

ART FOUNDATION: ART, CERAMICS, and PHOTOGRAPHY

Program Review 2010

Program Full Time Faculty:

Bart Fetz, MFA Instructor of Ceramics/3D

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Program Review Committee:

Florence McEwin, Ph.D. Review Chair

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Section I: Overview

I A. PROGRAM PURPOSE

The Art Foundation Program is a multifaceted educational discipline, the main focus of which is to prepare majors to matriculate at four year institutes within all fields of Art and Design. Thus, it strives to maintain an equivalency with the four year institute in required arts course work for the first two years of a major's course of study. It is foundation preparation for BA, BS, and BFA within art and design fields including education emphasis, while satisfying an associate degree at Western. The Art Foundation , here and elsewhere, requires for majors , elective selections within art.

For non-majors, the art program provides a range of opportunities that satisfy the applied arts humanities requirement at Western and is a means to fulfill the Visual and Performing Arts requirement at the University of Wyoming.

The Art Gallery augments the learning mission of the Art Foundation program. It introduces mediums, techniques and concepts to the students and community. It provides the required forum of presentation for the applied arts courses within the Art Foundation. It is a communication tool that expands art beyond the classroom to the greater community at large. This community benefits from guest artist workshops, art gallery exhibitions, lectures, and the life skills which are enhanced and developed by introductory art classes. The Art gallery is an assessment tool for applied, visual arts course work.

The intellectual discipline of art is unique unto itself and enhances and strengthens a liberal arts education. Students within this program learn technique and presentational skills while beginning to formulate an awareness of aesthetic concepts inherent in the art-making process. It is the Art Program's mission and therefore purpose to introduce and develop within students the creative discipline that allows sustained problem solving techniques from multiple perspectives of materials and concepts and, stimulation of an appreciation for aesthetics with knowledge of a visual vocabulary to communicate competently within a visual form of art making.

Students unite technique and craft with visual literacy and concept exploration through design knowledge and history and begin to utilize and understand the language of art. The diversity of concepts within a multiple perspective approach to tools, technique and historical precedence allows students to begin to solve problems both assigned and self-invented. Though these are specifically applied to the subject area, they are life long skills.

I B. Art Foundation Primary Learning Goals:

Aesthetics is defined in art as the reason the art is made, which determines the how. Within the Foundation Program the art and the craft of making, emphasizing the possibilities of the experience, and concept are taught.

To this end, the Art Foundation covers a broad range of course contents and a great variety of techniques within those contents. The Gallery augments the thrust of materials, techniques and concepts introduction within the course work, through a spectrum of making possibilities emphasizing multiple perspectives for problem solving and competent communication. The Gallery artists are all professionals in their field and the gallery has achieved national level status. The following chart illustrates the complexity of this program with examples of goals.

Program-Level Goals <i>What will students learn in this program?</i>	WWCC College Wide Goals <i>Which goals will be strengthened?</i>	Assessment for Student Goals <i>How will the skill be measured?</i>
Tool manipulation: (see below and column three)	See issues from multiple perspectives & Problem solving	For all art course work: <ul style="list-style-type: none"> • Individual critique • Project critique • Portfolio review • Daily observations
<i>Specific course applications:</i> 1. Ceramics – use of the wheel, Clay preparation, throwing , glazing, firing 2. Photography – shooting, developing film, printing imagery 3. Design – cutting, assembling , deconstructing and constructing of images, basic vocabulary of art making and basic analysis through design		1. Ceramics I: throw a ten inch pot 2. Photography I develop film Photo II develop value scale 3. Design2D and Color: Masterwork translations:

<p>elements.</p> <p>4. Painting – brush usage, canvas construction, palette and paint presentation</p> <p>5. Drawing – charcoal, ink, paint, pen, pencil, conte, crayon</p> <p>6. 3D – assemblage, basic casting, fabrication</p> <p>7. Sculpture – old making, and basic metals casting</p> <p>8. Graphic Design – manipulation using word and image simultaneously</p>		<p>4. Painting: limited palette paintings</p> <p>5. Drawing I; Chiaroscuro Drawing II Chiaroscuro in color</p> <p>6. Design 3D: create an assemblage illustrating and emphasizing line</p> <p>7. Sculpture: use modeling; Line, plane and form.</p> <p>8. Graphic Design: create an ad campaign for a specific company</p>
<p>Understanding Historical and contemporary precedents : see column three</p>	<p>Communicate competently</p>	<p>All Art Courses: Introduce art vocabulary oral and written presentation of papers quiz and tests: Art History , Photo I, Design: 2D Classroom discussion participation papers of one item analysis – Painting and Photo I papers analyzing the work of one artist advanced painting courses, Art History I.II: papers critically analyzing through comparison styles and periods within the history of art . art language and terminology specific to art and technique</p>

Section II: Fact Finding

SECTION II A: ENROLLMENT AND AUDIENCE

Art requires a different set of skills to create a quality learning experience for students. Artists are made one a time. This fact necessitates individual attention to each student. Class size is dictated by the learning process where each student is taught one on one. Changes in class size are a reflection of a teaching methodology dictated by a learning process where each student is educated individually and not in a lecture setting. Over the past five years we have moved closer to the goal of creating artists from the day they enter Western to the day they leave. We feel we have been successful in achieving our educational goals but the pedagogical method used requires smaller classes thus the explanation for changes in enrollment during certain periods in the educational cycle of moving a student from a beginning to an advanced art course. As noted in the FTE Section of this Program Review: "The attached charts illustrate the Art program as a program that remains stable and with a gradual increase, despite increases or decreases in the general college FTE. For example, the chart below shows a large increase in Art program FTE in FY08, despite a drop in total College enrollment." We feel this statement reflects the fact that our educational approach has begun to pay dividends in two ways: First, in the quality of the student's educational attainments in art; Second, in an increase in FTE in the program.

Data for the report below provided by Kay Leum, Registrar

Data analysis provided by Dianna Renz, Learning Assessment Associate

Below are some interesting items the program's enrollment data, according to the FTE Data Analysis Summary provided for the Art Department for AY 2005 - AY 2009

- Art courses are considered "Level II, Laboratory" by the Wyoming Community College Commission. Enrollments in "Laboratory" courses are expected to be lower than "Lecture" courses but higher than "High Technology" courses.
 - Over the course of five years, the annualized percentage of Art courses with enrollment of less than 10 students ranged from 48% (in FY09) to 67% (in FY07).
 - Over the course of five years, the Art Program accounted for 1.86% to 2.44% of the College's total annualized FTE.

- In the past five years, the Art program has...
 - Maintained a strong core of course offerings on the Rock Springs campus, with a slight increase (17 in FY05 to 19.5 in FY 09) in the number of local **face-to-face courses** offered.
 - Experimented with **Outreach courses**, offering three courses in FY 06, one course in FY07, five courses in FY08, and no Outreach courses in FY09.
 - Offered **Internet courses** in the last three years, with annualized FTE in online courses growing from 5.13 in FY07 to 7.50 in FY09, an increase of 46%.
 - Offered **Concurrent courses** in the last two years—six courses in FY08 and six courses in FY09.
 - Offered a slowly increasing number of **summer courses** in the last two years, due to the above-mentioned increase in Outreach and Internet courses.

- Adjunct instructors have played a recognizable role in the Art program. The role of adjuncts has gradually increased from approximately 30% of the annualized FTE in FY 05, to approximately 38% of the annualized FTE in the past two years. This growth is directly connected to increased offerings in Outreach, online, and in concurrent-credit classrooms.

- The attached charts illustrate the Art program as a program that remains stable and with a gradual increase, despite increases or decreases in the general college FTE. For example, the chart below shows a large increase in Art program FTE in FY08, despite a drop in total College enrollment.

COMPARISON OF FTE CHANGE TRENDS—COLLEGE-WIDE AND PROGRAM-SPECIFIC				
	FY05- FY06	FY06- FY07	FY07- FY08	FY08- FY09
Percentage change in College-wide FTE	4.93	-3.12	-4.89	9.95
Percentage change in Art FTE	8.08	-4.18	13.39	6.67

SECTION II B. FACILITIES, EQUIPMENT, AND STAFFING

1. PHOTOGRAPHY / GRAPHICS

The photo lab is perhaps the best such facility in the state. However, with the lack of a full time hire the equipment is unattended and in need of some repair. Without a full time hire, the photo office became a shared space and the photo classroom, set up with display space, was given to the Music Program. This classroom had been used to teach Photoshop and present photo discussions and critiques. The change was made without discussion and further hampered movement towards a transferable graphics program. Graphics I, II are taught currently in the OIS lab. These course offerings are transferable as they are taught by an adjunct with appropriate credentials. Digital classes, which should be taught by MFA personnel, are not, and hence are not applicable to any degree in art here at Western or elsewhere.

Needs:

Two days prior to class this semester (Spring 2010) one of two photography instructors had to decline to teach. This again points to the need for contracted personnel in order to have qualified personnel. We are in a blue collar undereducated region of the state so there is no pool of adjuncts. The request for full time split position between Graphics and Photography has been requested for the last ten years and has received no administrative support at any level. The offering of a program that is transferable for a Graphics major would be a great asset to our course and program offerings. Western is the only community college in the state without such a program within the art foundation. At UW all majors within art, are required to take a one credit visual, digital introduction as Freshman coursework. Our transfer students find themselves not only behind in the requirement but in competition with freshman, sophomores and upper classman for course seats.

Need is clear for full time staffing and appropriate computer set up either in the computer area or elsewhere for instruction to take place.

2. ART GALLERY and VISITING GUEST ARTIST PROGRAM

The Art Gallery's changing displays introduce students to techniques and materials not otherwise experienced in the curriculum. The Visiting Artist program of one credit workshops are generally related to the displays and augment the course work of the program allowing nontraditional, non degree seeking community members or art educators to participate in the program. The Gallery provides an easily accessible venue for both classroom discussion and community visits. It is adequate in size and basically well designed.

In the gallery we keep a running "survey" in the form of a guest log and commentary book. We generally have one hundred to two hundred visitors for any given show

during the month and quite a few sign the log. In the summer, the gallery, as the college in general, has visitors from across the US. Summer visitors see the Art Students' End-of-Year Show. The Gallery has six venues per academic year. In 2008 -2009, the Art gallery requested and received 150 Warhol original photo prints valued at \$150,000. The Wyoming Cultural Trust Grant was then sought for Framing and an award of \$8000 was made. The State also made a foundation match for the valuation of \$150,000.

Needs:

Lighting and upkeep have not truly been attended to over the years (since 1989). The gallery is in need of a lighting overhaul, paint job and carpet upgrade. This request is being considered presently by administration and lighting has had approval for renovation through the Obama Stimulus Fund. Further request has been made to humidify the space. This is a more extensive and expensive endeavor would allow for the display of works that cannot be presently shown, including the Warhol works. This would allow for a greater variety and higher level of borrowed works. Both BYU and Utah State have loan collections that travel, but are unavailable to institutes without humidity control. Paint upgrade will be requested for the summer. Carpet has been put on hold in deference to the cost of the lighting redesign. There is no storage for the art gallery so that stands and screens have been abused in their current open location as one enters the theater stage below the cafeteria. It was requested that an enclosure be made but again refused.

3. CERAMICS INCLUDING SCULPTURE

Ceramics: Rm. 1110

- The ceramics area is equipped to mix and de-air two different clay bodies. This allows a moderate amount of diversity for the students in terms of working and firing characteristics. The ability to mix clay is crucial and integral to the education of the students.
- We have a climate controlled damp room, to store wet work that is still "In-process".
- We have a well-stocked and equipped glaze-making area. It is imperative to expose students to the science of glaze production as a component of the ceramics curriculum.
- The kiln room has three electric kilns and two gas kilns (24cu.ft and 18cu.ft.) for firing ware.
- The main area; The wheel throwing and hand building space is equipped with eighteen electric wheels, one with handicapped accessibility. We have a slab roller and an extruder and ample building space for the instruction of hand built pieces. These provide an appropriate variety of construction possibilities for the learning process.

Sculpture and Foundry: Rm. 1112

1112b: Plaster Studio

- This is an available space for mixing plaster or making molds. It has shelf storage and counter space. This semester, the sink equipped with a new and larger capacity sink trap, hopes to alleviate past drain problems.

1112c: Sculpture Storage

- This is an appropriate space for the storage of sculpture materials, tools and equipment for the many processes including plaster, cement, clay, wood and various metal manipulations. (i.e. bronze and aluminum casting)
- Main room/classroom:
The main area of sculpture is the classroom. This space is dedicated to the use of students to work on assignments. lockers, and storage space is available for students use.

1112a: Foundry

- This is an appropriate space for a metal casting facility. It, however, was never enabled for operation. Available for use are the following:
 - 6 cu. ft. blast furnace: (melts metals) with appropriate equipment to hold liquid metal.
Burnout oven, used to melt wax from molds.
 - Sand-pit, used to hold the oil-sand used in aluminum casting.
 - Mig /wire feed welding machine.
 - Oxy/acetylene torch.
 - Plasma torch
- Mig/wire feed weldering machine.
 - Oxy/acetylene torch.
 - Plasma torch

Needs:

The ceiling of the Damp room in the ceramics area needs a rather desperate repair as the lights/ceiling tiles are sagging. This is on request as a work order. Both ceramics and sculpture lack adequate storage space. More space has been repeatedly been requested and none given to this point. Lighting in the kiln room and foundry are less than optimal for the work that is done in these spaces. It becomes a hazard when students cannot see to work and are using equipment that is potential of some danger. The hoist for foundry needs to be installed. This is currently being addressed.

Outside work spaces for sculpture and kilns has been requested. This would help with caustic sculpture techniques (for example grinding)and supplemental kiln building for a variety of firing processes (salt or wood). There is in fact no credible ceramic/sculpture program in the state without such areas.

Needed to complete:

1. Concrete pad with drains in floor
 2. Covered and enclosed and insulated building. (roof needs to be capable of accommodating kiln chimneys)
 3. Gasline, and multiple hook-up points
 4. Water
 5. Electricity; 110 and 220
 6. Lights
- *Heat is not needed

These request are reasonable and in line with higher education departments. This area was neglected for many years because staffing was barely adequate with an instructor with limited knowledge of the field or instructional needs.

1108 2D Program area

This is a good studio space even though awkwardly designed in a rectangle instead of the traditional square. The lighting is as good, if not better, than at most institutes in the state. Storage is mainly adequate and lighting superior for day course work. Equipment which is minimal, consisting of easels, taborets, tables and stools are available. A still life closet adjacent to room 1109 is rather awkward for accessibility but certainly adequate.

1109 Art History and Print Room

This is a small room that is an intimate space for small classes. Space, however, requires a cap on class size. Print equipment is minimal but good in quality.

STAFFING

Considering the highly technical and diverse program offered in the arts area it is quite commendable that it is operated by only two full time faculty with the contribution of three part time faculty. The ability of the art and design student graduate to seamlessly enter a four year program speaks to the efforts of the program. However, the lack of qualified adjuncts within the county has seriously hampered the photo/digital presentation of course work. This area needs to be improved which can only happen with the support of the administration.

SECTION II C. PRINTED MATERIALS AND WEB SITE

The following review was done by Green River High School Art Instructor, Shane Steiss. Shane is also the 2009 president elect for the Wyoming Secondary Art Educators which is very active in developing high school art curriculum throughout the state.

I found the information on the website to be an accurate depiction of the program and very easy to navigate. I especial liked the photos of the students working and found it very interesting that the instructors work was also available to view. At some schools it is a closely guarded secret as to what it is the professors actually create. The course descriptions where helpful and I believe written at a level that was accessible to students and the general public . Another feature of the website I found informative was the semester schedule samples, I feel this would give students a good idea of what each semester would look like and allow them to plan ahead.

As a high school teacher I have many students ask me about schools especially community colleges and for most schools around the state I know very little but by receiving post cards of exhibitions in the gallery at WWCC I get a good sense of what is valued by the instructors and just a general sense of what is happening. I feel this is a great advertising tool and a very unique opportunity in our state to see contemporary art.

I felt information contained in all the syllabi to be appropriate and current. Based on my experience with this and other colleges the appearance of the material is very professional and more thorough than most syllabi I have seen from other institutions. Regarding the course content, I feel that both Florence and Bart's courses exceed most other colleges' requirements and prepare students extremely well for a four year program.

Marketing did not allow for an updated printed area brochure. A postcard was produced as a stop gap. The area brochure which had been used for many years erroneously presented the visual and performing arts together, misleading students into thinking it was possible to do all majors at once. The brochure proved itself inappropriate from the visual arts point of view.

SECTION II D. LEARNING PATHWAYS

Primary Program Goals(incorporating Learning Goals of IB):

- The Art Foundation strives for foundation course work equivalency with all two year and four year programs nationwide. We offer the required courses on a regular basis to achieve this goal. This includes required elective choices.
- The program maintains transferability through quality course offerings on par with the statewide articulation of Wyoming's other two and four year programs.
- Course offerings within the program develop a visual discipline based on the formal design elements- line, shape/form, value , space, texture and color. This use of the design elements is included in the formal, written critical analysis of art history.
- Course offerings within the program develop technical abilities relevant to the particular course.
- Gallery presentations expand the students' and community's definition of materials, presentation and vision within the arts.
- Field trips augment student learning: these have been both instate and out.
Photography students do shooting trips on a regular basis in Photo I, II and Color.
Ceramic Majors have taken out of state trips to NCECA conferences
Art majors have visited the University of Utah, University of Wyoming and regularly attend the Wyoming State Art Educators Symposium in Casper every Spring to do demonstrations.

In order to meet these requirements of learning goals qualified personnel must be employed. This takes the support of administration in hiring practices. Western is the only community college in the state without a photo based, visual /digital program. Only at Western, are course offerings in this field taught by individuals without the accredited expertise of visual and conceptual technique. In this, we are not competitive with the other institutes. One, whether student or instructor ,would have to consider this a true flaw/need in the program and until this point unaddressed despite constant request for the position of the administration.

LEARNING GOALS

<i>COURSE</i>	GSS1 - Communicate Competently	GSS 2 - Retrieve Information	GSS 3 - Multiple Perspectives	GSS 4 - Solve Problems	GSS 5 - Develop Life Skills	Program Goal 1	Program Goal 2
Ceramics I	XX		XX	XX	XX		
Ceramics III	XX		XX	XX	XX		
Design 3-D	XX		XX	XX	XX		
Workshops	XX		XX	XX	XX		
Drawing I	XX	XX	XX	XX	XX		
Drawing II	XX	XX	XX	XX	XX		
Design: 2-D	XX	XX	XX	XX	XX		
Design: Color	XX	XX	XX	XX	XX		
Art History II	XX	XX	XX	XX	XX		
Art History I	XX	XX	XX	XX	XX		
Painting I	XX	XX	XX	XX	XX		
Painting II	XX	XX	XX	XX	XX		
Painting III	XX	XX	XX	XX	XX		
Photography I	XX	XX	XX	XX	XX		
Photography II	XX	XX	XX	XX	XX		

SECTION II E. PROFESSIONAL DEVELOPMENT

Full time faculty are very active in their fields of endeavor:

Florence McEwin, Ph.D

2009 Wyoming State Arts Fellowship winner.

2008 Wyoming State Arts Fellowship Honorable Mention

SOLO EXHIBITIONS: INTERNATIONAL

2008 He- She, Ginza A, Tokyo, Japan

AWARDS

2009 *Visual Arts Fellowship*, Wyoming Arts Council 2009

Honorable Mention, Southworks Oconee Cultural Arts Foundation, Watkinsville, GA

Purchase Award, Delta National, Bradbury Gallery, Arkansas State University, Jonesboro, AR

Honorable Mention, Twisted Spurs, Kspace Contemporary Arts Corpus Christi ,TX

2008 *Honorable Mention*, Wyoming Arts Council 2008 Fellowship

2008, 06 *Individual Artist Professional Development Grant* Wyoming Arts Council

GROUP EXHIBITIONS: NATIONAL

2010 Wide Open, Brooklyn Waterfront Artists Coalition, Red Hook ,Brooklyn ,NY

Delta National Small Prints, Bradbury Gallery, Arkansas State University, Jonesboro **Award**

(s)editions, Urban Institute for contemporary Art, Grand Rapids MI

Creatures Great and Small, Murray State University, , Arts Center ,Peducah ,KY

2009 Surreal Salon, Baton Rouge Contemporary Art Gallery, LA

What's the Big Idea? Northbrook Library, IL

Twisted Spurs Kspace Contemporary Art, Corpus Christi, TX **Award**

Southworks Oconee Cultural Arts Foundation Watkinsville, GA **Award**

Urban Legends and Rural Myths Purdue University , West Lafayette, IN

In Your Dreams The Pen and Brush, Inc, NYC, NY

50th Anniversary BBHC Whitney Gallery of Art Cody WY

2008 Biennial 2008, Penninsula Fine Arts, Newport News ,VA

Sweet Dreams and Nightmares Creative Arts Network, Washington Gallery of Photography, Bethesda MD

Delta National, Bradbury Gallery, Arkansas State University, Jonesboro, AR **Award**

Relics and Remembrances, Women's History Month, Reflectarts, NYC

Opposites Attract San Jacinto College South, Houston TX

2007 Beyond Printmaking, Landmark Arts Gallery, Texas Tech University, Lubbock, TX

Fear, Fright, Fobia COcoa, Fort Collins, CO

GROUP EXHIBITIONS: INTERNATIONAL

2010 Open West, Summerfield Gallery, Pittville Studios, University of Gloucestershire, UK

Together and Apart (2 person show) Earth Gallery, Kamakura, Japan

2008 He – She, (2 person show) Brocken Gallery, Koganei, Tokyo, Japan

New Prints, Spring 2008, International Print Center NY, New York School of Interior Design

2007 International Exhibit, Visual Arts Center of New Jersey, Summit, NJ

Bucking Tradition & Culture Global Women's Studies Center for the Arts , Jackson WY

Bart Fetz

PROFESSIONAL EXPERIENCE COVERING LAST THREE YEARS

Experience

2008 Wood Kiln Building Workshop, Western Wyoming College

Continuing Education

- 2010 Wood Fire; 3-day event, Casper College, Casper, WY
- 2008 NCECA Conference, Tempe, AZ
- 2008 Wood Fire; 3-day event. Casper College, Casper, WY
- 2007 NCECA conference, Pittsburgh, PA

Group Exhibitions

- 2008 "He-She" Gallery Brocken Tokyo, Japan
- 2007 "Seven Potters Follow Ohr" Heinz Historical Center, Pittsburgh, PA

Awards

2009 Wyoming Arts Council Fellowship honorable mention.

WWCC faculty are fortunate to have the support of the administration for professional activities which enlarge the teaching vocabulary of its' members.

SECTION II F. RECOMMENDATIONS OF PROGRAM REVIEW 2005

Recommendation: 1995-present

Action:

Full Time MFA Photography / Graphics Instructor	Unmet need(please read PR 2000,2005) this position would allow the Program to become equivalent to the other community colleges within the state and meet the needs of students wanting to transfer into digital, graphic programs at junior level at UW or elsewhere. Without this instruction, Western consciously holds the student back to freshman level upon transfer.
Limited photo open lab hours	Met: work study duty
Ceramic Ventilation	unmet
Sculpture facility completion	in process

Section III: Focus on the Future

SECTION III A. ASSESSMENT REPORTING OF PROGRAM GOALS

SEE SECTION II D LEARNING PATHWAYS

Primary Program Goals:

Internal Assessment: Spring and Fall Portfolio Reviews: these are comprehensive critiques of in class and out of class assignments given on a one to one level. They involve a group presentation that is then reviewed individually with the student. This is the expectation not only of this program but done nationally.

Art Gallery Presentations: A requirement within all art programs.

Semester End Art Students Shows

Graphic Design Final Projects:

External Assessment: Art State Wide Higher Education Articulation
Art Gallery Log
Transferability

SECTION III B. STRENGTHS, LIMITATIONS, AND OPPORTUNITIES

STRENGTHS

- The Art Foundation Program has two full time instructors who are academically credentialed working artists providing skill, expertise and nurturing to the student population on a daily basis.
- The facility is inviting and conducive to art making
- There is a valuable workshop program of visiting artists to augment the program with specialized techniques and concepts 1- 3 times per academic year.
- There is an Art Gallery for student and guest artists presentations.
- Guest artist displays and workshops enlarge the students; definitions of art making.
- Western Wyoming College provides a supportive and encouraging atmosphere for faculty professional development necessary to remain current in ones' field.
- Financial Aid has supported a successful scholarship position of Art Gallery Intern to help out with installation de- installation, packing and unpacking and bulk mailing for the art gallery and department.
- Work study students are provided to help with cleaning and supply operation for all areas of the Art Foundation Program.
- The Art Gallery was elected on the request of the gallery director to receive a gift of 150 Andy Warhol prints from that foundation – one of only two community colleges nationwide and is presently earning interest money on a state matching valuation grant to the foundation of \$150000.
- The art area provides students with field trips for interactive learning.

LIMITATIONS

- Qualified part time instructors are unavailable to augment course offerings for art and non art majors that are transferable to a digital or art program.
- A full time Photo/ Digital position remains unavailable.
- The administration without consultation to the members they serve removed the photo major description from the catalogue and then to support that move removed the scholarship for the program.
- There is no humidity control in the art gallery limiting what can or cannot be shown.
- The size of the rooms limits the amount of equipment available, which constricts class size in all areas.
- A request to curriculum committee to make the computer requirement a visual digital class (required at UW) for majors was denied.
- lighting and Heating remain problematic in the Sculpture room.
- There is no adequate storage for the gallery furniture.
- The Foundry Room.
Heating in Foundry and 1112, Ceramic Studio
The Heating could be repaired without waiting to lower the ceilings as proposed.

- The Clay Making Room.
Filters need to be changed on exhaust vent
 1. Vents by the spray Booth area.
 2. Vents by the clay making area.
 3. Students need an additional triple sink for clay clean up for (the sinks in the main area will not handle the volume of material, i.e. clay through the traps).
- Damp Room.
Controller is needed for the new humidifier
- The Out Side Kiln needs to be made operational as a vital teaching tool for a salt fired technique.

OPPORTUNITIES

- **The hiring** of a MFA qualified Photo/Digital Instructor would augment the program providing support for the learning goals of the department and better serving art majors. The University currently requires a one credit digital overview at 2000 level, that is an unmet need for Western's students.
- Adjusting heating and lighting in the Sculpture area would make that studio area more conducive to learning.
- Reviewing and adjusting venting within the ceramics lab would make the area less complimentary for silicoses.
- Some of the Ceramic, Sculpture issues will be addressed by state funding for equipment repair and facility upkeep.
- The gallery lighting and consequently the air flow in the 2D room has the possibility of being upgraded with stimulus packet money from the Federal government. Communication between faculty and administration has had no follow up on this plan.

Section III C. ACTION PLAN

Year I 2010-2011

<u>Task</u>	<u>Purpose</u>	<u>Measure</u>	<u>Responsibility</u>
Exterior Fume free work area for 3D and Ceramics	Health and OSHA issues in line with all institutes in the state, regional and national.	requested	Administration Initiated by full time Faculty
Submit annual request for Photo/Digital hire (submitted for the last 10 years)	Better serve majors and applied arts credit seeking students	hiring	Administration Initiated by the Art Foundation Faculty
Ceramics : Draw up, and submit to engineer's review and have wood kiln plans approved by the city	Increase the learning opportunities in the ceramic area in line with other institutes both state, and national.	submission	Full time Ceramic faculty Division chair
Art Gallery : new Gallery lighting and venting repair.	Lighting tracks are wearing out with normal gallery usage . Venting hinders air flow into the classroom so that it is never quite warm.	requested	Administration at Gallery Director initiation
Ceramic and Sculpture Storage, within or adjacent to exterior kiln yard	Of necessity Ceramic and sculpture materials need to be purchased in bulk (student lab fees) this takes up working space in the classroom that would otherwise be free.	requested	Full time ceramic/sculpture faculty and administration

Year II 2011-2012

<u>Task</u>	<u>Purpose</u>	<u>Measure</u>	<u>Responsibility</u>
Submit annual request for Photo/Digital hire (submitted for the last 10 years)	Better serve majors and applied arts credit seeking students	hiring	Administration Initiated by the Art Foundation Faculty
Ceramics: Wood Kiln	Increase the learning opportunities in the ceramic area in line with other institutes both state, and national.	operation	Ceramic Faculty
Art Gallery : new Gallery lighting and venting repair.	Lighting tracks are wearing out with normal gallery usage . Venting hinders air flow into the classroom so that it is never quite warm.	requested	Administration at Gallery Director initiation

Year III 2012-2013

<u>Task</u>	<u>Purpose</u>	<u>Measure</u>	<u>Responsibility</u>
Submit annual request for Photo/Digital hire (submitted for the last 10 years)	Better serve majors and applied arts credit seeking students	Hiring	Administration Initiated by the Art Foundation Faculty