Part I. Alignment with College

Chapter 0: Unit Alignment
Key Question: How is your unit aligned with the college's goals and values?

1) <u>**Core Values**</u>
   Review the work your unit did on core values in 2003-2004. Does the alignment you described remain accurate? Please update by removing commentary that no longer applies and, where appropriate, adding commentary that reflects changes or additions you have made since last year's Unit Plan.

   Core Values (6)
   ▪   Learning
   The Unit of Art and Applied Design support learning by offering broad-based curricula in the areas of a.) art theory, b.) art history, c.) studio arts, including drawing, painting, print-making, weaving and non-woven fibers, sculpture, metal work and ceramics, d.) graphic design and e.) multimedia, including video and audio production, photography animation and web design. Students enroll in the classes in these various areas for professional certificates as well as those pursuing an AAOT, seek to articulate with four-year and higher degree institutions, seek self-enrichment and pursue coursework needed for currently-held jobs in the community. Associate degrees are available in Graphic Design and Multimedia.

   Faculty within the Unit of Art and Applied Design bring to the classroom and studio both a theoretical knowledge and personal experience as practicing professional artists. They function as role models for students regarding the importance of life-long learning.

   ▪   Diversity
   While providing students with a solid base of theoretical and technical knowledge, the faculty of the Unit of Art and Applied Design create a climate in which diversity is both acknowledged and encouraged. Discussions held both in departmental meetings and in the classroom and studio reflect respect for each individual student and their artistic self-expression. In studio classes students receive one-to-one instructor attention enabling the instructor to attend to personal sensibilities and to the individual learning style of each student. Student projects culminate in a group critique which encourages students to respect diverse perspectives.   Studio and art history classes offer experiences in many aspects of diversity issues.
   Students interact with faculty with some diverse cultural backgrounds and faculty who have working and living experiences in diverse cultures. In addition, a number of faculty have traveled to other countries to study and work for extended periods of time.

   The LCC Art Department Gallery, which is an essential component of the Unit and is used as a teaching tool for example in Spring 2003, when it was used for a painting class that had a large scale painting project on diversity. The Gallery is used by all art faculty, regularly exhibits the work of faculty, students and a number of regional and national artists. Visiting artists offer lectures corresponding with their exhibits to both students and the public.   These exhibits include a wide variety of media which demonstrate the inherent diversity in the visual arts and provide students with rich examples of this diversity. Recently, the Gallery expanded its interdisciplinary educational opportunity by collaborating with other college departments as well as a "Reading Together" project team. During Spring 2004, two

artists from Japan were invited to work with Art students on creating a series of sculptures which are now displayed on campus.

- Innovation

The Unit of Art and Applied Design demonstrates a spirit of innovation in the following ways:

The print-making program has moved to the use of less toxic chemicals in the processes of print-making and is scheduled to host a three-day non-toxic intaglio printmaking workshop at the end of spring term for students and interested members of the community.

Art and Applied Design have purchased an Art-o-mat machine which will be installed in the Art Gallery area. An art-o-mat is a modified cigarette dispensing machine which, when money is inserted, dispenses an original work of art, cigarette-box-size, from over 400 participating artists from ten different countries. This machine is the only one of its kind in the Northwest, the closest other machine being in Boise and Sacramento.

Faculty in the area of Art and Applied Design have developed learning communities with the areas of Dance and Creative Writing.

The multimedia program recently developed a computer checkout system which allows authorized users to check on equipment usage and availability from anywhere on the Web, compile usage reports, control equipment access from any location. This system allows students easier access to equipment and keeps an accurate account of information which is helpful to students, faculty and the department. A server has been upgraded for saving student work and for simplifying grading for faculty.

A coved cyc wall has been built on campus which provides a "no horizon" backdrop for multimedia productions. This enables students and professionals from the community to create state-of-the-art productions.

- Collaboration and Partnership

The LCC Art Department Gallery provides space for lectures to be held by faculty in other departments, including English, Speech and Foreign Language.

Learning communities are being developed with faculty from other departments within the College.

2D and 3D studio arts have integrated concepts between the two areas.

Several Art and Applied Design faculty participated in the "Reading Together" program.

The Artworks Committee is a College-wide committee consisting of members of the art faculty and the College community at large. The goal of this committee is to find mutually acceptable ways of displaying art on campus.

The multimedia studio in the Forum building is used by outside production companies because of the professional cyc wall and the large space it provides.

- Integrity

The Unit of Art and Applied Design provides students with Syllabi which contain clearly-stated objectives. These objectives are adhered to throughout the teaching of each course so that students are clear about expectations and requirements. The course outline for each class is in the process of being updated.

Faculty in the various disciplines remain current in the areas of theory development and techniques by participating in professional development, which they believe to be a core element of maintaining integrity in teaching. In 2003-2004 one faculty in Graphic Design took a sabbatical leave for f**all** term and another faculty member in the same program has been granted professional leave for spring term, 2005. Integrity of the faculty in Studio Art is maintained by their commitment in staying current with their work by having solo shows and lectures nationally and internationally

- Accessibility

While some programs on campus require selective admission criteria, students in the arts are accepted into the classes of the Unit on a "first come, first serve" basis with an exception being in the Graphic Design program where the second year is juried.

An electronic server for all class materials and assignments in the multimedia program is available to all students network technologies allowing access either from campus or from home.

2)   **Strategic Directions**

The Strategic Directions for Lane have been updated and expanded since the 2003-2004 Unit Plan. Please review the changes and provide specific examples of how your unit works to further these goals.

Strategic Directions (3)
- Transforming Students' Lives
  - Foster the personal, professional, and intellectual growth of learners by providing exemplary and innovative teaching and learning experiences and student support services.
  - Commit to a culture of assessment of programs, services and learning.
  - Position Lane as a vital community partner by empowering a learning workforce in a changing economy.

Transforming Students' Lives:

It is said that it is essential to the human spirit to create art. "Mark making" and visual language precedes verbal language both in individual human development and in the development of cultures. Students in the Unit of Art and Applied Design are offered opportunities for intellectual, physical and intuitive and spiritual learning. In the arts students create work which results in a physical outcome, a piece of artwork, which becomes the embodiment of their learning. A visual mind body integration occurs through a process which is tactile and real, not merely theoretical. While the studio classes offer the visual and tactile experiences, multimedia challenges students to use cutting edge technology. Art history encourages students to follow intellectual pursuits. The inherent nature of the creative process encourages students to embark on an inner journey into themselves as individuals. Students can review their way of living in order to renew themselves and re-create their lives continually. Psychologically-challenged persons can find a place to heal.

- Transforming the Learning Environment

Students learn to express themselves through hands-on projects which gives them the opportunity for transformation through learning. [See #2 Strategic Directions]

Faculty members act as a facilitator in the class to encourage students to be critical thinkers and active partners in the learning process. AAD faculty also play a role of catalyst for inspiration.

AAD creates a learning environment that motivates and inspires students to recognize their own responsibility for their own learning. Our classes use group critiques as a tool to make the students responsible to accomplish their projects and to articulate their ideas.

The Art Department offers broad-based curricula in the areas of a.) art theory, b.) art history, c.) studio arts, including drawing, painting, print-making, sculpture, weaving and non-woven fibers, metal work and ceramics, d.) graphic design and e.) multimedia, including video and audio production, photography animation and web design.

The programs in the AAD are frequently assessed and curriculum outline is being rewritten currently for our professional and technical program. Art making encourages imagination and intellectual freedom which physically embodies in Gallery exhibits and lectures. Faculty is active with the community College Advisory Committees for Graphic Design and the Multimedia programs.

The Art Department fosters knowledge and appreciation of diversity among staff and students. While providing students with a solid base of theoretical and technical knowledge, the faculty of the Unit of Art and Applied Design create a climate in which diversity is both acknowledged and encouraged. Discussions held both in departmental meetings and in the classroom and studio reflect respect for each individual student and their artistic self-expression. In studio classes students receive one-to-one instructor attention enabling the instructor to attend to personal sensibilities and to the individual learning style of each student. Student projects culminate in a group critique which encourages students to respect diverse perspectives.

The Art Department is committed to both individual and organizational learning through involvement in the following:
1) SLI: interdisciplinary class "Go for Baroque"
2) Lectures and presentations during college in-service
3) Professional development
4) Workshops for both faculty and students

The Art Department promotes open communication through periodical meetings and the use of email among faculty and students. Currently, different programs in AAD are physically separated from each other, located in other buildings on campus, which makes for poor communication amongst faculty.

3) **Learning Centered Principles**
The Learning Centered Principles for Lane have also been updated and expanded since the 2003-2004 Unit Plan. Please review and provide specific examples of how your unit works to integrate these principles into your unit's methods and outcomes.

Learning Centered Principles

- Lane provides opportunities for transformation through learning.
- Lane engages learners as active partners in the learning process.
- Lane creates a learning environment that motivates and inspires students to recognize their responsibility for their own learning.
- Lane offers multiple options for learning based on proven and innovative theories and methods that address the needs of diverse learners.
- Lane commits to a culture of assessment of programs, services and learning, honoring the values of intellectual freedom, community responsibility and student need.
- Lane fosters knowledge and appreciation of diversity among staff and students and encourages pluralism and intercultural competence. Lane engages learners from diverse cultural and social contexts.
- Lane is committed to both individual and organizational learning.
- Lane students and staff are a community of learners, all of whom contribute to learning.
- Lane promotes open communication among staff, students and the community within and across organizational and physical boundaries.

Part II. Unit Description

Chapter 1: Unit Description
Key Question: Who are you? Answer this question by providing the following information about your unit.

Unit mission/Vision

The Unit of Art and Applied Design has not articulated mission statement as such. This list was generated in 2003-2004 for the unit plan that year and, though reviewed this year, was not updated.   A process for regular review has been established and that is to review the goals and objectives on an annual basis in the context of a spring term departmental meeting. The goals and objectives of the Unit are the following:

The Art and Applied Design Department mission is to serve community needs in general education, lower division college transfer, professional technical training, and personal enrichment by providing the very best broad-based curriculum in studio arts, art history, graphic design and multimedia.

Goals that support this mission are to:

1. Insure that offerings within a curricular area are comprehensive and consistent with student demand.
2. Introduce new technologies and theories within the current curriculum to maintain its vitality and viability.
3. Provide safe and adequate facilities, equipment, and materials necessary to the function of each course.
4. Promote humanitarian values and serve as a community resource.
5. Maintain cooperative relationships with other agencies and groups to enhance the quality of life within the district.
6. Champion the understanding of the historic and cultural significance of art.
7. Develop and maintain an effective department administrative and support staff.

The art department's goals relate directly to goals one through eight in the Lane Community College mission statement.

2)   Catalog Description
The catalogue copy is reviewed and updated by lead faculty every year. Advisory committees are contacted when major changes are being considered.

Graphic Design:
Purpose To prepare students for entry-level positions in the fields of graphic and digital design.

Learning Outcomes The graduate will:
• Design a variety of graphic materials including advertising, corporate identity, publications, packaging, signage, marketing, and the internet.
• Solve graphic communication problems through the use of computer technology used in the field.
• Demonstrate understanding of fundamental art, communication, and marketing principles in the development of design solutions.
• Demonstrate understanding of professional business standards and practices.
Demonstrate ability to design and produce materials that will meet professional standards for reproduction.
• Use appropriate library and information resources to research design problems, issues, and technology as well as to support lifelong technical learning.

Employment Trends Positions in Lane County are forecast to increase 8.3 percent through 2010. Statewide, positions are forecast to increase 15.3 percent

Wages $13.18 hourly, $28,704 annually

Costs in Addition to Tuition (estimate)

Average costs... $1,500
Fees are subject to change without notice.

Admission Deadline. Open admission for first year. Limited admission for second year. Second year admission dates: Transcripts, essay, and application are due the second Friday of May. Portfolios are due the last Friday of May. See Art and Applied Design Department for specific dates and information.

Number of New Students Admitted Annually First year unlimited. Second year, approximately 25-30.

Criteria Used for Admission Scores from three areas are weighted as follows: portfolio 60 percent, essay 20 percent, GPA 20 percent.

Cooperative Education (Co-op) Co-op offers students college credit and a grade for on-the-job work experience related to their educational and career goals. Through Co-op, students connect theory and practice, develop skills, expand career knowledge, and make contacts for the future. Work schedules and work sites vary. A minimum of six credits of Co-op in graphic design are required for completion of the graphic design program. Contact Thomas Rubick, Graphic Design Cooperative Education Coordinator, Bldg. 18, Rm. 201C, (541) 463-5887.

Program Coordinator Thomas Rubick, Bldg. 18, Rm. 201C, (541) 463-5887, rubickt@lanecc.edu

Program Counselor Tim Blood, Bldg. 1, Rm. 110, (541) 463-5243, bloodt@lanecc.edu

Multimedia:

Purpose To prepare students for entry-level positions in the media industry and careers in multimedia design and production. Typical positions include work with computer software, video and graphic images, audio, animation, text and data, creating web sites, computer-based training, interactive multimedia, and games.

Learning Outcomes The graduate will:
- design computer applications incorporating multiple forms of media such as text, graphics, audio, video, and animation.
- understand the concept, potential and implications of communicating ideas using computer-based interactive media technology.
- become proficient in developing and applying effective visual design strategies for creating interactive multimedia, animation, games, web sites, and computer-based training for delivery over the Internet, DVD's and CD-ROM.
- have additional skills in one or more emphasis area: software, design, or media.
- use appropriate library and information resources to research media issues, concepts and tools, and support lifelong technical learning.
- manipulate variables using computer software applications.

Employment Trends The state's projections for multimedia artists, animators and related workers indicate a 15.3 percent growth rate through 2010.

Wages Average statewide salary for multimedia artists, animators, and related workers is $22.45 hourly, $46,700 annually.

Costs in Addition to Tuition (estimate)

Additional costs for two-year degree program $1,700
Fees are subject to change without notice.

Cooperative Education (Co-op) Opportunities to work directly in the media industry as interns are provided by the Co-op program. Through Co-op, students connect classroom learning with field experience, gain skills, and make contacts for the future. Second-year students will work with production teams producing a variety of interactive products. Contact Teresa Hughes, Multimedia Design Co-op Coordinator, Bldg. 17, Rm. 106, (541) 463-3179.
Note: Students must earn a grade of "B-" or better in all prerequisite (s) and "C-" or better in major requirements.

Program Advisors: Rick Simms, Bldg. 17, Rm. 107 and Teresa Hughes, Bldg. 17, Rm. 106

Program Counselor Timothy Blood, Bldg. 1, Rm. 110

Program Coordinator Rick Simms, Bldg. 17, Rm. 107

3)   **History/Significant Program Events**
   How did your instructional unit evolve at Lane? What significant events have marked your growth? Do you have a system for maintaining an archival history of your unit? Do you have annual events that are representative of your unit's goals or teaching methods?

   The Unit of Art and Applied Design maintains a general archives of information about the happenings of the unit, annual workloads, copies of documents generated by unit staff and photographs of faculty and staff who have retired from the department. The history of the unit is carried forward by oral tradition with the documentation being stored in a filing cabinet in the office of the division chair. The administrative assistant maintains the documentation and is able to access any piece of it on request. During Fall Inservice, a social event of some kind, either an outdoor barbeque or a party at someone's home is held to mark the beginning of a new academic year. Faculty show their art works in the gallery fall term and a student show is exhibited at the end of the year.

4)   **Degrees and Certificates**
   What degrees or certificates does your unit provide?
   - *Two-Year Associate of Applied Science Degree?* **Graphic Design and Multimedia Design**
   - *Two-Year Certificate of Completion?* **Graphic Design**
   - *One-year Certificate of Completion?* **Multimedia Design**
   - *Cooperative Education?* **Graphic Design and Multimedia**

   If you are a transfer program and don't offer degrees or certificates, how do your instructional offerings serve the AAOT, AS, AGS, or AAS degrees? Do any of your courses support Professional Technical programs?

   Our transfer courses in studio art and art history support our professional technical programs (Multimedia and Graphic Design) as either requirements (e.g., basic design and drawing) or electives.

5)   **Organizational Structure**
   Please provide a description of how your unit is administratively organized within Lane's instructional structure.

   A single division chair serves both the Art and Applied Design Department and Music, Dance and Theater Arts. Each department is further served by one administrative specialist with the division administrative coordinator residing in the Art and Applied Design area while providing support for the faculty and the division chair. While academic autonomy is a strong tradition in the Arts area, the division chair is responsible for insuring that state regulations and College policy is followed and to provide support for the faculty in academic matters.

6)   **Faculty**
   Adam Grosowsky 1.0 fte MFA, studio arts
   Andreas Salzman 1.0 fte, MFA, sculpture and ceramics
   Lee Imonen, 1.0 fte, MFA, sculpture and ceramics
   Thomas Rohr, 1.0 fte, MFA, ceramics
   Susan Lowdermilk, 1.0 fte, MFA, printmaking and design
   Satoko Motouji, 1.0 fte, MFA, Two-dimensional art

Jeffery Bird, 1.0 fte, MFA Painting, MA Studio Art, Two-dimensional art
Thomas Rubick, .75 fte, MA, graphic design
Betsy Vander Schaaf, 1.0 fte, MA, art history
Rick Simms, 1.0 fte, MFA, Multimedia
Teresa Hughes, .499 fte, BS , Multimedia

Staff
Babe Gay, Administrative Specialist, 1.0 fte
Mary Jo Workman, Administrative Coordinator, 1.0 fte
Alain Despatie, Information Technician, .75 fte

7)   Student Profile

Ethnicity 2003-04   11/9/2004
Without International Students

DeptDesc	*Major_Desc*	Major	A	B	C	H	I	&	Total
Art & Applied Design	Architecture/Environmental Des	1150	2		76	6	2	11	97
Art & Applied Design	Art	1160	5	1	188	7	5	22	228
Art & Applied Design	Broadcast/Vis Des & Prod	4145			21		1	6	28
Art & Applied Design	Graphic Design	4385	3	4	119	6	6	22	160
Art & Applied Design	Multimedia Design	1505	1		10		1		12
Art & Applied Design	Multimedia Design	4470	2	2	66	3	4	11	88
Art & Applied Design	Multimedia Design & Prod	4475	2	3	90	5	3	20	123
Art & Applied Design Total			15	10	570	27	22	92	736

Ethnicity Codes

A	Asian/Pacific Islander
B	African-American
C	Caucasian
H	Hispanic
I	American Indian/Native Alaskan
&	Unknown

Gender 2003-04
Includes International Students

DeptDesc	Major	*Major_Desc*	F	M
Ad Basic & Secondary Ed Total			1131	1134
			95	711
Art & Applied Design	1150	Architecture/Environmental Des	41	60
Art & Applied Design	1160	Art	153	82
Art & Applied Design	4145	Broadcast/Vis Des & Prod	9	19
Art & Applied Design	4385	Graphic Design	103	58
Art & Applied Design	1505	Multimedia Design	4	8
Art & Applied Design	4470	Multimedia Design	34	59
Art & Applied Design	4475	Multimedia Design & Prod	41	87
Art & Applied Design Total			385	373

Core 2003-04

				Gender		Ethnicity					Special Populations			
DeptDesc	Major	*Major_Desc*	#	F	F%	Intl	Wh	Min	Unk	%Min	Dis	AcD	EcD	Ac+E
Lower Division Collegiate														
Art & Applied Design	1160	Art	53	35	66.0%		47	2	4	4%	3	23	27	4
Art & Applied Design	1505	Multimedia Design	2	0	0.0%		1	1		50%		1	2	
Art & Applied Design	4385	Graphic Design	123	82	66.7%	1	91	16	15	15%	5	29	58	7
Art & Applied Design	4470	Multimedia Design	55	23	41.8%		41	7	7	15%	2	14	31	3

Graduates 11/9/2004

Dept	DeptDesc	Award	MajrDesc	Majr	2000	2001	2002	2003	2004
621	Art & Applied Design	AAOT	Architecture/Environmental Des	1150					3
621	Art & Applied Design	AAOT	Art	1160					7
621	Art & Applied Design	AAOT	Broadcast/Vis Des & Prod	4145					1
621	Art & Applied Design	AAS	Broadcast/Vis Des & Prod	4145	7	5	4	16	9
621	Art & Applied Design	CERT1	Broadcast/Vis Des & Prod	4145	1	1	1	3	2
621	Art & Applied Design	AAS	Graphic Design	4385	16	11	16	22	13
621	Art & Applied Design	CERT2	Graphic Design	4385	1	1	2	1	2
621	Art & Applied Design	AAS	Multimedia Design	4470			1		
621	Art & Applied Design	AAS	Multimedia Design	1505				1	
621	Art & Applied Design	CERT1	Multimedia Design	1505			1		
621	Art & Applied Design	AAS	Multimedia Design & Prod	4475	9	15	9	11	15
621	Art & Applied Design	CERT1	Multimedia Design & Prod	4475	1	3	2	4	
621	Art & Applied Design	AAS	Radio Broadcasting	X795	1	1	1	1	
621	Art & Applied Design	CERT1	Radio Broadcasting/Cert	X794	1	1		2	
	Art & Applied Design Total				37	38	37	61	52

8) **Facilities and Equipment**
Describe your campus space. What are its strengths? Its challenges? What are your utilization ratios? Provide a copy of your equipment inventory. What are your equipment strengths? Challenges? Do you have any plans in place for equipment replacement?

Members of the division of Art and Applied Design are housed in many areas of the College. Studio Arts and Art History is housed in what is known as the "Art Building" or Building 11. The studio arts include, painting, drawing, sculpture, ceramics and fibers with each of these areas having a dedicated space in the building for the hands-on creating of the artwork. The products of these studio arts can be very large and the space in the current art building is, in the estimation of everyone in the Art Building, far too confining. The faculty and staff of the multimedia and graphic design areas are housed in Buildings 17 and 18 respectively, along with their primary labs. These programs are outgrowing their space as well. One of the issues which is the most challenging is the size of office space for faculty, particularly part time faculty who must share the already too-small office space. The strengths and challenges of our equipment has not, per se, been discussed by the faculty, but the individual equipment needs of each area is clearly spelled out in Chapter Four which reflects our plan for equipment replacement on a program by program level. Computer needs are handled on a department-wide rather than a program-wide basis, with each faculty and staff member being on a list for updates.

9) **Budget Profile**

Provide a profile of your General Fund Budget. If appropriate, provide a profile of Restricted Fund 8 (grants, etc.) and Restricted Fund 9 (tuition-based sections).

General Fund
Personal Services $1,174,997
M&S $135,674
Total $1,310,671

Carl Perkins

Graphic Design	Upgrade Hardware in Program Lab	$1,098 - (2) scanners, $399 - printer	$1479 Desktop Computer	$983 Software	Total $3959
Multimedia	$7500	(15) Systems $47,500	$2500 Installation		Total $57,500

Tuition-Based Courses			
Summer 2003	Fall 2003	Winter 2004	Spring 2004
Photo 1 (2 sections) Multimedia Authoring Writing for Interactive Media Islamic Art Intro to Visual Arts Basic Design Fundamentals Intro to Drawing Intro to Sculpture	Introduction To Drawing	Drawing for Media Intro to Visual Arts Basic Design: Color Computer Publishing Audio Production Intro to Drawing	Drawing for Media Understanding Movies Intro to Drawing (2 sections) Photo 2 Basic Design: Color

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Part III.   Performance 2003-2004

Chapter 2: Program Outcomes Data, 2003-2004

Key Question: What were the results of providing your program in 2003-2004 as demonstrated by student enrollment, student success, and cost efficiencies? **Using the provided spreadsheet,** *please include assessment of program outcomes as defined in your 2003-2004 Unit Plan.*

1)   **Enrollment Data**
        Please provide the following enrollment data for 2003-2004:
        - Unit Level: Student FTE **is 424.52**

        - Capacity Analysis

Capacity percentage was 78.11% without cooperative education or independent study courses included, and 90.15% with them factored into the analysis.

2)   **Student Success Data**
        Please provide the following student success data for 2003-2004:
        - Student Completion ratios
        - Degrees/Certificates Awarded

Graduates   11/9/200

DeptDesc	Award	MajrDesc	Majr	2000	2001	2002	2003	2004
Advanced Technology Total				109	84	88	71	75
Art & Applied Design	AAOT	Architecture/Environmental Des	1150					3
Art & Applied Design	AAOT	Art	1160					7
Art & Applied Design	AAOT	Broadcast/Vis Des & Prod	4145					1
Art & Applied Design	AAS	Broadcast/Vis Des & Prod	4145	7	5	4	16	9
Art & Applied Design	CERT1	Broadcast/Vis Des & Prod	4145	1	1	1	3	2
Art & Applied Design	AAS	Graphic Design	4385	16	11	16	22	13
Art & Applied Design	CERT2	Graphic Design	4385	1	1	2	1	2
Art & Applied Design	AAS	Multimedia Design	4470			1		
Art & Applied Design	AAS	Multimedia Design	1505				1	
Art & Applied Design	CERT1	Multimedia Design	1505			1		
Art & Applied Design	AAS	Multimedia Design & Prod	4475	9	15	9	11	15
Art & Applied Design	CERT1	Multimedia Design & Prod	4475	1	3	2	4	
Art & Applied Design	AAS	Radio Broadcasting	X795	1	1	1	1	
Art & Applied Design	CERT1	Radio Broadcasting/Cert	X794	1	1		2	
Art & Applied Design Total				37	38	37	61	52

DeptDesc	*Major_Desc*	Major	DegC	2001-02	2002-03	2003-04
Art & Applied Design	Architecture/Environmental Des	1150	AAOT			20

Art & Applied Design	Architecture/Environmental Des	1150	AGS			3
Art & Applied Design	Art	1160	AAOT			94
Art & Applied Design	Art	1160	AGS			1
Art & Applied Design	Multimedia Design	1505	AAOT			8
Art & Applied Design	Multimedia Design	1505	AGS			1

3) **Budget**
   Please provide the following budget information:
- General Fund:
  - General Fund Allocation
  - Actual Costs of Unit Operation
  - Revenues (Course Fees, etc.)
  - Cost per Student FTE

General Fund
Personal Services $1,174,997
M&S $135,674
Total $1,310,671

Actual Costs of Unit Operation

Ttl. Expenses	**1,412,902.90**
Less Ttl. rRevenues	**(110,036.63)**
Total Cost	**1,302,866.27**

- Other Community Support (in-kind, donations, cooperative worksites, etc.)

Art & Applied Design Award $425.00
Proceeds from Bowl Sale $2103
Graphic Design Fund $50.00
Weaving Fund $1830
Multimedia $1500

Chapter 3: Program Outcomes Analysis, 2003-2004
Key Question: Please provide a summary analysis of your projected program outcomes for 2003-2004. Please include assessment of program outcomes as defined in your 2003-2004 Unit Plan.

Approaches you might take include:

1. *Needs Assessment*
2. *Satisfaction Assessment*
3. *Assessing Learning Outcomes*
4. *Environmental Assessment*
5. *Assessing Cost Effectiveness*
6. *Dropouts Assessment (program or college)*
7. *Post-Completion Follow-up Assessment*

Methods of assessment you might use include:

1. *Qualitative Assessment*
2. *Quantitative Assessment*
3. *Pre tests/post tests*
4. *Portfolio assessment*

1)   **How effectively did you fufill your unit's mission?**
What approach did you take to gather evidence of your performance? What method of assessment did you use?
What does the evidence you gathered tell you about your strengths and/or weaknesses in fulfilling your mission in 2003-2004?

As it is the mission of the Unit of Art and Applied Design to serve student needs in general education, college transfer, vocational training and personal enrichment by providing the best broad-based curriculum in studio art, art theory, art history and graphic design, multimedia, including video and audio production, photography, animation and web-design. Effectiveness can be evaluated by reviewing the courses offered in. The method used for evaluating effectiveness is comparative analysis. Courses in each program were listed and course descriptions were reviewed and compared via review of literature to currently-accepted curricula in the discipline. In addition, the
curricula of the programs within the Unit of Art and Applied Design were compared with other programs in the state. The evidence gathered indicates that Lane's program ha the only complete multimedia program in a community college in the state of Oregon. In addition, our studio arts program provides students with more actual hands-on learning than the University of Oregon, which is more conceptual-based.

2)   **How well did students meet your learning outcomes at both the Program Level and Course Level?**
Are your learning outcomes current and relevant? What approach did you take to gather evidence of your performance in meeting these outcomes? What method of assessment did you use? What does the evidence you gathered tell you about your strengths and/or weaknesses in helping students meet their learning outcomes in 2003-2004?

Learning outcomes for students are identified by course and by program level. A systematic method for reviewing learning outcomes at the program level, while not in place at this time within the Unit of Art and Applied Design is planned. A schedule is being established in which, over the course of five years, all program level objectives and the presence of the College's Core Abilities will be assessed and modified as required. The systematic method for reviewing learning outcomes at the course level is "critique and review" by the instructor. The critique and review process allow the instructor to apply a qualitative assessment to the work and determine whether the work achieves the specific learning outcomes set forth in the assigned problem or in the syllabi or both. Learning outcomes may include an objective goal, e.g., to create a self-standing symmetrical vessel (ceramics), or a subjective goal, e.g., the vessel maintains an aesthetic relationship between the interior and exterior walls of the vessel. Most student-produced work is graded on a qualitative scale based on subjective review by experts (faculty) in the field. The course objectives themselves are not currently subjected to a systematic method of assessment to determine whether they are current and valid within each particular discipline. A five-year rotation schedule is being established in which, over the course of five years, all course level objectives will be assessed and modified as required.

3) **How well did students meet Core Ability outcomes?**
What approach did you take to gather evidence of your performance? What method of assessment did you use?
What does the evidence you gathered tell you about your strengths and/or weaknesses in helping students meet Core Ability outcomes in 2003-2004?

The statement relating to "core abilities outcomes" accepted by the College states, "Students completing general education will: communicate effectively, >think critically and solve problems effectively >understand the relationship between self and community, including self-competence. And >explore academic disciplines. Students enrolled in any
of the programs within the Unit of Art and Applied Design are presented with learning experiences in the various courses which develop these abilities.

Communicate effectively. Students are required to develop a vocabulary specific to each discipline and demonstrate use of that vocabulary in an appropriate context. For example, in color theory students learn terms such as value, hue, intensity, chroma, saturation, color discord, triadic , analogous, complimentary, tint, shade, etc. Each class and discipline has its own vocabulary and context for that vocabulary. Students then analyze art work in terms of conceptual and aesthetic parameters. Students must demonstrate the ability to clearly apply conceptual and aesthetic principles into language in the process of critique analysis. Finally, students must apply communication skills into the creative process of making work, so that the work maintains a clear relationship between formal means and the conceptual basis of the piece.

Critical thinking and problem solving. Critical thinking is essential in the analysis of work in a critique setting (see above). Critical thinking and its relationship to problem solving must also be demonstrated in the studio class in the creation of art work. Most assignments are based on a particular issue to be solved, e.g., using value to create an illusion of form (painting, printmaking and drawing), creating unity, positive-negative space interaction in basic design, manipulating specific materials in ways that will challenge its own physical properties, (sculpture, ceramics), etc. These problems can only be solved by creating the work and manifesting the intention in a clear way. Thus issues of problem solving and creating art are intrinsically linked at the most basic level, and critical thinking is essential to that process.

Self Awareness. To quote Ted Baylis and Ted Orland in the book *Art and Fear*, "Art is exquisitely responsive. Nowhere is feedback so absolute as in the making of art. The work. . .vibrates in perfect harmony to everything we put into it – or withhold from it. Look at your work and it tells you how it is when you hold back or when you embrace. When you are lazy, your art is lazy; when you hold back, it holds back; when you hesitate it stands there staring, hands in its pockets. But when you commit, it comes on like blazes." Art reflects the maker. The process of making art reflects back to the viewer who they are and what they do, as with problem solving and critical thinking, awareness is build into the art-making process. It is an arena of self-exploration.

Relationship between Self and Community. The Gallery is an essential component of the Unit of Art and Applied Design. By means of viewing and critiquing the continually changing artwork in the Gallery, students are exposed to a community of artists and are able to contextualize their own learning within that community.

Personal responsibility. Students must develop personal responsibility in art in meeting deadlines, planning their time well, realizing concepts and demonstrating their use. This is reflected in critiques where students must exhibit their work in front of classmates, faculty and friends, and are then held accountable for their actions. In addition, students are expected to handle a project from the point of conceptualization, through implementation, to completion**.**

4) **How efficiently did you use the resources you were given?**
What approach did you take to gather evidence of your performance? What method of assessment did you use?

What does the evidence you gathered tell you about your strengths and/ or weaknesses in using resources efficiently in 2003-2004?

Resources were divided into two categories: 1.) human resources (faculty and staff) and 2.) equipment and supplies. Figure (1) includes a listing of the assignments of the full and part time faculty assigned to the Unit for 2003-2004. All faculty were assigned to courses within their areas of expertise and classified staff and the Unit manager's work focused on tasks within their job descriptions. Figure (2) describes the use of grant monies obtained by programs within the Unit for the same academic year. Quantitative analysis is the method used to evaluate the use of these resources.

(Figure 1)

CRN	Title	Subj	Num	NameF	NameL
Fall	Basic Design: Fundamentals	ART	115	Monique	Belitz
Fall	Basic Design: Color	ART	116	Monique	Belitz
Winter	Basic Design: Color	ART	116	Monique	Belitz
Winter	Introduction to Drawing	ART	131	Monique	Belitz
Spring	Basic Design: Color	ART	116	Monique	Belitz
Fall	Basic Design: Fundamentals	ART	115	Kathleen	Caprario
Winter	Basic Design: Color	ART	116	Kathleen	Caprario-Ulrich
Winter	Introduction to Drawing	ART	131	Kathleen	Caprario-Ulrich
Spring	Basic Design: Fundamentals	ART	115	Kathleen	Caprario-Ulrich
Spring	Basic Design: Color	ART	116	Kathleen	Caprario-Ulrich
Fall	Introduction to Drawing	ART	131	Rebecca	Chance
Fall	Introduction to Drawing	ART	131	Rebecca	Chance
Winter	Basic Design: Fundamentals	ART	115	Rebecca	Chance
Winter	Introduction to Drawing	ART	131	Rebecca	Chance
Spring	Introduction to Drawing	ART	131	Rebecca	Chance
Fall	Graphic Design:Comptr. Graphic	ART	224	Janet	Dahlgren
Fall	Computer Publishing	ART	260	Janet	Dahlgren
Winter	Computer Publishing	ART	260	Janet	Dahlgren
Spring	Computer Publishing	ART	260	Janet	Dahlgren
Winter	Introduction to Drawing	ART	131	Robert	De Vine
Spring	Gallery Management	ART	201	Robert	De Vine
Fall	Audio Production	AUD	120	Jefferson	Goolsby
Fall	Audio Production	AUD	120	Jefferson	Goolsby
Winter	Audio Production	AUD	120	Jefferson	Goolsby
Winter	Audio Production	AUD	120	Jefferson	Goolsby
Spring	Audio Production	AUD	120	Jefferson	Goolsby
Spring	Audio Production	AUD	120	Jefferson	Goolsby
Fall	Drawing: Intermediate	ART	231	Adam	Grosowsky
Fall	Drawing: Figure	ART	234	Adam	Grosowsky
Fall	Painting: Introduction	ART	281	Adam	Grosowsky
Fall	Independent Study: Drawing	ART	298	Adam	Grosowsky
Fall	Independent Study: Printmaking	ART	298	Adam	Grosowsky
Fall	Independent Study: Painting	ART	298	Adam	Grosowsky
Winter	Drawing: Figure	ART	234	Adam	Grosowsky
Winter	Introduction to Printmaking	ART	270	Adam	Grosowsky
Winter	Painting: Introduction	ART	281	Adam	Grosowsky
Winter	Independent Study: Drawing	ART	298	Adam	Grosowsky
Winter	Independent Study: Painting	ART	298	Adam	Grosowsky
Spring	Drawing: Intermediate	ART	231	Adam	Grosowsky

Spring	Drawing: Figure	ART	234	Adam	Grosowsky
Spring	Painting: Intermediate	ART	284	Adam	Grosowsky
Spring	Independent Study: Painting	ART	298	Adam	Grosowsky
Fall	Concepts of Visual Literacy	FA	250	Janet	Halvorsen
Winter	Concepts of Visual Literacy	FA	250	Janet	Halvorsen
Winter	SS: Drawing for Media	MUL	199	Janet	Halvorsen
Spring	Concepts of Visual Literacy	FA	250	Janet	Halvorsen
Spring	SS: Drawing for Media	MUL	199	Janet	Halvorsen
Fall	Broadcast Media Production 1	BVDP	246	Teresa	Hughes
Fall	Broadcast Media Production 2	BVDP	247	Teresa	Hughes
Fall	Broadcast Media Production 3	BVDP	248	Teresa	Hughes
Fall	Video Production 1	VP	151	Teresa	Hughes
Fall	Video Production 1	VP	151	Teresa	Hughes
Fall	Co-op Ed: Broadcasting/VDP	BVDP	280	Teresa	Hughes
Fall	Co-op Ed: Multimedia	MDP	280	Teresa	Hughes
Winter	Video Production 1	VP	151	Teresa	Hughes
Winter	Video Production 2	VP	152	Teresa	Hughes
Winter	Co-op Ed: Broadcasting/VDP	BVDP	280	Teresa	Hughes
Winter	Co-op Ed: Multimedia	MDP	280	Teresa	Hughes
Spring	Independent Study: BVDP	ART	298	Teresa	Hughes
Spring	Video Production 1	VP	151	Teresa	Hughes
Spring	Video Production 1	VP	151	Teresa	Hughes
Spring	Video Production 2	VP	152	Teresa	Hughes
Spring	Co-op Ed: Broadcasting/VDP	BVDP	280	Teresa	Hughes
Spring	Co-op Ed: Multimedia	MDP	280	Teresa	Hughes
Fall	Sculpture: Introduction	ART	276	Lee	Imonen
Fall	Sculpture: Introduction	ART	276	Lee	Imonen
Fall	Sculpture: Wood	ART	278	Lee	Imonen
Fall	Independent Study: Sculpture	ART	298	Lee	Imonen
Winter	Basic Design: 3-Dimensional	ART	117	Lee	Imonen
Winter	Sculpture: Introduction	ART	276	Lee	Imonen
Winter	Sculpture: Welding	ART	277	Lee	Imonen
Winter	Independent Study: Sculpture	ART	298	Lee	Imonen
Spring	Sculpture: Metal Casting	ART	291	Lee	Imonen
Spring	Sculpture: Metal Casting	ART	291	Lee	Imonen
Spring	Site Specific Sculpture	ART	299	Lee	Imonen
Spring	Independent Study: Sculpture	ART	298	Lee	Imonen
Winter	Introduction to Web Design	ART	288	Meredith	Keene-Wilson
Fall	Ceramics: Hand Building	ART	250	Erik	Land
Fall	Ceramics: Wheel Throwing	ART	251	Erik	Land
Fall	Ceramics: Intermediate	ART	253	Erik	Land
Fall	Independent Study: Ceramics	ART	298	Erik	Land
Fall	Independent Study: Sculpture	ART	298	Erik	Land
Winter	Ceramics: Hand Building	ART	250	Erik	Land
Winter	Ceramics: Wheel Throwing	ART	251	Erik	Land
Winter	Ceramics: Intermediate	ART	253	Erik	Land
Winter	Independent Study: Ceramics	ART	298	Erik	Land
Winter	Independent Study: Sculpture	ART	298	Erik	Land
Spring	Ceramics: Hand Building	ART	250	Erik	Land

Spring	Ceramics: Wheel Throwing	ART	251	Erik	Land
Spring	Ceramics: Wheel Throwing	ART	251	Erik	Land
Spring	Ceramics: Intermediate	ART	253	Erik	Land
Spring	Independent Study: Ceramics	ART	298	Erik	Land
Spring	Independent Study: Sculpture	ART	298	Erik	Land
Fall	Introduction to Web Design	ART	288	Richard	Lennox
Fall	Introduction to Web Design	ART	288	Richard	Lennox
Fall	Graphic Design Production	ART	228B	Richard	Lennox
Winter	Web Production	ART	289	Richard	Lennox
Spring	Graphic Design Product Pract.	ART	228C	Richard	Lennox
Spring	Introduction to Web Design	ART	288	Richard	Lennox
Fall	Multimedia Production 1	MDP	246	Kenneth	Loge
Fall	Multimedia Production 2	MDP	247	Kenneth	Loge
Fall	Multimedia Production 3	MDP	248	Kenneth	Loge
Winter	Multimedia Authoring	FA	231	Kenneth	Loge
Winter	Multimedia Production 1	MDP	246	Kenneth	Loge
Winter	Multimedia Production 2	MDP	247	Kenneth	Loge
Winter	Multimedia Production 3	MDP	248	Kenneth	Loge
Spring	Writing for Interactive Media	FA	261	Kenneth	Loge
Spring	Multimedia Production 1	MDP	246	Kenneth	Loge
Spring	Multimedia Production 2	MDP	247	Kenneth	Loge
Spring	Multimedia Production 3	MDP	248	Kenneth	Loge
Winter	Typography	ART	119	Susan	Lowdermilk
Winter	Typography	ART	119	Susan	Lowdermilk
Winter	Graphic Design:Comptr. Illust.	ART	225	Susan	Lowdermilk
Winter	Introduction to Graphic Design	GD	110	Susan	Lowdermilk
Winter	Independent Study: Printmaking	ART	298	Susan	Lowdermilk
Spring	Typography	ART	119	Susan	Lowdermilk
Spring	Introduction to Drawing	ART	131	Susan	Lowdermilk
Spring	Introduction to Printmaking	ART	271	Susan	Lowdermilk
Spring	Independent Study: Printmaking	ART	298	Susan	Lowdermilk
Fall	The Photographic Vision	ART	210	Patrick	Lucanio
Fall	Understand Movies:American Cin	FA	255	Patrick	Lucanio
Winter	Photography 1	ART	261	Patrick	Lucanio
Spring	The Photographic Vision	ART	210	Patrick	Lucanio
Spring	Understand Movies:American Cin	FA	255	Patrick	Lucanio
Fall	Basic Design: Fundamentals	ART	115	Thomas	Madison
Fall	Basic Design: Fundamentals	ART	115	Thomas	Madison
Fall	Introduction to Drawing	ART	131	Thomas	Madison
Fall	Introduction to Graphic Design	GD	110	Thomas	Madison
Fall	Introduction to Graphic Design	GD	110	Thomas	Madison
Winter	Basic Design: Fundamentals	ART	115	Thomas	Madison
Spring	Introduction to Drawing	ART	131	Thomas	Madison
Fall	Photography 1	ART	261	Suzanne	Morrill
Fall	Photography 1	ART	261	Suzanne	Morrill
Fall	Photography 2	ART	262	Suzanne	Morrill
Winter	Photography 1	ART	261	Suzanne	Morrill
Winter	Photography 2	ART	262	Suzanne	Morrill
Winter	Independent Study: Photo	ART	298	Suzanne	Morrill

Winter	IS: Photography	FA	298	Suzanne	Morrill
Spring	Photography 1	ART	261	Suzanne	Morrill
Spring	Photography 2	ART	262	Suzanne	Morrill
Spring	Independent Study: Photography	ART	298	Suzanne	Morrill
Fall	Introduction to Drawing	ART	131	Satoko	Motouji
Fall	Painting: Introduction	ART	281	Satoko	Motouji
Fall	Watercolor: Introduction	ART	294	Satoko	Motouji
Fall	Independent Study: Drawing	ART	298	Satoko	Motouji
Fall	Independent Study: Painting	ART	298	Satoko	Motouji
Winter	Drawing: Intermediate	ART	231	Satoko	Motouji
Winter	Drawing: Figure	ART	234	Satoko	Motouji
Winter	Painting: Introduction	ART	281	Satoko	Motouji
Winter	Painting: Intermediate	ART	284	Satoko	Motouji
Winter	Independent Study: Drawing	ART	298	Satoko	Motouji
Winter	Independent Study: Painting	ART	298	Satoko	Motouji
Spring	Introduction to Drawing	ART	131	Satoko	Motouji
Spring	Painting: Introduction	ART	281	Satoko	Motouji
Spring	Watercolor: Introduction	ART	294	Satoko	Motouji
Spring	Watercolor: Intermediate	ART	295	Satoko	Motouji
Spring	Independent Study: Drawing	ART	298	Satoko	Motouji
Spring	Independent Study: Painting	ART	298	Satoko	Motouji
Winter	Photography 1	ART	261	Walter	O'Brien
Spring	Photography 1	ART	261	Walter	O'Brien
Spring	Photography 1	ART	261	Walter	O'Brien
Winter	Photography 1	ART	261	Michael	Phillips
Winter	Photography 1	ART	261	Michael	Phillips
Spring	Photography 1	ART	261	Michael	Phillips
Spring	Photography 1	ART	261	Michael	Phillips
Spring	Photography 2	ART	262	Michael	Phillips
Fall	History of Asian Art: India	ART	207	Mary	Plunkett
Fall	History of Asian Art: Japan	ART	209	Mary	Plunkett
Winter	History of Asian Art: China	ART	208	Mary	Plunkett
Winter	American Art	ART	214	Mary	Plunkett
Spring	History of Asian Art: Japan	ART	209	Mary	Plunkett
Spring	Islamic Art	ART	217	Mary	Plunkett
Fall	Newswriting1	J	216	Frank	Ragulsky
Winter	Newswriting1	J	216	Frank	Ragulsky
Spring	Newswriting1	J	216	Frank	Ragulsky
Fall	Introduction to Drawing	ART	131	Marilyn	Reaves
Winter	Gallery Management	ART	201	Marilyn	Reaves
Fall	Ceramics: Wheel Throwing	ART	251	Julie	Reisner
Winter	Ceramics: Wheel Throwing	ART	251	Julie	Reisner
Winter	Ceramics: Intermediate	ART	253	Julie	Reisner
Spring	Ceramics: Wheel Throwing	ART	251	Julie	Reisner
Spring	Ceramics: Intermediate	ART	253	Julie	Reisner
Fall	Introduction to Drawing	ART	131	Carrie	Richenberg
Winter	Introduction to Drawing	ART	131	Carrie	Richenberg
Winter	Drawing: Intermediate	ART	231	Carrie	Richenberg
Spring	Drawing: Intermediate	ART	231	Carrie	Richenberg

Fall	Gallery Management	ART	201	Marilyn	Robert
Fall	Weaving: Introduction	ART	267	Marilyn	Robert
Fall	Weaving: Table Loom	ART	268	Marilyn	Robert
Fall	Weaving: Floor Loom	ART	269	Marilyn	Robert
Fall	Independent Study: Weaving	ART	298	Marilyn	Robert
Winter	Weaving: Introduction	ART	267	Marilyn	Robert
Winter	Weaving: Table Loom	ART	268	Marilyn	Robert
Winter	Weaving: Floor Loom	ART	269	Marilyn	Robert
Winter	Independent Study: Weaving	ART	298	Marilyn	Robert
Spring	Weaving: Introduction	ART	267	Marilyn	Robert
Spring	Weaving: Table Loom	ART	268	Marilyn	Robert
Spring	Weaving: Floor Loom	ART	269	Marilyn	Robert
Spring	Independent Study: Weaving	ART	298	Marilyn	Robert
Fall	Graphic Design 1	ART	221	Thomas	Rubick
Fall	Co-op Ed: Art & Applied Design	ART	280A	Thomas	Rubick
Fall	Co-op Ed: Graphic Design	ART	280GD	Thomas	Rubick
Winter	Graphic Design History	ART	200	Thomas	Rubick
Winter	Graphic Design 2	ART	222	Thomas	Rubick
Winter	Co-op Ed: Art & Applied Design	ART	280A	Thomas	Rubick
Winter	Co-op Ed: Graphic Design	ART	280GD	Thomas	Rubick
Spring	Graphic Design 3	ART	223	Thomas	Rubick
Spring	Co-op Ed: Art & Applied Design	ART	280A	Thomas	Rubick
Spring	Co-op Ed: Graphic Design	ART	280GD	Thomas	Rubick
Spring	Design Concepts for the Web	ART	290	Laura	Sandoval
Winter	Basic Design: Fundamentals	ART	115	Ann	Shiogi
Winter	Basic Design: Fundamentals	ART	115	Ann	Shiogi
Fall	IS: Multimedia	MUL	298	Rick	Simms
Fall	Computer Animation	FA	221	Merrick	Simms
Fall	Multimedia Design	MUL	210	Merrick	Simms
Fall	Digital Imaging	MUL	212	Merrick	Simms
Winter	Media Graphics	ART	151A	Merrick	Simms
Winter	Multimedia Design	MUL	210	Merrick	Simms
Winter	Digital Imaging	MUL	212	Merrick	Simms
Winter	Independent Study: Multimedia	ART	298	Merrick	Simms
Spring	Media Graphics	ART	151A	Merrick	Simms
Spring	Independent Study: Multimedia	ART	298	Merrick	Simms
Spring	Multimedia Design	MUL	210	Merrick	Simms
Spring	Digital Imaging	MUL	212	Merrick	Simms
Fall	Photography 1	ART	261	Daniel	Trommater
Fall	Photography 1	ART	261	Daniel	Trommater
Fall	Drawing: Figure	ART	234	Ellen	Tykeson
Fall	Sculpture: Figure	ART	293	Ellen	Tykeson
Winter	Sculpture: Figure	ART	293	Ellen	Tykeson
Spring	Introduction to Drawing	ART	131	Ellen	Tykeson
Spring	Figure Exploration	ART	279	Ellen	Tykeson
Fall	History of Western Art	ART	204	Elizabeth	Vander Schaaf
Fall	History of Western Art	ART	204	Elizabeth	Vander Schaaf
Fall	Surv Vis Arts:Early Modern Art	ART	211	Elizabeth	Vander Schaaf
Winter	Graphic Design History	ART	200	Elizabeth	Vander Schaaf

Winter	History of Western Art	ART	205	Elizabeth	Vander Schaaf
Winter	History of Western Art	ART	205	Elizabeth	Vander Schaaf
Winter	Independent Study: Art History	ART	298	Elizabeth	Vander Schaaf
Spring	History of Western Art	ART	206	Elizabeth	Vander Schaaf
Spring	History of Western Art	ART	206	Elizabeth	Vander Schaaf
Spring	Independent Study: Art History	ART	298	Elizabeth	Vander Schaaf
Fall	Co-op Ed: Journalism	J	280	Dorothy	Wearne
Winter	Co-op Ed: Journalism	J	280	Dorothy	Wearne
Spring	Publication Design&Production1	MS	132	Dorothy	Wearne
Spring	Publication Design&Production1	MS	132	Dorothy	Wearne
Spring	Co-op Ed: Journalism	J	280	Dorothy	Wearne
Fall	Photography 1	ART	261	Daniel	Welton
Fall	Photography 1	ART	261	Daniel	Welton
Fall	Photography 1	ART	261	Daniel	Welton
Winter	Photography 1	ART	261	Daniel	Welton
Winter	Photography 1	ART	261	Daniel	Welton
Spring	Photography 1	ART	261	Daniel	Welton
Spring	Photography 1	ART	261	Daniel	Welton
Fall	Introduction to Visual Arts	ART	111	Margaret	Wiley
Fall	Intoduction to Printmaking	ART	272	Margaret	Wiley
Winter	Introduction to Visual Arts	ART	111	Margaret	Wiley
Winter	Watercolor: Introduction	ART	294	Margaret	Wiley
Winter	Watercolor: Intermediate	ART	295	Margaret	Wiley
Spring	Introduction to Visual Arts	ART	111	Margaret	Wiley

Human Resources, cont.
Support Staff:
Patrick Lanning, Interim Chair
Mary Jo Workman, Administrative Coordinator
Babe Gay, Administrative Specialist
Alain Despatie, Information Technician

(Figure 2)

Graphic Design	Upgrade Hardware in Program Lab	$1,098 - (2) scanners, $399 - printer	$1479 Desktop Computer	$983 Software	Total $3959
Multimedia	$7500	(15) Systems $47,500	$2500 Installation		Total $57,500

5)   How well are you utilizing current technology?
What approach did you take to gather evidence of your performance? What method of assessment did you use? What does the evidence you gathered tell you about your strengths and/or weaknesses in utilizing current technology in 2003-2004?

For the 2003-2004, academic year, there was no mechanism in place for the evaluation of the use of current technology apart from simple description of the technology used. In order to do such an assessment, faculty

in each of the programs within the Unit will need to compare the technology utilized in their are4as with the existing technology in the discipline. In some disciplines the technology changes slowly, i.e., courses designed used in teaching two dimensional theory, three dimensional theory, color theory, and the studio applications of those theories. When compared with the methodologies being taught in other art programs in educational institutions in the region, which focus on intellectual knowledge with minimal opportunities for hand-on experience, the Unit of Art and Applied Design exposes students to physical, intuitive and intellectual knowledge within it's course offerings. Because of this approach students are exposed to many types of media, with many experiences in studio application. Courses in graphic design and multimedia are subject to more rapidly-changing technologies and are evaluated on an annual, or even term-by-term basis by comparing what is available in the realm of graphic design and multimedia software with the equipment being used in the courses in those programs.

6) **If your program works with an Advisory Committee, how effective was that relationship in helping you meet your program goals?**
What approach did you take to gather evidence of your performance? What method of assessment did you use?
What does the evidence you gathered tell you about your strengths and/or weaknesses in working with your Advisory Committee in 2003-2004? Please address the following:

- *Date of meetings and number of attendees.*
- *Attach membership list indicating community members, businesses and LCC faculty/staff.*
- *Describe committee involvement with curriculum changes, list any recent changes*
- *Other advisory committee information*

Two of the programs in Art and Applied Design are considered professional/technical and work in conjunction with advisory committees. These programs are a.) multimedia and b.) graphic design. The method used to gather evidence of the effectiveness of the relationship between the programs and their respective advisory committees is observation and analysis of the minutes of the meetings. Figure (3) lists the curricular issues discussed by the advisory committee for multimedia and Figure (4) lists the curricular issues discussed by the advisory committee for graphic design. In each case, it is evident that feedback is given by the advisory committee which directly influences the development or modification of the curriculum in each area.

7) **How well did you meet faculty and staff goals ?**
What approach did you take to gather evidence of your performance? What method of assessment did you use?
What does the evidence you gathered tell you about your strengths and/or weaknesses in meeting faculty and staff goals in 2003-2004?

While individual faculty and staff identify personal and professional goals in the process of their personnel evaluations, there is not currently a mechanism for the annual generation and evaluation of faculty and staff goals on a Unit basis. Therefore, there is no data available for the 2003-2004 academic year. A dialogue among faculty and staff is required in order to accomplish this. An annual Unit meeting devoted to the discussion of goals is planned to be initiated in the spring term of 2004-2005 and then repeated on an annual basis. The proceedings of this meeting will be documented and made available to all members of the Unit. Each successive year, the goals of the preceding year will be evaluated. Goals which require more than one year for accomplishment can be renewed for the following year.

8) **Review your initiatives from 2003-2004.**
For each initiative: How well did you meet your goals? What benefits did your program accrue from the initiative? What challenges arose? How effectively were you able to utilize resources? For multiple-year initiatives: Where are you in the implementation of your initiative? If you had initiatives that were unfunded, do you intend to resubmit this year (if yes, please discuss the continuing need for

1. *Multimedia Upgrade-The multimedia upgrade, including equipment and software updates was accomplished through Carl Perkins funding*
2. *L.C.C. Art Gallery Director-funded late in fall term 2004 on a temporary basis for the 2004-05 academic year.*
3. *Graphic Design instructor- not funded*
4. *PT Coordinator Summer coverage – not funded*
5. *Restore Jewelry position- not funded*
6. *Printmaking Studio Facilitiy remodel-not funding*
7. *Weaving Studios remodel and equipment-not funded*
8. *New Art Building-not funded*

9)   <u>**Overall, what strengths do you believe your unit demonstrated in 2003-2004?**</u>

In a Unit-wide brain-storming session conducted during the 2003-2004 academic year, the faculty and staff identified the following strengths of their unit: students, students, introduction of Islamic Art History, introduction of Islamic art, great classes, the student art show in spring term, the new web page, computerization of equipment check-out system, introduction of the Gallery class, scholarship set up for fibers students, the budget balanced, media arts joined the Unit. In addition, the faculty are actively engaged in scholarship as practicing artists and are exhibiting regionally, nationally and internationally, including two exhibitions in Japan and one in Germany in the past year alone. Each faculty member has continued a commitment to teaching, to the students, to developing curriculum and maintaining integrity as both an educator and an artist despite the lack of consistent leadership in the form of a division chair. The quality of the student work seen informally in the department and in the student exhibitions is evidence of the commitment and seriousness the students bring to their classes.

10)   <u>**Overall, what challenges do you believe your unit faced in 2003-2004?**</u>

Some of the challenges identified by faculty and staff within the unit include: the lack of a consistent division chair, bringing together two disparate sets of disciplines (music, dance and theater art and art and applied design) within one division, finding ways to balance the needs of the two sets of disciplines, dealing with the loss of dedicated classrooms, replacing out-dated equipment, the healing of emotional wounds created by an intense polarization of staff relative to management issues and program cuts.

11)   <u>**What conclusions do you draw from this analysis about needed improvements or changes in 2004-2005?***</u>

A. Because a part of the mission of the Unit of Art and Applied Design is to provide the very best broad-based curriculum in studio arts, art history, graphic design and multimedia, a considerable amount of space, equipment and human resources are required. Currently the amount of space dedicated to all of these elements is inadequate resulting in a less than desirable learning environment for the students enrolled in these courses. So much additional space is required in order to adequately meet the learning objectives of the various courses in this Unit that it seems reasonable to either move the operation to a larger space which might be modified to accommodate the programs or build a totally new space.

B. The use of slide presentations in teaching is widespread among the programs in the Unit of Art and Applied Design. The slide library is outdated, technically compromised, and inadequate. This reality impacts the studio arts as well as the art history courses. Because the library does not include art of the past twenty years nor does it include representations from diverse cultures, students come away with a distorted view of what has been done in visual art in the latter half of the twentieth century and in a wide variety of cultures. An updated slide library as well as a technologically current digital projector for presenting the slides is needed for all of the programs in the Unit.

C. Aside from the slide library, no resource in the unit of Art and Applied design is as widely used in meeting the learning objectives of unit as the Lane Community College Art Gallery. The gallery provides students as well as the College community at large with a variety of exhibits by regional, national and international artists. Art faculty and students are also given the opportunity to exhibit their work. When artists from outside Lane are exhibiting, it is common for those artists to present lectures on their work to which students are invited. Reliable and recurrent funding is needed in order to maintain the gallery as a resource in the Arts. Because it is necessary to schedule exhibits a year or two in advance, it is a disadvantage to not have recurrent funding. The gallery has been staffed by volunteer hours of several of the art faculty until this year when it was funded for one year only. The programs in the arts need to not only maintain the gallery, but to enlarge its scope and be able to provide even more learning experiences for students and cultural experiences for both Lane Community College staff and for the Eugene-Springfield community.

D. Beginning fall term, 2004 two new faculty were brought on board in ceramics and sculpture. Both were brought on board because of their ability to offer students expert teaching in ceramics and sculpture and in both low and high temperature firing of clay. Currently the students learning of the objectives related to clay is being hampered by the inability of the ceramics instructors to use the remote kiln site to fire the clay works created by themselves and their students. Whenever the kiln is fired up, staff from the neighboring building call to complain about their air quality as their air intake is just above the chimney of the kiln. Ceramics students are thus limited in their learning and their exposure to repeated opportunities to learn to fire clay. The kiln site needs to be relocated.

E. While all areas in the Unit of Art and Applied Design are in need of more space, the print making studio particularly limits the students ability to meet their learning objectives. The presses used in print making take a considerable amount of space in their own right leaving students in the current space with limited ability to more around in the studio. In addition, the size of printmaking classes could be enlarged were there sufficient space. It is estimated that the classes could be increased by fifty percent.

F. One of the broad range of offerings made available to students is a sequence of courses in weaving. All three levels of students are taught during the same time period with the instructor going from student to student and level to level in the same class. The learning environment for the students, as well as the instructor, in the weaving program is seriously impacted by the fact that the students are in three different classroom on two different floors in two different buildings.   Because of the size of looms required in weaving, very large spaces are needed for teaching one level of students in a weaving studio, not to mention three separate levels of students. In addition, software related to fiber art is available which makes the presence of computers in the weaving rooms a necessity.

G. In order to ensure that currently offered courses are kept updated and state-of-the-art in order to enhance student learning outcomes, that articulation issues with four-year schools to which a number of our students apply are attended to, and that faculty have the opportunity to engage in innovation and learning communities, curriculum development in the Unit of Art and Applied design is required. Because of the amount of work identified as needing to be accomplished, a number of faculty have developed proposals for curriculum development which relate directly to updating curricula, articulation, and innovation. These are spelled out more in detail in the initiatives on curriculum development.

* *Please remember that any initiatives proposed for 2004-2005 must be linked to these conclusions.*

Part IV: Projected Performance 2004-2005

Chapter 4: Program Initiatives, 2004-2005
How do you propose improving future performance? **Each initiative should be linked to a need identified in Chapter 3: Program Outcomes Analysis, 2003-2004. Each initiative should also be linked to a goal identified in Chapter 5: Expected Unit/Program Outcomes, 2004-2005.** *When proposing an initiative(s), use the following structure for each initiative proposed:*

Priority 0: Safety Initiatives—not ranked.
Considered to be of the highest priority.

The AAD Unit believes that the following safety concerns are essential priorities in order to insure the safety of our students, faculty and staff.

These crucial safety issues are presented in the Unit Plan as our "**0**" Priority.

We discern no other vehicle within the Unit Plan to address these needs, but we believe the safety issues described below deserve immediate attention. They are not in priority order: all are necessary for the safety and well-being of the College. We trust that you agree that these potential safety hazards are of the utmost importance, and that it is a priority for the College to address, correct, and resolve them quickly.

We truly need support to help us create a safe and accessible environment for our students, so that we can nurture them and fulfill the goals of our College.

Room 129 Building 11 Classroom Safety:

Renovations
Room 129, Building 11 is the AAD Unit's priority-use classroom, arranged in a 3-tiered theater configuration. Partial renovation of room 129 is required to provide necessary <u>disability access</u> to this classroom, and to make the classroom a safe learning environment for students. Current fixed seating in this heavy-use classroom is unsafe as well as inadequate.

Refurnishing of this room can occur in stages over the next few years. However, it is essential right now to remove all fixed seating on ground level to provide <u>wheel-chair access</u>. Also it is necessary to replace missing desks that have fallen apart on the tiers, and to remove and replace shaky desks that are still in place in the classroom.

Solid, free-standing performance chairs with fold-down tablet desks are available through Wenger's at $131 per chair w/desk. We estimate that 10-15 chairs are required to establish minimum standards of safety and access in Room 129. (Total cost = $1310-$1965.)

Additional safety provisions would provide adequate dimmer lights (currently there are only four dimmer lights in place for a class that seats 35-50 students;) replacement of frayed, 30-year old carpet; level change markers for tiers; and adequate ventilation for the number of students customarily taught in this room.

Total cost: unresearched, but this can be figured: Lighting provided by LCC electricians. Economical carpeting is available; and also Cash King glow-in-the-dark tape = minimal cost for a <u>heavy-use</u> classroom.

Room 129, Bldg. 11 is designated priority use for AAD, but it is also a heavily-used "general use" Classroom, with courses in other departments scheduled throughout every day of the week. The proposed renovations are necessary for the safety and well-being of our students, and directly serve the College at large.

2-D Area Safety:

Paper cutter in AAD Room 115 design room is unsafe, antiquated, and has no safety guard. Students are at risk. The necessity for a safe efficient paper cutter is without question.
Cost: $300

3-D Studio Area Safety:

- **"Bump" Safety switch for table saw (retro-fit)—student use safe**

Saw is approximately 20 years old (recently fitted with auxiliary fence and new safety blade guard)
Cost: approximately $150

- "Bump bar" Safety Switch—Walker Clay Mixer (retro-fit)—student use safe

Mixer requires safety switch upgrade.
Cost: approximately $200.

- **Clay Mixer.**

AAD is using a clay mixer that is a Champion (bread) Dough mixer built for the WW II war effort. It was built about 60 years ago, without any guards or safety shutoffs whatsoever. Clearly this poses some very serious safety concerns. The AAD Unit does not wish to mix up our students, and especially parts of their anatomy within our clay.
Cost: Updated Pugger/Mixer = $5200

- **Forklift.**

The forklift provided by the College for AAD use was recently deemed "Not up to OSHA" Standards," and thus was decommissioned. A forklift is a crucial and necessary piece of equipment. Our 3-D area needs to use this equipment on a regular basis. It is unreasonable and inefficient to get in line for the college forklift every time we need to use this equipment and has been a real supply and studio maintenance issue since the old forklift was decommissioned. An appropriately sized used forklift can be purchased for approximately $5000.

1)   Initiative Title

PRIORITY 1: Critical Space Requirements to fulfill the College's Mission and the AAD Mission and Program
Learning Outcomes

2)   How is the initiative linked to your Program Outcomes Analysis for 2003-2004?
   • *What is the challenge you are trying to address?*
The AAD Unit has faced the challenge of fulfilling our mission without being provided with adequate or
appropriate space since the founding of the College.

   • *How will this initiative address the challenge?*
We are requesting safe, adequate and appropriate space. Because a part of the mission of the Unit of Art and
Applied Design is to provide the very best broad-based curriculum in studio arts, art history, graphic design
and multimedia, a considerable amount of or space, equipment and human resources are required. Currently
the amount of space dedicated to all of these elements is inadequate resulting in a less than desirable learning
environment for the students enrolled in these courses. So much additional space is required in order to
adequately meet the learning objectives of the various courses in this Unit that it seems reasonable to either
move the operation to a larger space which might be modified to accommodate the programs or build a
totally new space.

3)   Describe the initiative
   ▪ *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*
The College will be able to provide students and the community an integrated art facility which offers a safe
and effective learning environment for the visual arts.
For many years, the Art & Applied Design Department has requested suitable facilities for the visual arts. In
last year's Unit Plan we identified a new art building as our number one initiative. Campus architect Bob
Mention subsequently identified this as a top priority in his assessment of campus space needs, and this was
affirmed by the College Board.
A completely new facility is an initiative geared to an undecided future—directly dependent on voter approval
of another Bond, and then College support to provide funding for such a facility through Bond monies.
However, our space needs are critical NOW. Students, staff and faculty are working in unsafe spaces. As a
positive, economical, and more immediate solution to this, we would also like the College to consider AAD's
use of space that may become available as Aviation/Air Technology vacates part or all of Building 10.

   ▪ *What is the need or intended use? How was that need assessed? What is your evidence of the need?*
The need for an adequate and incorporated learning space for LCC's art curriculum dates all the way back to
the construction of the campus in the 1960's. The majority of our classes have been and still are taught in
Building 11 (formerly designated "Math and Art,") a building which was originally designed for lecture
classrooms. Because of budget overruns, the ground floor of Building 11 was hastily remodeled, in an
attempt to create art studio space. The requirements for effective studio spaces are very specific and
completely different than the design of lecture classrooms. The attempt to modify an inappropriate structure
into studio spaces created a woefully inadequate facility—one which was not even large enough to house the
original LCC Art Department, so that Metals/Jewelry (a crucial part of our three-dimensional program) was
located at the other side of campus in a completely inappropriate space.

The Art Department has struggled to provide quality instruction within this inadequate space for over thirty
years. During that time, we have been enlarging and enhancing our curriculum, and meanwhile our facilities
have been antiquating and deteriorating. In addition to the original two-dimensional, three-dimensional and
ceramics curriculum, the Art & Applied Design Department now includes the pro/tech Graphic Design
program, the pro/tech Media Arts program, and a broad and diverse Art History program. Currently our
"department" is located in five or more inadequate spaces scattered across campus. We do not even have the
full space available on the ground floor of Building 11. As we propose in Initiative #2 and Initiative #5, even

the modest allotment of a 30 x 30 foot area in Building 11 would help somewhat to alleviate the inadequacy of our current space.

Our facility needs include:
- o Two Dimensional Art areas of Drawing, 2-D foundations, Painting, Fibers/Weaving and Printmaking require studio space with adequate space, lighting and storage. Areas like Printmaking and Fibers/Weaving have facility demands that include looms, presses, chemistry, secure material storage, and clean finished work storage.
- o Three Dimensional Art areas of Sculpture, small metals and Ceramics need facilities to be located in a space that is safe and effective; ventilation, secure equipment storage, and proper classroom spaces adequate for lectures and demos that may include live models. Along with the classroom, shops and kiln/foundry areas, 3-D needs to have outdoor space for additional kilns and foundry equipment along with storage of materials such as clay, marble, lumber and steel.
- o Art History requires adequate and technologically effective lecture/lab spaces that include a slide library and technology center that will benefit all areas of our curriculum.
- o Graphic Design and the pro/tech Media Arts program need to include clean space for lab, studio, technology and lecture spaces.
- o Many of our areas create environmental hazards such as saw dust, clay dust, fumes, heat and noise. These areas must remain completely removed from other office, lecture and studio spaces. Technology equipment such as computers, projectors, scanners, printers, cameras and darkrooms need to be clean and totally free from these hazards. Even foot traffic from the some areas is more than enough to create problems. Noise and fumes alone are totally disruptive to Art History classrooms, critique spaces, design studios, faculty and administrative offices, and the Gallery facilities. Staff have no break room to eat lunch, so they often end up eating at their desks, and this is unsanitary. There is a definitive and undeniable need for a physical separation between many of our areas yet not at the sacrifice of our community.
- o Instructor office space.
- o Administration space.
- o An effective and secure Gallery space is the center point of both our curriculum and community. It is an avenue for students to see and show work. It is the "performance" space essential for us to connect with the community that is our department, the campus and the public.
- o A break room that is separate from offices.
- o The flexibility to adapt future needs.

- ▪ *Given college resources, is it feasible? Is it an efficient use of college resources?*

Yes, and yes. A new facility would require Bond funding, but the partial or full acquisition of space in Building 10 could solve our critical space needs, and could be funded in stages over time.

- ▪ *What would be the campus location of this request/project?*

At this point the department of Art and Applied Design is fractured across campus, housed in no less than 5 buildings. It is essential to our program that we integrate our disciplines to allow for an effective program. Certainly a new building could be designed, from its foundation, to give us this central space needed to create the community that is so essential to our department and College. However, we request that the administration carefully considers the more immediate possibility that the Aviation Building 10 could offer a viable alternative to our critical short term needs, or even potentially an exquisite solution to our long term or permanent needs.

Building 10 offers an industrial space with an open flexible floor plan, great natural lighting, ventilation and access. This is what is required for many of our 3-D studio spaces. It also has some classroom and office spaces that could be converted to fit our needs for the Printmaking and Fibers/Weaving areas. It may be possible to relocate these areas to this "Aviation Studio" space, allowing us to refit some of our current space in Building 11. The "clean and quiet" aspects of our curriculum such as Basic Design, Graphic Design, Drawing, Painting, Art History, Multimedia Design, some faculty offices, slide library and secure gallery space could be redefined in our current space. The Test Cells

Structure (Building 33,) which we are in the process of requesting for our remote kiln/foundry site [see Initiative #4,] is ideally located next to Building 10.

Resolution of our critical facility needs must include all of our areas of Art and Applied Design. The above plan could provide the community facilities we need in a viable and affordable manner. While a new building may be the ultimate resolution to our facility problems, we believe the conversion of existing spaces may be a responsible and financially obtainable alternative.

- *How many students (per year) will benefit?*
425 fte

- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*
The core abilities of the College and our program's Learning Outcomes are nurtured in every course we offer by professional, passionate and committed faculty. What is required in addition is a physical learning environment that is Safe. Students and faculty should expect a safe environment. This includes proper ventilation, the means to provide careful storage and disposal of hazardous materials, appropriate lighting, adequate space for instruction, and storage of materials and equipment. The dangers of our current spaces include poor (or non-existent) ventilation, no acceptable methods of handling hazardous materials, inadequate lighting, an art history classroom without current technology but with desks that threaten to collapse and a television/video stand blocking the doorway, and studio spaces so cramped that students can't enter or exit the class without climbing over easels, taborets, and drawing stands. Our Fibers/Weaving classes are being conducted in a room the size of a closet, with some students enrolled in the same course working in a room located in another building. The instructor power-walks between buildings in order to teach the class.

4)   **Describe the resources needed**
Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.
Many of our requirements are equivalent to an industrial facility. Essential are: ventilation, waste management, material transport, vehicle access to a loading dock, outside storage accommodations [these are discussed more fully above in 3) "evidence of need."]   Aviation Building 10 already meets many of our fundamental industrial facility needs, while also providing proximity to both our existing primary space and the MDTA building.

5)   **List the possible funding sources**
- *Can this project be partially funded?*
We believe there are severe safety concerns in our existing spaces that require immediate attention through whatever funding the College can locate. The acquisition of space in Aviation Building 10 along with remodeling our current space would be much less costly than a new building, and could provide a resolution that is: either a compromise providing a viable short term resolution of some of our severe safety and facility issues, or; a very effective long term solution if the conversion were more complete.

- *If so, what portion could be funded at what minimum cost?*
Unknown, but the AAD faculty is very willing to research cost, both for solving immediate safety hazards and for achieving a long-term solution to our space requirements. We would need to research issues such as cost of automatic door installation, ventilation retrofitting, waste disposal, safe seating, studio relocation, gas and pluming, etc.

If you identify Carl Perkins as a possible funding source, please answer the following questions:
1) How does the request meet one or two of the Carl Perkins act goals?
2) How will the use of the funds contribute to the success of Lane's Professional Technical students?
3) Briefly describe your past history of utilizing Carl Perkins funds.

6)   **ORG 621001**
       PROG 111000

7) **How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**

In order to transform lives through learning and to fulfill every aspect of our mission, Lane Community College needs an Art facility that is:

- **An effective learning/teaching/administrative environment.** Students, the College and the community will benefit from a facility that integrates the various disciplines in the visual arts, a vital art gallery that augments those disciplines, and centralized offices for administrative staff who can offer immediate and accessible assistance.

- **Integration with MDTA.** Historically, the close connection between the Art Department and "Performing Arts" (now MDTA) has been highly successful in serving the interests of our community, with popular coordinated art gallery and performance openings. AAD and MDTA are now officially integrated in the College structure as the Arts Division. Strategic physical location of a safe and adequate AAD facility with the newly constructed/remodeled Performing Arts building is necessary for effective administration of the Arts Division, and also highly desirable: we could create an arts complex at the east campus entrance that would be the cultural "heart" of our College, a focal point that engages and brings together students, staff and community.

1)   <u>**Initiative Title**</u>

Priority 2: Visual Arts Digital Technology Project

2)   <u>**How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**</u>
- *What is the challenge you are trying to address?*

Our challenge is to fulfill the mission of LCC's Art & Applied Design Department: to provide the best broad-based curriculum to instruct students in the practical, historical, theoretical and philosophical aspects of the Visual Arts. The Art Department does not have the current technology, equipment and space necessary to provide what is required for us to offer to our students a viable visual arts education to fulfill this mission. In order to do so, our art history, studio, media, graphic design courses, and our artists/instructors require digital technology. Our students now expect (and should expect) to be taught with the advantages of current technology. Acquiring the means to access, view and project images digitally is a critical priority for the entire department.

- *How will this initiative address the challenge?*

AAD will acquire the technology and training necessary to transition from outmoded methods of understanding, assessing and creating art to current methodologies.

"A revolution is underway…where technology…is transforming the venerable old…classroom into something new, exciting, and digital." –excerpt from first sentence of cover story, *College Art Association News*, September 2004.

The use of slide presentations in teaching is widespread among the programs in the Unit of Art and Applied Design. The slide library is outdated technically compromised and inadequate. This reality impacts the studio arts as well as the art history courses. Because the library does not include art of the past twenty years nor does it include representations from diverse cultures, students come away with a distorted view of what has been done in visual art in the latter half of the twentieth century and in a wide variety of cultures. An updated slide library as well as a technologically current digital projector for presenting the slides is needed for all of the programs in the Unit.

3)   <u>**Describe the initiative**</u>
- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

The visual arts curriculum at LCC will be substantially enriched by providing students and faculty access to data bases and other digital information to promote their understanding of traditional and especially contemporary art and the role of art in culture; students and faculty will be able to incorporate new technologies such as computer imaging and printing into their studio experience.

- *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

We need to educate our students through available resources. It is glaringly obvious that our methods for doing so are rapidly becoming more inadequate and out of date. We are seeking basic technology that is essential in order to stay current within the discipline. While some art making technologies are traditional and possess a long history, it is of utmost importance to balance that with a basic experience and understanding of and relationship to current technologies, both in terms of teaching the discipline and in creating art forms.
Clear evidence of this need resides in the fact that digital technology is in current use in other locations on campus while our department, which is primarily responsible for educating LCC's students visually, does not yet have this necessary technology.

- *Given college resources, is it feasible? Is it an efficient use of college resources?*

This is feasible and it is essential. It is also necessary to maintain standards of accreditation, excellence, alignment with the college goals and core values and core abilities. Because of the high number of students served, (all studio, art history, and our two professional/technical areas will benefit) it is an excellent use of college resources. The art experience clearly parallels the college mission and core abilities and the art department needs access to the technology

which will help provide students with this experience. This is not an extravagance but represents a basic level of adequate technology for our field.

- ▪ *What would be the campus location of this request/project?*

This is feasible and it is essential. It is also necessary to maintain standards of accreditation, excellence, alignment with the college goals and core values and core abilities. Because of the high number of students served, (all studio, art history, and our two professional/technical areas will benefit) it is an excellent use of college resources. The art experience clearly parallels the college mission and core abilities and the art department needs access to the technology which will help provide students with this experience. This is not an extravagance but represents a basic level of adequate technology for our field.

- ▪ *How many students (per year) will benefit?*

425 FTE

- ▪ *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*

This is feasible and it is essential. It is also necessary to maintain standards of accreditation, excellence, alignment with the college goals and core values and core abilities. Because of the high number of students served, (all studio, art history, and our two professional/technical areas will benefit) it is an excellent use of college resources. The art experience clearly parallels the college mission and core abilities and the art department needs access to the technology which will help provide students with this experience. This is not an extravagance but represents a basic level of adequate technology for our field.

4)   Describe the resources needed
        Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.

Technology Upgrade
Resources needed:

Computer	Dell Tower	$2850
Projector	Hitachi	$4600
	Mounting Hardware	$ 250
	Screen	$ 325
Installation		
	Internet Connection	$1000
	Hardware & Materials	$ 450
Total		$8025

Portable Projector Cart
Resources needed:

Computer	Dell Laptop	$3450
Projector	Infocus LP640	$2500
Cart		$ 300
Total		$6250

Visual Arts Lab
Resources needed:

Computers	Dell	5 x $2850	$15000
Scanner Epson 10K XL			$ 2399
Color Printer	HP Design Jet		$ 1475
Hardware/Installation			$ 2800
Total			$21674

8) <u>**List the possible funding sources**</u>

Carl Perkins should be considered. This initiative will support Graphic Design and Multimedia Design students. These are the two professional technical programs within the AAD department.

- *Can this project be partially funded?*

Yes

- *If so, what portion could be funded at what minimum cost?*

Technology Upgrade	$ 8,025
Portable Projector w/Cart	$ 6,250
Total	$14,275

If you identify Carl Perkins as a possible funding source, please answer the following questions:

o *How does the request meet one or two of the Carl Perkins act goals?*

Student Skills Gains Goals

Improve the academic and technical skills of students participating in vocational and technical education programs.

Goal 1A

The improvements will strengthen the academic components of the department and facilitate delivery of course content by providing access to industry standard tools, which will be used to complete course projects and assignments. These changes are essential for improving the quality of instruction and to keep pace with new and emerging technologies.

o *How will the use of the funds contribute to the success of Lane's Professional Technical students?*
By strengthening the vocational and technical components of our PT programs and providing AAD faculty, staff and students access to industry standard digital tools currently used in technology-enabled classrooms.

o *Briefly describe your past history of utilizing Carl Perkins funds.*
We have no past history regarding studio arts. We do apply every year for funding for our professional technical programs with much success for our programs and students.

<u>**Provide org and program codes**</u>
621001/111000

7) <u>**How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?**</u>

This project articulates with our College's vision, mission and goals by providing exemplary and innovative teaching and learning experiences. It will contribute significantly in providing students educational opportunities in professional technical and lower division college transfer programs, employee skill upgrading, business development and career enhancement, foundational academic, language and life skills development.
We have already created a plan to begin conversion from 35mm slides to digital images through coordination with student projects that are required in media arts courses. This is especially attractive because of the direct interconnection of upgraded technology and our multimedia, graphic design, art history and studio arts curricula.

1) <u>**Initiative Title**</u>

Priority 3: Permanently funded LCC Art Gallery and Gallery Director

2) <u>**How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**</u>
   - *What is the challenge you are trying to address?*

The LCC Art Gallery effectively lost College support in 1999, when the gallery director position was eliminated due to budget cuts. Since then the Gallery has only survived through the efforts of volunteer AAD faculty members, who for the past five years have taken over all responsibility for directing and managing this vital College resource. Volunteer management of LCC's Art Gallery will end in Spring 2005.

   - *How will this initiative address the challenge?*

We propose that financial support for the LCC Art Gallery be reinstitued, in order to support the mission and goals of our College. Aside from the slide library, no resource in the Unit of Art and Applied design is as widely used in meeting the learning objectives of Unit as the Lane Community College Art Gallery. The gallery provides students as well as the College community at large with a variety of exhibits by regional, national and international artists. Art faculty and students are also given the opportunity to exhibit their work. When artists from outside Lane are exhibiting, it is common for those artists to present lectures on their work to which students are invited. Reliable and recurrent funding is needed in order to maintain the gallery as a resource in the Arts. Because it is necessary to schedule exhibits a year or two in advance, it is a disadvantage to not have recurrent funding. The gallery has been staffed by volunteer hours of several of the art faculty until this year when it was funded for one year only. The programs in the arts need to not only maintain the gallery, but to enlarge its scope and be able to provide even more learning experiences for students and cultural experiences for both Lane Community College staff and for the Eugene-Springfield community.

3) <u>**Describe the initiative**</u>
   - *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

The College will support the Gallery by funding (at minimum) a .25 FTE Gallery Director position. We propose that workload and compensation for this position be evaluated annually, and adjusted as needed.

   - *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

The need for an LCC Art Gallery is fundamental to our College mission: art is a foundation for civilization. We have painfully assessed the need to continue and nurture this vital resource during the last five years of keeping it afloat only through the volunteer efforts on the part of a few dedicated AAD faculty members. During this five-year period:

- The Gallery has sponsored 45 exhibitions, including those of faculty, students, and national, regional and local artists.
- There have been 24 lectures by artists and associated art professionals, drawing approximately 1400 attendees from Lane Community College, and the community at large. There have been 40 artist receptions.
- Our exhibits have been publicized and reviewed in the news media.
- The Gallery Management / Artist Survival course curriculum was developed, in which students learn and assist with exhibition work.
- In 2003 the proposal for permanent funding for the LCC Art Department Gallery Director was submitted.
- In 2004 a video security system was installed in the Gallery.
- The last two years has seen a significant increase in gallery events which interface with other campus activities and departments, e.g., Reading Together project.

- Seed money from the administrative grant was used to purchase Art O Mat, a future ongoing fundraiser for the Gallery. Art O Mat will arrive Winter term 2005.
- Art faculty use the Gallery venue with each exhibit as an instructional model.

AAD and the Art Gallery Committee are encouraged by these accomplishments. Yet much remains to be done. The Gallery should have its exhibition schedule in place now for 2005-06 and for 2006-07. Our calendar is not scheduled, since this is dependant on the appointment of a Gallery Director. The necessity of permanent funding for a Gallery Director cannot be over-emphasized, in order to coordinate and curate our shows in a timely, professional manner and enlarge our pool of exhibitors. The gallery committee will continue to work to assist the paid Director.

- *Given college resources, is it feasible? Is it an efficient use of college resources?*

The prime resource needed to continue the LCC Art Gallery is a Gallery Director. Also necessary is office space for the Director and the gallery equipment such as computer and file cabinet.

- *What would be the campus location of this request/project?*

Right now the current space allotted to the LCC Art Gallery (ground floor, Building 11.) Additional space is need for a Gallery Director office. Possible solutions to achieve truly sufficient gallery space and accommodations is included in Initiative #1.

- *How many students (per year) will benefit?*

Potentially every person who walks through LCC's Art Gallery (and considers themselves a student of life.) 2003-04 FTE statistics for students in our Art programs indicate total student fte is 425.

- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*

The Gallery hosts exhibits of work by diverse artists in a variety of art media. Students in the arts gain from this exposure by developing their understanding of the creative process and of the power and potential of art, perhaps in a medium other than their own. The Gallery is used by art instructors as a vital, supplemental classroom. Exhibiting artists present slide lectures and discussions of their work to a broad audience of students, faculty, and community members. The annual juried student show, and the graduating Graphic Design students' show are paramount to the educational experience for our students.

Especially those students enrolled in the Gallery Management class benefit directly from a viable, professional LCC Art Gallery. It provides the opportunity to expand their understanding of the work of the professional artist, the vital role of exhibition, and the business of art presentation.

4)   <u>Describe the resources needed</u>
$10,000   .25 FTE Gallery Directorship plus OPE

We propose that, minimally, the .25 FTE position, plus OPE, be secured for the Gallery Director at this point. Further, we recommend that this workload / compensation be evaluated annually, and adjusted as needed on a permanent basis.

This academic year, 2004-05, and next, the position of Gallery Director is funded at a .25 workload. This posting is currently advertised as a Classified Project Coordinator at $10,000 annually. This position could be handled as well by Art Faculty. Workload / compensation projections for different job classifications follow.

THREE ALTERNATE PROPOSALS FOR FUNDING GALLERY DIRECTOR POSITION

1. Classified position - Project Coordinator #1222
      10 hours/week, .25 position
      level 14, step 4 – annual $42,440 x .25 = $10,610
                                OPE   5,623
                          Total $16,233

Since this funding option is not a faculty position, it would not allow the Gallery Director to teach the Gallery Management class, unless the position is taken by a faculty member who is qualified to teach the Gallery Management class.

_____

2. .25 Part-Time Credit Instructor
      level 2, step 6 – term $11367 x .25 FTE =   2842
                                  OPE   1125
                          Term Total   3967
                    Annual Total $11901
The .25 part-time instructor position does not include the teaching of the Gallery Management class.

_____

3. .25 Contracted Faculty position
      level 2, step 6 – annual $47445 x .25 FTE =   11861
                          OPE   6286
                          Total $18147

   5) List the possible funding sources

Office of Instruction budget, general funds

   ▪ *Can this project be partially funded?*
   ▪ *If so, what portion could be funded at what minimum cost?*

   If you identify Carl Perkins as a possible funding source, please answer the following questions:
   o How does the request meet one or two of the Carl Perkins act goals?
   o How will the use of the funds contribute to the success of Lane's Professional Technical students?
   o Briefly describe your past history of utilizing Carl Perkins funds.

   6) Provide ORG & PROG codes
ORG   621500
PROG 122000

   7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

The value of LCC's Art Gallery to faculty and staff in the Art Department is quite obvious, but the greater campus community is also enriched: sometimes simply because it is visited, intentionally or not, by students, faculty and staff in other areas! The Gallery attracts interdisciplinary connections: for instance, in Spring 2003, the Reading Together group used the Gallery space for one of their events. Not all of the benefits of LCC's Art Gallery are measurable. But some could be assessed: we could literally count those who attend lectures and receptions. Also we can document successful fundraising. We can measure local publicity. We can look at the results of gallery use, as a venue by other departments to evaluate an expanded role on campus. We believe, however, that the value of the Gallery is intrinsic to our College's goals.

Lane Community College's vision, mission and goals will be advanced substantially through funding a Gallery Director, who can increase campus and community awareness of gallery activities. Our Gallery exhibitions draw attendance at lectures and receptions from the greater metro area and are attended by professional artists and collectors and the press.   A Gallery Director will effectively be able to pursue and enhance campus, community, state- and nation-wide collaborations, networking, and fundraising.

Initiative Title

Priority 4: The Complete Ceramics Program.

2)   **How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**
- *What is the challenge you are trying to address?*

The challenge facing the ceramics program is our inability to fully use the pre-existing outdoor kilns and foundry equipment without interfering with campus community (smoke, fire, "perceived" mess/necessary to effectively use kiln area.) The inaccessibility of the remote kiln site has severely limited the offerings in both the ceramics and sculpture programs. Fully a third of the potential ceramics curriculum and a portion of the sculpture curriculum are unable to be offered to students due to these limitations. Curriculum unable to be taught includes: high fire wood firing, atmospheric firing, low fire sodium fume, raku, primitive low fire, kiln building, metal smithing, iron casting, and primitive casting.

Beginning fall term, 2004 two new faculty were brought on board in ceramics and sculpture. Both were brought on board because of their ability to offer students expert teaching in ceramics and sculpture and in both low and high temperature firing of clay. Currently the students learning of the objectives related to clay is being hampered by the inability of the ceramics instructors to use the remote kiln site to fire the clay works created by themselves and their students. Whenever the kiln is fired up, staff from the neighboring building call to complain about their air quality as their air intake is just above the chimney of the kiln. Ceramics students are thus limited in their learning and their exposure to repeated opportunities to learn to fire clay. The kiln site needs to be relocated.

- *How will this initiative address the challenge?*

Relocation and development of the remote kiln site will allow the full utilization of $20,000 worth of existing equipment, and the reintegration of these critical yet neglected processes into the curricula of the ceramics and sculpture programs.

3)   **Describe the initiative**
- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

The result of this initiative will be to create a working kiln site that can be fully utilized by our programs. Rebuilding this portion of our curriculum will provide students with the necessary skills and experiences to fully explore the cutting edge processes of ceramics and sculpture art forms. These include: high-fire wood firing, atmospheric firing, low-fire sodium fume, raku, primitive low fire, kiln building, metal smithing, iron casting. Additionally, students will have the ability to take a course in kiln building and kiln design, skills that will become invaluable to them as ceramic artists.

- *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

Evidence of the need for this initiative can be seen in the unused remote kiln site. Additional evidence for this initiative is in the relevance of this curriculum to students studying in the fire arts. Students who plan to continue in their studies of ceramics will be expected to have this experience and knowledge, as it is integral to a full understanding of the ceramics field. Students have requested this information and are eager for its integration into their studies.

- *Given college resources, is it feasible? Is it an efficient use of college resources?*

This is a very inexpensive initiative compared to the benefits to students. The present situation is an inefficient use of college resources, and we propose to correct this. As previously mentioned there is currently approximately $20,000 worth of unusable equipment at the current remote kiln site. (Wood kiln, iron furnace, raku kilns, experimental kilns, etc.) With an appropriate space designated, the college resources to move the current equipment and shed covering is negligible. Ceramics instructors have already secured a donation of $8000 worth of high temperature refractory materials needed to build ceramic kilns. The additional finances required to fully develop the new space into a functioning kiln and foundry site amount to approximately $3000 which will be used

for materials necessary to get the kilns up and running. (Burners, specialty bricks, steel, castable refractory, refractory fiber, etc.)

> ▪ *What would be the campus location of this request/project?*

One possible location is the aviation engine test bunkers if they were available. These would be a nearly free solution and provide the necessary space for safety yet proximity to the art department. Other locations could be identified with the help of the campus architect.

• *How many students (per year) will benefit?*
90-110 Students

• *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*
Rebuilding this portion of our curriculum will provide students with the necessary skills and experiences to fully explore the cutting edge processes of ceramics and sculpture art forms. These include: high-fire wood firing, atmospheric firing, low-fire sodium fume, raku, primitive low fire, kiln building, metal smithing, iron casting. Additionally, students will have the ability to take a course in kiln building and kiln design, skills that will become invaluable to them as ceramic artists. Having this knowledge will allow students who leave our programs to set up studios of their own without having to rely on expensive retail equipment. Additionally, there is the ability for them to support themselves through a small business building kilns for other ceramic artists.

These additions to the curricula will provide students with the opportunities to work together on common projects, discussing ideas of design and implementation throughout the construction and firing of kilns. The knowledge gained here communally at L.C.C. will serve them throughout their lives as artists and community members.

4) Describe the resources needed

Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.

5) List the possible funding sources
• *Can this project be partially funded?*
• *If so, what portion could be funded at what minimum cost?*

This initiative could be partially funded. With the designation of a new remote kiln site, and the transportation of our existing equipment and shed, we could piece together some of the kilns in order to get started. The cost is mostly college labor in order to make the move.

6)   Provide
ORG 621315   PROG 111000

7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

This is a learning centered initiative, that will provide students with lifelong opportunities for artistic and personal growth. The remote kiln site and the curricula that support it will allow students to become active partners in the learning process; being instrumental in the design, building, and firing of experimental and atmospheric kilns. This environment should be truly inspiring for students, helping them to realize the limitless nature of their ideas and potential knowledge and abilities. This inclusive learning climate should allow students to grow and develop their skills, taking ownership of their educational experience.

1) <u>**Initiative Title**</u>

Priority 5: Expansion/Remodel or Relocation of Printmaking Studio.

2) <u>**How is the initiative linked to your Program Outcomes Analysis for 2003-2004?**</u>
   - *What is the challenge you are trying to address?*

An adequate and more efficient Printmaking studio is needed to serve student demand and allow curriculum development. The need for a printmaking studio space to meet student demands and to develop curriculum has been researched and identified over the past two years. A remodel of existing available space or relocation of the printmaking studio will provide the space required for students to work and will create a more efficient work flow in the studio. We will be able to increase class size from a maximum of 12 to 20 and increase FTE.

   - *How will this initiative address the challenge?*

Expanding and remodeling the studio will establish a more effective and efficient workflow, which will promote and foster learning and imagination. Students will be able to more effectively learn good printmaking skills, class sizes can be increased, students will be able to work at more ample work stations, work on larger projects, work more safely without harming themselves or the equipment, and mix print media without being challenges brought by working in a small studio. The remodel will allow us to strengthen and grow the program by offering more classes and a greater range of media in the future. We could be more in line with the offerings at the University of Oregon as well as other college printmaking programs which will better serve our Transfer students.

While all areas in the Unit of Art and Applied Design are in need of more space, the print making studio particularly limits the students ability to meet their learning objectives. The presses used in print making take a considerable amount of space in their own right leaving students in the current space with limited ability to more around in the studio. In addition, the size of printmaking classes could be enlarged were there sufficient space. It is estimated that the classes could be increased by fifty percent.

3) <u>**Describe the initiative**</u>
   - *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

Students will be able to create larger prints in a safer environment. The larger studio will also increase student learning by fostering the student's creativity. A more ample and efficient space will increase student understanding of learning the skills involved in creating original prints.

   - *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

The Printmaking studio is a collective studio. Workflow occurs at specific stations in the studio in order to insure the safe use of materials and a clear understanding of skills involved in creating and printing original prints. A Printmaking studio is like a busy working restaurant kitchen. An effective workflow needs to be established and followed in order for creativity and imagination to be cultivated and fostered. The need is evidenced by the fact that the studio can only hold a maximum of 12 students. Currently, there is often gridlock at various areas in the studio such as the sink, hot plate and press. Chemical storage is challenging. Work stations are small and so close together that it is difficult for students not to overlap to avoid working on top of each other. For example, students tend to clean their inky plates in a non ink area like the sink or the clean paper area when the studio is busy. There is no place to store their personal belongings, so the students pile their backpacks on the work tables along with their tools and paper and plates. Students currently work in a cramped environment which can inhibit creativity. Students usually work fairly small in scale and do not mix print media.

   - *Given college resources, is it feasible? Is it an efficient use of college resources?*

Yes, and yes. According to research by Patrick Lanning and Facilities, a studio remodel of room 130 Building 11 would cost approx $2000-$3000. Cabinets from Surplus have been identified and can be utilized for free. It is possible that the space of room 130 could serve to expand the printmaking studio <u>and</u> provide an AAD Technology Lab [see Priority #2], thus providing an especially efficient use of college resources.

- *What would be the campus location of this request/project?*

Expansion and remodel of Printmaking Studio could be accomplished in two ways. 1. Expansion into adjoining room #130 in Building 11 next to the existing studio. 2. Relocation to Aviation Building 10.

- *How many students (per year) will benefit?*

This initiative will benefit 60-100 students a year.

- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*

Students will be able to work and create more effectively with a larger space and a more efficient workflow. They will more effectively and easily learn the skills needed to express themselves and create original prints which will feed their imaginations and help to transform their lives through creating original artworks.

4) Describe the resources needed

New/remodeled space for printmaking studio.

5) List the possible funding sources
- *Can this project be partially funded?*
- *If so, what portion could be funded at what minimum cost?*

Since this initiative centers around necessary space, there really isn't a method through which to partially fund it. However, as noted above, it could be a relatively modest cost to the College to remodel room 130 and fulfill space requirements for two of our initiatives (technology lab and print studio.)

If you identify Carl Perkins as a possible funding source, please answer the following questions:
- How does the request meet one or two of the Carl Perkins act goals?
- How will the use of the funds contribute to the success of Lane's Professional Technical students?
- Briefly describe your past history of utilizing Carl Perkins funds.

6) Provide ORG 621355 PROG 111000

7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

This initiative strengthens the lower division college transfer program in the area of Printmaking, The studio space will be more comparable with other quality college printmaking facilities; e.g., University of Oregon's Printmaking studio.

With a larger and more efficient studio space, we can teach a wider variety of print media such as Waterless Lithography, which is new and innovative, and non toxic media and is currently being taught at the University of Oregon.

LCC's Printmaking program trains artists in an cooperative studio setting by teaching life skills developments such as professional studio habits, cooperation with peers, and enrichment through self expression. A more effective learning experience will take place with an improved studio space. Expanding and improving the current studio will create a safer, more accessible, functional, well equipped, aesthetically sound and environmentally sound learning environment for all Printmaking students. Improving the space will transform the learning.

1) Initiative Title
Priority #6: Update sculpture facilities in keeping with current trends and technology

2) How is the initiative linked to your Program Outcomes Analysis for 2003-2004?

What is the challenge you are trying to address?
Students who are progressing through the sculpture curriculum are unable to work with the equipment available today in the field. Our equipment is dated and does not give the student knowledge of the practices and techniques available to the modern sculptor.
How will this initiative address the challenge?
By purchasing a select few pieces of equipment, we will be able to broaden our ability to teach and allow students to explore further into the possibilities of the sculpture field.

3) Describe the initiative

- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*
  A new Metal Inert Gas Welder. (MIG)

- *What is the need or intended use? How was that need assessed? What is your evidence of the need?*
  The MIG, which is currently in operation, was purchased by the department over twenty years ago. It is feeble and underpowered. It is challenging to get replacement parts and expensive to have repaired. Students could regularly use this piece of equipment if it were available, as evidenced by their design proposals and inquiries.

- *Given college resources, is it feasible? Is it an efficient use of college resources?*
  It is not a discouragingly expensive piece of equipment, and as you can see, we get a lot of mileage out of our equipment. A new MIG welder large enough to serve our needs (250 Amps) with typical whip and optional spool gun will cost approximately $3000.

- *What would be the campus location of this request/project?*
  The new machine would replace our current dilapidated machine in the sculpture area.

- *How many students (per year) will benefit?*
  Approximately 150 students would have access to this equipment annually.

- *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your program?*
  This initiative will allow students to further explore the discipline of sculpture. It is within the Art Department's objectives to provide both a diverse and comprehensive range of offerings, as well as provide safe and adequate facilities and equipment necessary to the function of our programs. This initiative would further allow our program to respond to changes in technology, allowing students who pass through our program to acquire competency in the expected knowledge of a sculpture student.

4) Describe the resources needed

Attach the Initiative Spreadsheet to this chapter. Please be specific about the actual equipment/resource that you need.

5) List the possible funding sources

- *Can this project be partially funded?*
No. This initiative would require purchasing the entire machine.

- *If so, what portion could be funded at what minimum cost?*

6) Provide
ORG 621350 PROG 111000

7) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

This initiative would provide the opportunity for students to learn up to date techniques and processes in the sculptural field. This knowledge would directly benefit both the college transfer student in sculpture, as well as the student looking to work on their own for either career or personal enrichment. It allows the department to respond to changes in technology within the field furthering our ability to create, enhance, and maintain inviting and welcoming facilities that are safe, accessible functional, and well equipped.

1.) **Initiative Title** –
Priority #7: Integrated Fibers Studio

- to provide an expanded, integrated Fibers Program including woven and non woven fibers studio coursework. The Fibers program, currently called Weaving, is in great need of an integrated studio space for students.

The small, overcrowded, and scattered studio space that we currently have keeps this program from realizing its full potential.

2.) **How is the initiative linked to your Program Outcome Analysis for 2003-04?**

One of the broad range of offerings made available to students is a sequence of courses in weaving. All three levels of students are taught during the same time period with the instructor going from student to student and level to level in the same class. The learning environment for the students, as well as the instructor, in the weaving program is seriously impacted by the fact that the students are in three different classroom on two different floors in two different buildings.   Because of the size of looms required in weaving, very large spaces are needed for teaching one level of students in a weaving studio, not to mention three separate levels of students. In addition, software related to fiber art is available which makes the presence of computers in the weaving rooms a necessity.

This is essentially the same proposal put forth in 2003-04, with some minor modification. The "Weaving" program was developed at LCC more than 30 years ago. The medium of fiber art has grown and changed dramatically over those 30 years; in format, presentation, significance in studio arts, in arts curricula, and in technology.

This initiative will address the challenge by providing adequate space, tools, and instruction in the Arts curricula, in order to provide our students with learning opportunities for both traditional and contemporary fiber art applications.

3.) **Describe the initiative.**

Currently the LCC catalog lists coursework in Weaving and in Non Woven Fibers. In actuality, each term only weaving courses are offered, 3 sections of weaving taught as one course. This proposal calls for an expansion of course offerings in this program to 2 courses per term, one weaving class, two sections, and one separate non woven fibers class.

Other universities and colleges in the state, and nationally, provide these class offerings, reflecting the expansion of contemporary fiber arts applications. These include dyeing, printing, fiber sculpture, and multiple surface design techniques. The LCC art department has not kept pace. There is great interest among the students, who initiate requests to learn these things every term. Weaving classes are filled easily.

Many of my students are in transfer programs. I have followed students from LCC through university, undergraduate and graduate schools. Non woven fibers coursework is transferable. There are 200 level classes at the UO. We do remain a less expensive alternative at LCC.   Also, the fibers area serves many students committed to lifelong learning, enrolling repeatedly for personal enrichment. Students learn multicultural traditions, history, and techniques, providing an expanded worldview of their artform. I have requested this change for several years, having recognized the demand for these courses. Implementation is feasible. The weaving classrooms can be used for both weaving and non woven fibers classes.

Students are ready and excited now to work in these studio classes. At least twice a year, I introduce a surface design technique along with the woven structure. This is always received well, but is somewhat frustrating for both students and instructor, since there is not enough time to develop the content. Students from other art studio areas have

requested these course as well. For example, sculpture students are interested in the medium, and painting and printmaking students want to learn to make paper.

4.) Describe the resources needed

As the weaving instructor, I teach in 3 classrooms in 2 buildings in the same time period. The remedy for this situation is to locate the weaving classes in one larger studio space. This is the most critical need of the Fibers / Weaving program.

Specifically, we need to consolidate our three classrooms, currently housed in two separate buildings, into one large studio/classroom space. I estimate that we need 3000 sq. ft. This would include space for approximately sixteen large floor looms, in addition to the table looms, shelves, tables, locked storage space, a surface design area equipped with stainless steel sinks, four stovetop burners, ventilation system, respirators, washer/dryer, and work tables.

Additionally, there needs to be two fibers classes offered each term, a woven fibers course and a non woven fiber course. This would require the additional salary/compensation for fibers instructors for three additional classes per year. I would add that in no other art program, e.g., painting, sculpture, printmaking, etc., is there only one course offering per term.

5) List the possible funding sources.

OISS - part-time faculty money
TACT funds - to provide and maintain the technological resources which allow student practice of contemporary fiber art work.
? – money for space needs

6) Provide ORG & Prog codes

   621335   111000

7) How does this project articulate with the college's vision, mission, and goals, and contribute toward meeting the President's/ Board's approved goals?

This proposal is economical, feasible, and a boon to students. It is consistent with the mission and the goals of the college, and should be a priority request in the Art Department. It has been emphasized in Lane's Vision, that LCC is committed to strengthening its existing programs. This proposal addresses exactly that, a long awaited and well planned expansion of the fibers program.

In consideration of the Core Abilities promoted in the learning environment of LCC, the studio arts are exemplary in their potential to promote effective communication, albeit visual. There lies its unique strength. The steps towards competence and growth are universal – discipline, problem-solving, critical thinking, and cultural awareness. The presentation is fresh.

1.) Initiative Title
Priority #8: Curriculum Development

2)   How is the initiative linked to your Program Outcomes Analysis for 2003-2004?

- ***What is the challenge you are trying to address?***

Curriculum development is a critical component of maintaining the vitality of visual arts education at our College. AAD has been undergoing a period of transition during the past several years, during which time multi-media was incorporated into the department and we have not been fully staffed with contracted studio arts faculty due to retirements of long-time senior faculty. As of fall 2004 we have three new faculty members who are excited and eager to contribute their expertise to the department's plans to enhance the effectiveness and inter-connectedness of our visual arts curriculum.

- ***How will this initiative address the challenge?***

This initiative will allow the AAD Unit to request College support for curriculum development.   In order to insure that currently offered courses are kept updated and state-of-the-art in order to enhance student learning outcomes, that articulation issues with four-year schools to which a number of our students apply are attended to, and that faculty have the opportunity to engage in innovation and learning communities, curriculum development in the Unit of Art and Applied design is required. Because of the amount of work identified as needing to be accomplished, a number of faculty have developed proposals for curriculum development which relate directly to updating curricula, articulation, and innovation. These are spelled out more in detail in the initiatives on curriculum development.

2)   Describe the initiative

- *What will the product, innovation, or change of this initiative be? Please be as specific as possible.*

We will revise our existing curriculum so that our various visual arts disciplines and professional/technical programs are more effectively integrated with one another. We will work toward a viable three- to four-credit conversion of courses, to align with 4-year institutions and with a College-wide goal. We will develop new courses that build on the knowledge, skill and expertise of new and continuing contracted faculty in order to provide our students with a more comprehensive visual arts education. Some courses proposed for development include the following:

Mixed Media: Contemporary Issues in Art

Exploring the Body: Movement, Image, and Text (Learning Community)

Studio/Art History: ARTwork and artWORK (Learning Community)

Kiln Building

Experimental/ Atmospheric firing

Intermediate Printmaking

Waterless Lithography

Artist's Books (Learning Community)

> ▪ *What is the need or intended use? How was that need assessed? What is your evidence of the need?*

On-going curriculum development is clearly essential to maintain the excellence of our programs and disciplines, and to insure that our curriculum stays apace with current technology and pedagogy. We have continually addressed and assessed this need, as evidenced by the AAD Unit's long and successful history of curriculum development. Recent examples include the Islamic art history course, the Go for Baroque! Learning Community course, and the Site-specific and Stone Sculpture courses.

Support for curriculum development is especially important for Graphic Design and Multi Media Design, vocational technical programs. Ongoing changes in technology and in the career fields have necessitated extensive development and revision of curriculum. In the past 16 years the Graphic Design program has developed ten new courses and revised eight. Multi media design in currently undergoing a systemic review of all program curriculum, with plans to create several new courses; allowing the program to keep pace with industry standards and provide the education and training that our students demand and need to be successful once they leave the program.

With our faculty numbers back up to strength and our need to stay current in our offerings we will continue assessing our future needs and grow as needed.

> • *Given college resources, Is it feasible? Is it an efficient use of college resources?*

Curriculum development is entirely feasible and supported by the expertise, passion and dedication of our faculty. It is also arguably one of the most efficient uses of college resources, since it fosters innovation with relatively modest fiscal support.

> • *What would be the campus location of this request/project?*

New and revised courses will be conducted in the campus locations assigned to AAD.

> • *How many students (per year) will benefit?*

425 FTE annually

> • *How will students benefit? How specifically will it address Core Abilities or Learning Outcomes of your Program?*

Students will benefit by having access to up to date courses of study that offer meaningful historical and contemporary knowledge and experience. The proposed course developments specifically address issues of broad based learning and diversity. These courses will explore issues of perception and art as both physical and intellectual knowledge, by delving into various art historical periods, cultures and media. Additionally, students will explore such issues as identity, race, privilege, gender and sexual orientation; contextualizing them with personal experience, self-understanding, and cultural discourse. Proposed courses will engage students in critical thinking and encourage them to develop their skills in order to communicate their ides effectively.

4) **Describe the resources needed**

Attach the Initiative Spreadsheet to this chapter. Please be <u>specific</u> about the actual equipment/resource that you need.

Some of our proposed new courses require updating to current technology and/or adequate and appropriate space [see Initiatives #1 and #4, e.g.]

5) List the possible funding sources

- ***Can this project be partially funded?***

Yes, partial funding through curriculum development funds.

- ***If so, what portion could be funded at what minimum cost?***

Unknown—available curriculum development funds based on first-come first-served.

6) Provide ORG 621001 & PROG 111000 codes

8) How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

This is a learning centered initiative, which will provide students with lifelong opportunities for artistic and personal growth. It allows both our transfer and professional technical programs to respond effectively to the changing needs of our students and their career fields. The development of innovative teaching and learning experiences will foster personal, professional, and intellectual growth and encourage students to become active partners in the learning process. Whether intended to upgrade the skills of a professional technical student, or provide personal development and enrichment, these developments in our teaching methods and offerings should empower students in their lives and careers.

Priority 9: Multimedia Design Initiative 2005-06

Describe Initiative
The Multimedia Design program's initiative for 2005-06 is broken down into three projects or sub-initiatives: equipment, courseware, and facilities.

Why do it?
Funding this initiative will allow our students to continue learning and applying current industry standards, practices, and methodologies there by enhancing their ability to be competitive in current and future job markets. It is essential to continue providing our students access to industry standard tools and facilities used to develop skills to design and produce compelling multimedia projects and portfolios.

What will the product of this initiative be?
The outcomes of the initiative will be to upgrade, update, and/or replace some of the program's currently older lighting equipment (lighting kits), courseware (software), and facilities (classroom/lab/studio) with newer industry standard lighting kits, courseware, and repurpose/remodel several rooms in the Forum building.

What is the need or intended use?
There is a need to replace older lighting equipment in need of repair or replacement with new industry standard equipment. There isn't enough working order lighting equipment to adequately teach our classes and provide equipment access to our students to complete assignments and projects. Currently the students from 6 courses use the lighting equipment, with the possibility, at times, all at once. The six classes are: Photography 1 and 2, Video Production 1 and 2 and Multimedia Production 1, 2 and 3.

There is a need to upgrade our current courseware (software) and purchase newer software for the Forum 113 classroom running Windows X. With the adoption of the Windows XP Operating System several of our courseware packages are now obsolete and/or non-functional. By purchasing new software we can upgrade and/or replace a number of existing older versions that now come bundled into one software suite. This allows our program to replace incompatible courseware at a small cost savings. The new software will support several courses simultaneously (ART 288, MDP 246, 247, 248, MUL 210).

There is a need to repurpose/remodel existing space in Forum building to better serve our students, faculty, and staff.

Is it feasible?
Absolutely!

What would be the campus location of this request project?
Building 17 room 111 and Building 18 room 219

How many students per year will benefit?
On average, the program supports 150 students per year.

How will the students benefit?
The requested funding these initiatives will allow our students to continue learning and applying current industry standards, practices, and methodologies there by enhancing their ability to be competitive in current and future job markets.

Describe the resources needed.
1. Equipment: (~Total = $8,800)
        Lighting Kits
                Photography lighting kits
                        4 kits @ 700.00 each = $2800
                Video Production lighting kits

4 kits @ 1500.00 each = $6000

2. Software Upgrades: (~Total = $27,300)
        Photoshop CS (Photoshop version 7 to CS)
                26 licenses @ $299.00 each = $7800
        Director MX 2004(Director MX to MX 2004)
                26 licenses @ $500.00 each = $13,000
        Macromedia Studio MX 2004 (Forum 113 classroom)
                26 licenses @ $250.00 each = $6500

3. Facilities: (To be requested in the near future.)
        Remodel Forum Facilities
                Expand Photo Lab and Darkroom facilities
                        Remodel current space to accommodate larger film, print processing and darkroom areas.
                                Increase printing/enlarger area to accommodate 8 enlargers
                                Increase film-processing area to accommodate 3 processing stations.

        Remodel Studio into a classroom and studio space
                Classroom/Studio will be used to teach all Photography 1 and 2 classes currently taught in 3 different locations around the campus.
                        Business 204, 204A, 205 classrooms
                        Industrial Technology 204 A/B? (Darkroom and dry mounting room).

        Remodel available space into office space for part time faculty (contiguous office space) (Cost to be determined)
                Currently program faculty are spread out over the campus.
                We have faculty in:
                        Science rooms 178, 180, 182 (Phillips, Lucanio, Loge, Goolsby, Mzarek, O'Brien)
                        Center Building room 101? (Keene Wilson, Lennox)
                        Industrial Technology room 219 (Wearne and Rugulsky)

                Request multimedia design program be considered for additional second floor office space when KLCC moves.

        Expand IT 219 classroom
                Open accordion door and share under utilized space with Torch.

        Install programmable room locks on main access doors and beef up current thresholds and moldings.

List possible funding sources:
Carl Perkins Funding

Can Project be partially funded?
Yes. Item 2

If so, what minimum cost?
$27,000

Provide ORG and PROG codes
        ORG code: 621800
        PROG code: 112000

How does this project articulate with the college's vision, mission & goals and contribute toward meeting the President's/Board's approved goals?

Carl Perkins Funding Justification

What evidence do you have that shows special populations (disabled, economically disadvantaged, single parent, displaced homemaker, academically disadvantaged and limited English proficiency) have access to your program.
At approximately 5?% (need information from Craig Taylor here!), the program's special populations percentage exceeds the college average.

How does this request fit in with at least two of the Carl Perkins related goals (listed separately)?
Goal 1B – Upgrading equipment, courseware and facilities will facilitate the delivery of course content and provide students with access to industry standard tools which helps strengthen the vocational and technical components of our program.

Goal IV – Upgrading also allows our program to continue providing our students with access to, and training on, the same equipment that our cooperative education partners use. This in turn will provide students with more opportunities to engage in work-based learning.

Describe how this project might show collaboration with Lane County high schools.
For several years our program has participated in programs like College Now and have had agreements with a number of area high schools for advance placement of their students in our program. In some cases Lane is the only option to advance the technical education of these students.

Chapter 5: Expected Unit/Program Outcomes for 2004-2005
What program outcomes do you expect to achieve in 2004-2005?

1)   What program level outcomes do you expect to achieve?
   1) Planning, implementing and evaluating the courses in all the programs within the unit.
   2) Focusing on finding adequate space allocation on campus for the courses in all the programs with in the unit.
   3) Implementing the planning phase for the initiatives which have been proposed and accomplishing those components of the initiatives which can be accomplished prior to receiving funding.
   4) Ensure that goal-setting on a unit level occurs during spring term, document those goals and distribute them to all the members of the unit.
   5) Review and revise all the course syllabi within the courses in the studio arts and art history.

2)   How will your program enhance your students' abilities to meet Core Abilities outcomes?
   The process of reviewing and revising course syllabi with a focus on including objectives related to Core abilities is intended to enhance students abilities to meet those outcomes.

3)   What course level outcomes do you expect to achieve?
   The focus will be on the review and revision of course syllabi.

4)   What plans do you have for enhancing your use of current technologies?
   Enhancement of the use of current technologies will occur in the following ways:
   a) Slides in the slide library will be digitalized.
   b) Digital projector for slides will be installed and faculty will be inserviced on its use.

5)   What plans do you have for working more effectively with your Advisory Committee?
   The Multimedia and the Graphic Design programs work with advisory committees. They plan to continue to work with their committees, including them in program planning and evaluation.

6)   How will you set faculty and staff goals?
   How will you ensure the participation of faculty and staff in all phases of Unit Planning?

   While individual faculty and staff will continue to set personal and professional goals in the context of their individual evaluation conferences, the unit with, as a whole, dedicate a meeting time in spring term for the purpose of setting unit goals, documenting those goals and distributing them in written form to the unit members for consideration during the following academic year.

7)   Enrollment Data
   Please provide your projected goals for 2004-2005:
   - Program Level: Student FTE – 500 FTE
   - Course Level: Student FTE
   - Student FTE/Faculty FTE ratios
   - Capacity Analysis – 90%

8) <u>**Student Success Data**</u>
Please provide your projected goals for 2004-2005:
- ▪ Student Completion ratios
- • Degrees, Certificates Awarded

9) <u>**Facilities and Equipment**</u>
What facilities or equipment goals do you wish to set for 2004-2005?

The majority of our facilities and equipment goals are embedding our initiatives. The one additional equipment goal is to purchase a forklift for the use of the faculty in the arts area. This is an essential piece of equipment and the one we have been using for the past twenty years was confiscated by facilities services because it was no longer safe for use.

10) <u>**Budget**</u>
Please provide projected goals for 2004-2005:

Our budget process does not allow for unit input on line items in the general fund. We anticipate that we will receive whatever is allotted by the executive team working in collaboration with the budget committee. Our needs for items previously funded through capitol outlay are embedded in our initiatives.

- ▪ General Fund:
    - General Fund Allocation
    - Actual Costs of Unit Operation
    - Revenues (Course Fees, etc.)
    - Cost per Student FTE

Signature on file in division office

_____   _____
Advisory Committee Chair   Date

Joyce Godels, Interim Chair

_____   ___12-15-04_____
Division Chair   Date