing us to transfer everything to a digital format. This would be a natural extension of the paid duties of a full-time instructor.

Art Gallery Director: Art History and Museum/Gallery management are closely related disciplines. We need another full-time person in our department who can run the gallery. The gallery simply requires more time, energy, and competence than the current faculty are capable of sustaining alone. The gallery is our department's best link to the community and our strongest recruiting tool. We would also like to restart our Gallery Management course and look at expanding it into a larger program in concert with the Hospitality Program. I successfully wrote a Job Block application for the gallery director job that grants 20% release time. A new, full-time instructor in AH would teach 4 sections of Art History and take the 20% release time every semester to make load.

2. Program Coordinator: The details of our need for a program coordinator are found throughout this report. The size and complexity of our curriculum, facilities and large PT staff require a great deal of oversight and direction that are best coordinated at the program level.

B. Program-Specific Equipment

Discuss the strengths and weaknesses of the program-specific equipment available to enhance program success. What needs remain? What strategies are planned to meet those needs? (Complete Schedule D, Program-Specific Equipment Request, as needed.)

Art courses require a wide range of specialized equipment. With exception of the easels we purchased two years ago, all of the equipment in our department is old, dilapidated, and in need of replacement. We have identified the needs for program-specific equipment by curricular area within the program. The following list contains both current equipment in need of upgrade and new equipment.

1. Lecture Classroom: able to accommodate up to 50 students; equipped with slide projectors, two projection screens, computer station, built-in digital projectors, variable level lighting, an appropriate number of desk/chairs, blackout curtains, and permanent lectern equipped with remote devices for controlling both computer and traditional slide projectors.

2. Painting Studio: able to comfortably accommodate 25 students; equipped with 25, 8' metal easels, 25 artists side tables, carpeted model stand, adjustable track lighting, large sinks, flammable materials storage, flammable materials disposal, storage units for up to 50, 36" x 48” canvasses, large, lockable storage closet for instructor use, and floor vent ventilation system.

3. Drawing Studio: able to comfortably accommodate 25 students; equipped with 25, 8' metal easels, 25 artists side tables, carpeted model stand, adjustable track lighting, skylight w/ blackout curtain, lockable prop storage closet, large sinks, lockable storage units for student materials.

4. Printmaking Studio: able to accommodate 25 students, equipped with multiple flat working surfaces, two etching presses, drying racks, acid storage and disposal units, separate room for acid bath and storage, state-of-the-art ventilation system, lockable instructor storage closet.
5. Design Studio: able to accommodate 25 students, equipped with 25 adjustable drafting tables and chairs, adjustable track lighting, adequate ventilation.

6. Sculpture Studio: able to accommodate 20 students, equipped with 20 sturdy stands, dust collection system/ventilation, several oxy-acetylene welding units, several arc welders, one or two mig/tig units and all safety equipment related to metalwork, storage for materials and work.

7. Storage/Tool Room: able to accommodate several students, equipped with table saw, band saw, belt sander, compound miter saw, radial arm saw and other woodworking tools, dust collection system, multiple workbenches, shelving, lockable storage cabinets.

8. Computer Design Room: too many requirements to list on this document but a planned capacity of 20 to 25 students.

9. Gallery: Large, well-lit space capable of accommodating large crowds for openings and lectures. Must have adjustable track lighting, white walls with 12-15 foot ceilings, cement floor, pedestals, gallery administrative area, office/supply storage room, framing equipment including joiner, large woodworking table, panel saw, mat cutter, glass and matboard cutter, and assorted saws and tools.

10. Ceramics: 25-30 electric wheels, several kick-wheels, large lockers for storage of student work and supplies, wedging tables, storage bins for glazes, gas and electric kilns, and a host of other equipment.

11. Slide Library Room: room with adequate lighting, desk, computer w/ CD-RW capability, large format color printer, flat-bed and 35mm slide scanners, lockable/moisture/heat/light resistant slide storage cabinet, large light table, slide projector, screen.

We recently submitted an equipment request list to the Division Chair outlining the most pressing equipment needs. This list, found on Schedule D, gives a specific dollar amount for our requests. Our hope is that this request will be funded with bond money.

C. Facilities Improvement/Renovation

Discuss the strengths and weaknesses of the physical resources available to enhance program success. What needs remain? What strategies are planned to meet those needs? (Complete Schedule F, Facilities Improvement/Renovation Request, as needed.)

**Overview of Studio / Lecture Classrooms Strengths and Weaknesses**

The Art program provides instruction for 400-500 students every semester. 300-375 of those students, in a typical semester, take classes in rooms 410, 411, 406, and the electronic classroom in 1000A. Approximately 30-40 students take courses in the art room at the Upper Valley Campus. Every semester, we teach approximately 25-30 course sections, with adjustments for concurrent enrollment courses.

The list in Section 7B covers many of the facilities requirements as they are closely tied to equipment needs. Our current facilities are barely adequate for our current course offerings and are certainly not where they need to be to support growth.

Art courses require special classrooms with a wide array of equipment, storage capacity for materials including hazardous chemicals, and specialized furniture including: easels; drawing horses; taboret; drafting tables; prop storage cabinets; wheels; glazing equipment; lockers; and
heavy-duty tables for ceramics, sculpture and other courses. Due to these facility requirements, our classrooms can only handle 20-25 students at most, depending on the specific course being taught. The major exceptions to this are the Art History survey courses, ART 110, 115, 116, 117, 215, and several more currently under curriculum development.

While not as facilities-intensive as our studio courses, Art History courses require specialized equipment, including two large projection screens, slide projectors, a large slide library (currently housing app. 10,000 slides), and as things move further into the digital realm, laptops, and color-correct projectors. The classroom needs chair and desk seating capacity for 40-60 students, as our survey courses are the largest classes in the department. In addition to the classroom itself, AH requires a clean, dust-free room for slide storage, slide shooting, carousel loading and general sorting, all of which require specialized equipment, including a copy stand, light tables, slide-storage cabinet, slide scanner, and assorted computer equipment. The needs of an Art History classroom are very different from those of a studio arts course. Currently, our Art History courses are taught in Room 409, a mixed-use classroom used to teach Mixed Media, Printmaking, 2-D and 3-D Design, Professional Practices, Materials, and other courses currently under development.

As it stands now, room 409 is not adequate for the number of students that enroll in Art History, and the mixed-use furniture set-up in the classroom isn’t sufficient for either studio or art history courses. The furniture we currently have in room 409 was scavenged from the dumpster behind facilities when renovations were made to furniture in the other classrooms across campus. For the first three weeks of class we have students sitting on the floor, and on table tops—many of them drop, due to lack of adequate space. These courses are an important area of growth in our department and we need to make better accommodations for them. We have attempted to move Art History to other classrooms on campus, but this creates instructional difficulties, as the professor often needs quick and easy access to slides and equipment during lecture to respond to student questions and technical difficulties. These rooms must be adjacent to provide instructional continuity and quality.

The most pressing facility problem is the lack of appropriate ventilation in our studio classrooms and the complete lack of any cooling system in our building. This is potentially a major health hazard and is a continued hindrance to the expansion of our summer and afternoon programs. Daytime temperatures in rooms 408, 409, 410, and 411 are high enough to preclude most studio activities even on moderately warm days. During the height of summer and early-fall heat, the interior temperature of the studios can reach the mid-90’s and stay that way for days on end. The organic solvents used in our painting courses can be very dangerous at these temperatures as the heat produces a greater concentration of solvents in the air of the rooms. Inhalation of these vapors poses both acute and chronic health risks. This is especially true for instructors who are exposed to high levels of these solvents over the course of a normal teaching period. The heat combined with the lack of any ventilation presents a health risk that must be addressed. The stifling heat of the studios on warm days and during the summer also prevents us from expanding the summer curriculum, as it is not reasonable to schedule classes that meet for 4 to 6 hours a day in studios that lack cooling systems. Likewise, we are limited in teaching courses between 2-6 pm, especially in the Fall Semester. With appropriate air conditioning and ventilation, we could expand our course offerings and not be limited by our facilities.
Overview of Art Gallery Strengths and Weaknesses

The current location of the NVC Art Gallery at the Community Education building on Menlo Avenue hinders the full expansion of the gallery program, due to poor location and lack of seismic upgrades, prohibiting credit courses from taking place at that location. Ideally, a college art gallery should serve the dual function of exposing students to a diverse range of professional work through carefully curated exhibitions and at the same time operating as a teaching gallery to give students a solid foundation in gallery practices. We need one of the following:

1. An on-campus gallery, ideally, located adjacent to the Art program classrooms.
2. A retail space downtown with high visibility.

Specific Gallery Needs:

- Large, well-lit space capable of accommodating large crowds for openings and lectures
- Adjustable track lighting, white walls with 12-15 foot ceilings
- Cement or hardwood floor. The more industrial the better
- Pedestals
- Gallery administrative area that includes a computer (preferably a Mac) with industry-standard design software for designing and publishing the numerous flyers, mailers, announcements and other documents needed for the successful operation of the gallery.
- Office/supply storage room
- Workshop for framing, crating, preparation of exhibitions, and shipping

Progress

A new ceramics facility is slated to be up and running as of Fall Semester 2007, which will address the facility needs of this part of our program. Once Ceramics has moved all equipment, furniture, tools and other supplies into the new facility, Room 406 will provide the additional studio space we need to alleviate three key facilities problems alluded to in the facility overview above:

1. We will be able to create a dedicated studio classroom for the following courses that are currently taught in a mixed-use classroom: Printmaking, Mixed Media, 2-Dimensional Design and 3-Dimensional Design. These courses require a very specialized mix of equipment and furniture. With the new studio classroom we will be able to teach these courses with the appropriate space and equipment they require.

2. Moving the above classes into 406 will allow us to create the dedicated lecture classroom in room 409 that we need for our Art History Surveys and the lecture portion of our studio courses. Once the studio equipment and furniture is removed from 409, we can replace it with appropriate desk/chairs to accommodate the larger number of students typical in our lecture courses.

3. The printing presses used in Printmaking and Mixed Media are currently located in rm. 407, which is actually a storage room we cleaned out and converted several years ago. Once this equipment is moved into 406, 407 can revert to its official use as a storage area.
D. Technology

Discuss the strengths and weaknesses of the technology available to enhance program success. What needs remain? What strategies are planned to meet those needs? (Complete Schedule E, Technology Request, as needed.)

The technology we currently use is barely adequate to the task of teaching in an increasingly technologically-driven field.

- Our Graphic Design courses will live or die by the state and currency of both hardware and software. We need industry-standard computers (Macs for the most part) and up-to-date software such as the latest versions of Acrobat, Photoshop, Illustrator, Flash, Dreamweaver, Freehand, and InDesign.

- Likewise, our Art History courses are at a crucial turning point as the 35mm slides that are at the heart of AH instruction are quickly going the way of the Dodo. Kodak has stopped making new equipment and parts for slide projectors and this technology will be obsolete within the next five to ten years. We need specialized slide scanners, laptops and high-quality LED projectors to make the transition from film to digital. Our library has 10,000 + slides. The conversion to digital will take some time and will require better technology than is currently available to us. Once the conversion is complete, this will also allow us to begin teaching Art History as a distance education course.

- The art faculty and gallery also need updated hardware and software, particularly design software such as Adobe Acrobat Professional, Photoshop, Illustrator, and InDesign.

We have made multiple requests for funding these needs from numerous sources including division instructional equipment funds, bond money, and foundation mini-grants. The slides in this library are also used for lecture and presentation in all of our studio courses, making this a program-wide concern.

E. Professional Development

1) Using the results of the Faculty/Staff Accomplishments survey, summarize the professional development activities undertaken by faculty and staff.

See attached form.

2) Based on the goals that resulted from this program evaluation, complete Schedule G, Professional Development Needs, to indicate what areas of focus have been identified for future faculty/staff development. Note: Budget requests for Travel and Conference should be addressed or requested in the question 7G.

F. Learning Resources

What learning resources (e.g., books, periodicals, videos) are needed to enhance program success? (Complete Schedule H, Learning Resources/Media Materials Request, as needed.)

None at this time.
G. Operational Budget

Are operational funds appropriate to enhance program success? If not, how would additional operational funds be used to enhance program success? (Complete Schedule C, Request for Operating Budget Augmentation, as needed.)

We need additional funding in two areas:

1. **Art Gallery**: we currently operate the gallery with workers from the Federal Financial Aid program and are only able to keep the gallery open for 15-20 hours per week, due to limited funding. These students have proven to be unreliable in the past, not showing up for work, leaving early, etc. This is an enormous problem as the gallery is located off-campus and the worker is frequently unsupervised. We need additional operational funding to hire competent employees for the gallery.

2. **Models for Studio Courses**: we are currently allotted $1500 for the models we use in our drawing, painting and sculpture classes. With this budget we are only able to offer one section Art 237: Figure Drawing per year and are not able to bring models into our other studio courses where they greatly enhance instruction and generate high enrollments in our studio courses when used appropriately. We would like to see this budget increased to $5000 per academic year to accommodate the use of figure models in Art 137, 138, 127, 128, 185, 145, and 147 for a few sessions every semester and to accommodate our new course, Art 230: Figure Painting.

3. The following points briefly outline our needs and rationale for this request:
   a. Models cost an average of $60 – 100 per three hour session. A typical 3-unit figure drawing or painting course will utilize the model for an average of 32, 3-hour sessions per semester. At $60 per session, that adds up to $1920 per figure class, per semester. If we add a section of Art 230 in the Fall, our base expenditure for models will rise to app. $4000. The additional $1000 in money for models would be split up between other drawing and painting courses, allowing us to introduce beginning students to figure drawing and painting. This has proved a successful recruitment model to raise enrollment in Figure Drawing thus far.
   b. In Spring 2006, we offered Figure Drawing as an evening course for the first time ever. We enrolled thirty students in that one section, twenty-seven of which completed the courses. This was in sharp contrast to the Spring ’05 enrollment in this same course, which ended with five students.
   c. In Fall 2006, we cobbled-together money to bring a life model into two sections of Beginning and Intermediate Drawing to introduce those students to figure drawing and recruit for our Spring 2007 Figure Drawing Course. On the first night of Figure Drawing for Spring ’07 we had forty-eight students show up, only thirty of which were actually enrolled. Our facility, at best, can accommodate thirty students. We enrolled thirty-five. The majority of these students were in the Beginning and Intermediate Drawing classes in Fall ’06 that spent one week working from the figure. Based on this experience and my many years spent in art schools and teaching, I am confident that enhancing this part of our program will generate higher enrollments.
d. At least two semesters of Figure Drawing are required for every four-year art degree. If properly scheduled, advertised and integrated into a transfer or degree-track in our program this course will generate strong enrollment every Spring because of the high demand.

e. We just submitted a proposal to the curriculum committee to create a new course, Art 230: Figure Painting. Expanding the budget for models in the amounts listed above will allow us to teach this course in the Fall semester and Figure Drawing in the Spring. We decided that this was a better approach as it will respond to the interest in figurative work without cannibalizing our high enrollments in Figure Drawing in the Spring.

f. Extensive access to figure models in our studio courses is a great selling point for our facilities-challenged program. It would also help set us apart from the art departments at Solano and SRJC, aiding in our recruitment of new students from south county and upper valley that might otherwise opt for competing schools.

g. The Extra $3500 we are asking for will translate into more students enrolled in credit art courses. The addition of Art 230, alone, has the potential to draw in 20-30 students every fall that might not have otherwise enrolled in a course in our department.
PROGRAM EVALUATION SUMMARY FOR

ART

Complete the following sections based on the program evaluation completed. This summary will be forwarded to the Planning Committee after the verification phase is complete.

Program Achievements  (major achievements, changes, implementations, progress since last program review)

- Complete overhaul of program curriculum that increased academic rigor and achieved parity with similar courses in the CSU and UC system, including the creation of twenty new courses in the studio arts/art history and a Core Curriculum sequence for transfer majors.
- Major expansion in the breadth of course offerings in Digital Arts, including creating a course sequence for a certificate program that is scheduled to take effect in Fall '07.
- Expanded course offerings into late-afternoon time slots to accommodate the needs of AP (Advanced Placement) students in the local high schools. These sections, particularly the T/Th 3–6pm time slot, produce some of the highest enrollment numbers in our studio courses.
- Clean-up and re-organization of the Art building, creating a clean and organized environment more conducive to creative and critical production. The clean-up included removing thirty-five years of accumulated junk from the three studio classrooms, the lecture room, and the various storage areas. This project was initiated and performed by the faculty without compensation or recognition from the college. Since the initial clean-up we have painted cabinets, door and walls; convinced Facilities to build and install new storage cabinets and spaces; re-built the wood kiln; organized extra storage space in previously unused areas of the attic; purchased new easels; scavenged, repaired and cleaned desks for our lecture classroom from the junk pile behind Facilities, allowing us to expand the number of students in our Art History courses; and a host of other ongoing facility-related activities initiated and implemented by the Art faculty to create a better learning and teaching environment.
- Revision of the AA Degree in Arts and Humanities.
- Gallery: In Fall Semester of 2003 we opened doors on a new gallery facility located at the community education center on Menlo Street, formerly home to the National Guard Armory. Erik Shearer took over the Gallery Directorship from long-time gallery director John Hannaford. The Gallery Director curates seven to eight exhibitions every year, including the annual Faculty Show, the Student Show, the AP High School Student Show, and a variety of exhibitions featuring the work of professional artists from across the country. The gallery is a vital element in the educational mission of our program, providing students with the opportunity to exhibit their work in a public venue and offering them a close-up look at the practice of professional artists.
- Successfully wrote a new job block for the Gallery Director position that comes closer to proper compensation for this important position in our program.
- Secured funding through DSP&S for a 15-hour per week Instructional Assistant to better meet the needs of the large disabled student population in our program.
**Strengths** (unique characteristics, special capacities)

- We provide a comprehensive, competitive lower-division education for transfer students in a very small, crowded facility.
- Faculty who are active in their fields, dedicated to student achievement, and passionate about education.
- An ongoing program to engage the community through public exhibitions and lectures at the gallery.

**Challenges** (concerns, difficulties, areas for improvement)

- Facilities that are not adequate for our current program and inhibit further growth. The most pressing needs are: ventilation, AC, expanded storage space, dedicated computer design lab, and a dedicated lecture classroom with appropriate furniture.
- Lack of adequate funding for equipment, instructional assistants, gallery operations, life models, marketing & advertising, etc.
- Lack of formalized structure to oversee scheduling, budget, facilities decisions, teaching assignments for adjunct faculty, and evaluation of adjunct performance and course content.
- Too many course sections with enrollment at the bare minimum. We need to do a better job of increasing enrollments across all of our existing course sections.

**Optional:** What additional data, if any, would have been helpful to effectively evaluate the program?

- Specific, existing budget data.
The program evaluation report is reviewed by the program faculty or staff, signed by the program evaluation chair and division chair or supervisor, and forwarded to the Office of Research, Planning, and Development by _____________________, for the verification phase.

Program Evaluation Chair Signature: ______________________________
Division Chair/Supervisor Signature: ______________________________
Date: ______________________________

**VERIFICATION PHASE**

The verification team will review the Program Evaluation Report for accuracy and completeness, and the process used to develop the report (see verification team duties). The program evaluation will be verified by _______________________. Once the report is verified and shared with the PEP team, will be forwarded to the appropriate Vice President or President (for administrative services) by _________________________.

Verified on: ______________________________
Verification Committee Signatures: ______________________________

**ACKNOWLEDGEMENT PHASE**

The Vice President (or President for administrative services) will read and acknowledge the program and planning document and send a letter to the program team and discipline/program faculty or staff, with copies to the Academic Senate President, the Planning Committee, and the President of the college (who will forward them to the Board of Trustees). The vice presidents and/or President will use program review results to 1) base discussions and decision making on data and evaluation provided by program evaluation; 2) inform program planning; and (3) advocate for program needs.

Vice President/President ________________________________________
Date Letter Sent: ______________________________________________
Recommend review in 2 years: Yes _____ No _____
PROGRAM EVALUATION AND PLANNING

STUDENT LEARNING OUTCOMES: PROGRAM LEVEL

ART

1. Analyze, compare, and contrast the formal, conceptual, and contextual elements of Art, Architecture, and Design from major historical periods and world cultures.

2. Create art that builds on the rich history and contemporary practices, theories, and materials of studio art.

3. Express personal ideas in visual terms.

4. Produce a portfolio of finished artwork for peer, professional or academic review.

5. Critique artwork and express artistic concepts and intents in written and oral formats.

6. Safely handle and maintain materials, studio facilities, and equipment.
## PROGRAM EVALUATION AND PLANNING

**STUDENT LEARNING OUTCOME (SLO) MATRIX**

**ART**

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# Program Evaluation and Planning

## Student Learning Outcome (SLO) Matrix

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# Program Evaluation and Planning

## Student Learning Outcome (SLO) Matrix

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# Program Evaluation and Planning

## Student Learning Outcome (SLO) Matrix

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<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Art 257</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art 258</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Art 259</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art 260</td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Art 261</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Art 265</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Art 266</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Art 270</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art 298</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**PROGRAM/DISCIPLINE PLAN**

**ART**

**Page 1 of 2**

<table>
<thead>
<tr>
<th>NVC Strategic Goal #1 - 5</th>
<th>Program Evaluation Section</th>
<th>Objectives</th>
<th>Priority In Rank Order</th>
<th>Program Activities/Actions</th>
<th>Resources*</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, 1, 2</td>
<td>7c; 1a; 4d; 5a</td>
<td>Make upgrades to Art Facilities and Equipment.</td>
<td>1</td>
<td>1. Keep the specific needs of our programs and our students in front of the BOT, the Office of Instruction, the President, and our Division Chair through reports and presentations. 2. Request funding for specific projects and equipment from the Bond Committee 3. Research and develop plan for new gallery.</td>
<td>Additional resources you will need to accomplish the objectives. Please be realistic.</td>
</tr>
<tr>
<td>1, 2, 3, 4, 5</td>
<td>The entire report</td>
<td>Formalize oversight duties for departmental curriculum, budget, instruction, facilities, outreach, technology, and scheduling.</td>
<td>2</td>
<td>1. Create and implement an Art Program Coordinator position.</td>
<td>1. Funding as outlined in program evaluation report.</td>
</tr>
<tr>
<td>1, 2, 3, 4, 5</td>
<td>5a, b; 7a, b, c, g</td>
<td>Improve the operations and visibility of the college art gallery.</td>
<td>3</td>
<td>1. Research and develop plan for new gallery. 2. Locate new site for gallery, either on-campus or in downtown Napa. 3. Recruit and hire gallery attendant.</td>
<td>1. New gallery space. 2. Paid Gallery Attendant</td>
</tr>
<tr>
<td>1, 2, 3, 4, 5</td>
<td>Section 2</td>
<td>Expand Art curriculum.</td>
<td>4</td>
<td>1. Write new courses that expand the breadth of course offerings, responding to the needs of both community and transfer students. 2. Revive old courses that are currently archived, updating technology, content, objectives, and instructional methods.</td>
<td>1. Expanded budget for models.</td>
</tr>
</tbody>
</table>

* New requests should be defined on resource forms and included in the unit budget.

**PROGRAM EVALUATION SECTION**

A. Curriculum and Instruction  
B. Student Success and Equity  
C. Enrollment Trends and Student Satisfaction  
D. Community Outreach  
E. Accreditation and External Reviews

APRIL 2006
## PROGRAM/DISCIPLINE PLAN

**ART**

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<table>
<thead>
<tr>
<th>NVC Strategic Goal #1 - 5</th>
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<th>Priority In Rank Order</th>
<th>Program Activities/Actions</th>
<th>Resources*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Increase enrollment, persistence and retention rates.</td>
<td>5</td>
<td>1. Update brochure 2. Expand recruitment activities. 3. Create department website. 4. Formalize links with counseling to better assist major transfer students. 5. Create Core Curriculum track for students seeking degree in the arts/art history.</td>
<td></td>
</tr>
<tr>
<td>1, 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Develop SLOs for Art</td>
<td>6</td>
<td>1. Train faculty; develop program-level and course-level SLOs</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4c; 7d; 7a; 2e</td>
<td></td>
<td>Develop and offer online Art History courses.</td>
<td>7</td>
<td>1. Digitize entire slide collection 2. Train faculty 3. Develop curriculum</td>
<td></td>
</tr>
<tr>
<td>1, 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2; 1a; 2e</td>
<td></td>
<td>Create Graphic Design certificate program.</td>
<td>8</td>
<td>1. Write new courses. 2. Write certificate track 3. Create plan for new Graphic Design Computer Lab.</td>
<td></td>
</tr>
</tbody>
</table>

* New requests should be defined on resource forms and included in the unit budget.

### PROGRAM EVALUATION SECTION

A. Curriculum and Instruction  
B. Student Success and Equity  
C. Enrollment Trends and Student Satisfaction  
D. Community Outreach  
E. Accreditation and External Reviews
REQUEST FOR NEW PERMANENT FACULTY AND STAFF

Accreditation reference: Human resource planning is integrated with institutional planning. The institution systematically assesses the effective use of human resources and uses the results of the evaluation as the basis for improvement.

Project additional needs above and beyond the current status. Please include in your projected needs any known position that will be vacated due to retirement. List in priority order. Replacement positions are not guaranteed. Information will be used in the faculty and staff prioritization processes.

<table>
<thead>
<tr>
<th>Job Title &amp; Justification</th>
<th>N/R*</th>
<th>FTE</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History Instructor</td>
<td>New</td>
<td>1.0</td>
<td>TBA</td>
</tr>
<tr>
<td>We need a full-time Art Historian. During review, it was clear that our survey courses in Art History generate the largest enrollment numbers and are growing rapidly. We need to create a new full-time position in our program to meet this increased need and the looming transfer to all-digital presentations of the course material. Following are the most important program needs a FT Art Historian will address:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- <strong>Enrollment:</strong> Art History Survey courses are by far our largest courses in the program. Our current Art History instructor (a p/t position) teaches more students each semester than the full-time studio art instructors (70 – 100) These courses also have the highest potential for growth, as they fulfill so many basic requirements for transfer and degree programs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- In 2000 we had three Art History courses in our curriculum and offered one section per semester. In the past seven years we have expanded this to a total of ten courses, with three sections of art history per semester, increasing enrollments from an average of twenty to seventy-plus.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- We have created seven new courses this Spring that will be active by Fall ’07. We currently plan to phase in these new courses by Fall ’08 and offer 5-6 Art History courses every semester thereafter.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- <strong>Distance Education:</strong> The college wants to expand our online course presence. Art History is a great candidate for online instruction. An online version of our courses could easily double or triple our current enrollment numbers for Art History. The deeper we delve into the structure, setup, and maintenance of an online Art History course, the clearer it is that we need a single, full-time, dedicated Art Historian to really pull it off. This is one of the strongest reasons for the creation of this position.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- <strong>Transfer to Digital:</strong> The maintenance of our current slide collection and the looming transfer to digital will require a massive amount of time and energy. Frankly, it is unreasonable to expect that a part-time instructor would have the inclination, time, or proper compensation for such a gigantic task. But it will have to be done sooner, rather than later. Kodak stopped manufacturing slide equipment in 2004 and within a few years all of our equipment will be obsolete, unreliable and un-repairable, forcing us to transfer everything to a digital format. This would be a natural extension of the paid duties of a full-time instructor.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- <strong>Art Gallery Director:</strong> Art History and Museum/Gallery management are closely related disciplines. We need another full-time person in our department who can run the gallery. The gallery simply requires more time, energy, and competence than the current faculty are capable of sustaining alone. The gallery is our department's best link to the community and our strongest recruiting tool. We would also like to restart our Gallery Management course and look at expanding it into a larger program in concert with the Hospitality Program. I successfully wrote a Job Block application for the gallery director job that grants 20% release time. A new, full-time instructor in AH would teach 4 sections of Art History and take the 20% release time every semester to make load.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Art Program Coordinator

New

0.2

TBA

Throughout the research and drafting of this report it was clear that we need to have local, discipline oversight of numerous aspects of the Art Program, including formalized oversight of curriculum, facilities, IA’s, budget, scheduling, staffing, adjunct faculty, syllabi, etc.

* N=New, R=Replacement

Submitted by: ___________________________ Approved by: ___________________________

Budget Center Manager President/Vice President

APRIL 2006
REQUEST FOR OPERATING BUDGET AUGMENTATION

Budget Center _________________________  Activity ___________________

Accreditation Reference: Financial planning is integrated with and supports all institutional planning.

Operating Budget
This section is used to request and justify non-capital outlay additions to your department's budget. This form applies only to Account Codes 113XX, 114XX, 523XX, 524XX, 54XXX and 55XXX. List in priority order.

<table>
<thead>
<tr>
<th>Account No. &amp; Description</th>
<th>Additional Amt Requested</th>
<th>Justification (Link to Plan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FPA: Art Program Budget</td>
<td>$3500</td>
<td>Unit Plan, Item 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>--for life models</td>
</tr>
<tr>
<td>General Gallery</td>
<td>$12,000 p/year</td>
<td>Unit Plan, Item 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>--Gallery Worker</td>
</tr>
</tbody>
</table>

Submitted by: ___________________________  Approved by: ___________________________

______________________________  ________________________________
Budget Center Manager  President/Vice President

APRIL 2006
**PROGRAM-SPECIFIC EQUIPMENT REQUEST**

**Accreditation rationale:** Equipment supports student learning programs and services and improves institutional effectiveness.

Examples of program specific equipment include maps, skeletons, microscopes, artifacts, etc. They may be located in each classroom or centrally located in a workroom. For this request, consider equipment with a value greater than $200. All technology requests should be listed on Schedule E. **List in priority order.**

<table>
<thead>
<tr>
<th>Description</th>
<th>Estimated Cost</th>
<th>Estimated Annual Maintenance Cost</th>
<th>Justification</th>
<th>(Link to Plan)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Instructional</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Drafting Tables</td>
<td>$350 per</td>
<td>Negligible</td>
<td></td>
<td>Priority Items 1,4, &amp; 5</td>
</tr>
<tr>
<td>25 Chairs for DT's</td>
<td>$200 per</td>
<td>Negligible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Vertical Etching Tanks</td>
<td>$300 per</td>
<td>Negligible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Drying Rack</td>
<td>$3000 per</td>
<td>Negligible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Solvent-Resistant Utility</td>
<td>$300 per</td>
<td>Negligible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Non-instructional</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Drawing Horses</td>
<td>$200 per</td>
<td>Negligible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Slide Projectors</td>
<td>$800 per</td>
<td>$50</td>
<td>Priority Items 1,4,5</td>
<td></td>
</tr>
</tbody>
</table>

Submitted by: ___________________________  Approved by: ___________________________

Budget Center Manager  President/Vice President

APRIL 2006
TECHNOLOGY REQUEST

Accreditation reference: Technology planning is integrated with institutional planning. The institution assures that any technology support it provides is designed to meet the needs of learning, teaching, college-wide communications, research, and operational systems.

In order to determine the feasibility of your idea, it is necessary to consult with the Information Technology (IT) Department. It is important that all computer related technology be centrally coordinated. This will allow the IT Department to know the full picture of the need, to plan for adequate capacity of equipment and infrastructure, and to ensure standardized equipment is purchased, if possible. It is equally important that all technology requests are consistent with the NVC Technology Plan.

List in priority order.
Provide a general description of the project that includes:
1. Equipment needed, students and/or staff who will be served, and how often it will be used.
2. Will installation and maintenance support be required?
3. Where will the equipment be located? Will space need to be modified?
4. Describe the infrastructure requirements (e.g., network, power, connectivity, security, etc.)
5. Software support needed (i.e. new licenses, upgrades, system integration, ongoing support)
6. Is additional furniture necessary?
7. Useful life of equipment--when will the equipment need to be replaced?

Cost estimates will be provided for priority projects only.

Submitted by:                    Approved by:
________________________________   __________________________________
Budget Center Manager        President/Vice President

A. Mac Lab for Graphic Design and Photography
   1. 25 Mac G5s (or better) computer stations, slide scanners, flat bed scanners, large format photo printers, drawing tablets, high quality LED projectors, and assorted peripherals.
   2. Yes
   3. As of yet, there is no Graphic Design/Photo Lab.
   4. Network access, high-speed internet access, secure classroom with adequate cooling for the computer equipment.
   5. We will need the latest versions of the following software with regular upgrades: Acrobat, Photoshop, Illustrator, InDesign, Freehand, and Dreamweaver.
   6. Yes. We will need 25 student computer stations and one instructor station.
   7. 5-7 years for the hardware, 2-3 years for the software.

B. Two Mac Powerbook Laptops for Art History and Studio Art lecture room.
   1. Two Powerbooks
   2. No
   3. Equipment will be located in the Art lecture classroom
   4. Network access, high-speed internet access
   5. Photoshop
   6. No
   7. 3-5 years

APRIL 2006
FACILITIES IMPROVEMENT/RENOVATIONS REQUEST

Accreditation reference: Facilities support student learning programs and services and improve institutional effectiveness. Physical resource planning is integrated with institutional planning.

This request is for small capital construction projects such as remodeling a small area, reconfiguring walls, building shelving, etc. Generally, projects should be under $5,000. Larger scale projects will be considered in bond construction and renovation plans.

In order to make sure that your idea meets legal requirements or is even feasible, we ask that you consult with the Director, Facilities Services, and address the following items on the form.

List in priority order.
Provide a description of the project that includes:
1. How the project supports the mission and objectives of your program
2. Project description
3. Location of the proposed project
4. Health and safety impacts of the project
5. Ongoing maintenance that will be necessary

We do not currently have any specific requests that are under $5000. The facility needs of the Art Department are well beyond the scope of this schedule.

Cost estimates will be provided for priority projects only.

Submitted by:            Approved by:
___________________________________   __________________________________
Budget Center Manager        President/Vice President

APRIL 2006
**SCHEDULE G**

**PROFESSIONAL DEVELOPMENT NEEDS**

**Accreditation reference:** The institution provides all personnel with appropriate opportunities for continued professional development, consistent with the institutional mission and based on identified teaching and learning needs.

Please identify the professional development needs required for faculty and staff to stay current in the discipline, office technology, diversity, safety, instructional methods, and other areas. Specific training and estimated number of attendees are requested.

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What training needs have been identified from your program review?</td>
<td>None</td>
</tr>
<tr>
<td>2. What pedagogical training needs have been identified in your program review?</td>
<td>None</td>
</tr>
<tr>
<td>3. What types of technology does your program use? What technology training needs have you identified?</td>
<td>Too many types to enumerate. At this time, however, we are not in need of any training.</td>
</tr>
</tbody>
</table>
| 4. What are the leading publications specific to your discipline and/or program? | *Art Journal*  
*Art Forum*  
*Art in America*  
*Art on Paper*  
*Art Week* |

Submitted by: Budget Center Manager  
Approved by: President/Vice President  

APRIL 2006
### LEARNING RESOURCES/MEDIA MATERIALS REQUEST

**Books including Reference:**
- Number of titles to add: 0
- Areas to consider for maintaining and developing a collection that supports this course and corresponding assignments: No requests at this time.
- Titles that provide: a multi-cultural perspective to the topics covered in the course; gender perspectives on subjects; a literary, dramatic, or fictional perspectives for students to explore; or titles that provide biographical information on innovators, leaders, or historic figures in the discipline.
- Recommendations/comments: None
- Estimated cost for new materials: None

**Periodical Titles: (Newspapers, Journals, Magazines)**
- Number of titles to add: None
- Recommendations/comments: None
- Estimated cost for new materials: None

**Electronic Databases and Indexes:**
- Number of databases to add: None
- Recommendations/comments: None
- Estimated cost for new materials: None

**Media Collection (closed captioned or DVD):**
- Number of titles to add: None
- Recommendations/comments: None
- Estimated cost for new materials: None

---

Yes [x] No __ Are library/learning resource service hours adequate for this course/program?

Yes [x] No __ Is the quantity of materials sufficient for students within needed time frame?

Yes [x] No __ Will library/learning resources assignments be used in your course?

Yes __ No [x] Will this course/program require the assistance of library faculty for orientations or other information competency instruction?

I would like to meet with a Librarian for developing a plan for selecting and adding materials to the Library or Media Center.

To keep the collection reflecting current knowledge, I will alert the librarians of new developments in my field and send suggestions of books and other materials to be ordered.

APRIL 2006