

# **Portland Community College**

## **Art Program Review**

**March 2018**

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## 1. PROGRAM/DISCIPLINE OVERVIEW:

- A. Goals and Objectives:** The primary goal of the PCC Art Program is to provide a quality education in the visual arts to the college's diverse student body. To achieve this goal, the program offers foundation-level concentrations in two distinct disciplines: studio art and art history. Both disciplines offer a wide range of courses that foster critical thinking, problem solving, and creativity by engaging with the visual record of human history from the prehistoric era to the contemporary world. The program brings diverse skills and sensibilities together to help facilitate an understanding of our world, both past and present, while seeking to engage with global cultures.

For students planning to continue their arts education, the PCC program provides a solid base upon which to transfer to a four-year institution. For others, art courses are a key component of their general education, fulfilling needed transfer credits and electives. They also offer people the opportunity to take courses for personal enrichment and life-long learning.

Another goal of the PCC Art Program is to better prepare students for the rapidly changing job market of the global economy and the digital revolution. In 2014, the National Network of Business and Industry Associations published a report titled *Common Employability Skills*, to help employers identify skills all employees should have and to help educators know which foundational skills they should emphasize to increase student success after college. The skills were drawn directly from industry standards, and the majority of the recommended skills are those learned in studio art and art history courses, such as creative problem solving, collaboration, and innovation.

Studio Art and Art History are more important than ever in our increasingly complex and interconnected world. Our courses help students learn how to participate in respectful dialogue, think conceptually, critically analyze information, understand the importance of historical context when looking at contemporary problems, and to effectively interpret images in a world increasingly dominated by visual culture. Studying art at PCC will help our students thrive in the new realities of the job market and the complexities of the digital age. Moreover, our classes have a powerful role to play in showing students, who might otherwise feel marginalized in academia, that the history of artistic and cultural production belongs to them.

**Comparison with National Trends:** The Art SAC offers a wide range of foundation-level courses that address historical and contemporary issues, which is in keeping with standards established by the national association of college-level art educators, Foundations in Art: Theory and Education (FATE).

We offer studio courses that are taught as first and second year classes at most colleges and universities in the following areas: drawing, painting (acrylic, oil, and watercolor),

ceramics (hand building and wheel), sculpture (metals, clay, carving, and mixed media), printmaking (relief, screenprinting, intaglio), basic design (black and white, color theory, and 3-D), photography (digital and darkroom), and calligraphy; and figure classes in painting, drawing, and sculpture, as well as a class in professional presentation and marketing. These courses balance skill and conceptual development, teaching students basic technical processes, how to work with a variety of art media, and the relationship between form, content, and context.

Art history courses provide a broad perspective for a critical understanding of art and its relationship to history and culture. Students learn to consider how the interaction between artist, work, audience, content, and context creates meaning in a work of art, and how that meaning changes as the context and the viewing audience changes.

We offer the following art history courses: an introductory sequence covering architecture, painting, sculpture, and new media; surveys including the History of Western Art, History of Asian Art, and Modern Art History; and individual classes including Women in Art, History of American Residential Architecture, Comic Art and Literature, History of Photography, and the History of Graphic Design.

In keeping with national trends, most of the above classes are offered online. Since the last program review, the Asian Art History sequence and the History of American Residential Architecture have been developed as online courses.

Since our last Program Review, we have also developed new studio courses to keep pace with national trends, including Introduction to Screenprinting, which introduces students to basic screenprinting techniques, with an emphasis on image generation and photo emulsion processes. We have also developed a three-part sequence covering contemporary hand lettering, called The Art of Hand Lettering. It is an elective for the Graphic Design CTE program and was developed in response to a need for continued handcraft knowledge as an important addition to digital design work.

**Changes in trends and expected changes:** The fields of studio art and art history are continually evolving while reconnecting with their pasts. To remain connected to both, the Art SAC recognizes some areas needing work to remain up to date with national trends.

The field of art history is becoming increasingly centered on global art history. While we currently teach the Asian Art sequence, a unit on Islamic art and architecture in the History of Western Art sequence, and some faculty incorporate the global arts in other courses (notably Art 101 and 102 of the introductory sequence), it is not enough to keep pace with national trends. We are interested in developing a full Islamic Art History course and others that focus on Native American Art, Korean Art, African Art, and Latin American Art. These are all courses that would globalize our curriculum, connect the

history of art to our students in meaningful ways, and support the larger college's goals of equitable student success.

For studio art, an increase in the presence of New Media in foundation-level courses is needed to remain abreast of current trends. Time-Based Arts and Digital Foundations curriculum represent two areas within New Media that the SAC needs to revisit. The Time-Based Arts course previously developed as part of the Basic Design sequence is no longer offered because it does not transfer to PSU. This scenario illustrates how transferability to Oregon state schools has been a major roadblock to curriculum development. Revising the curriculum within a flexible framework so that it more easily transfers to state schools is vital to remaining on pace with national trends.

Another area the Art SAC envisions as an important part of curricular revision is use of Maker Spaces and Fab Labs. To achieve this, our students need better access to these collaborative spaces on all campuses. (See section 6.A of this document for a more detailed explanation of this need.) A further component of this new direction may be interdisciplinary teaching and the integration of STEAM (Science, Technology, Engineering, Art, and Math) into our curriculum.

Finally, the Art SAC continues its close collaboration with CTE programs, such as Graphic Design, Architecture, Multi-Media, and Interior Design. However, we are also interested in developing a CTE or certificate component to the art program that would not be campus specific. One proposal is to develop a cluster of courses directed towards public art projects, such as murals. This could also involve community partnerships with the Regional Arts and Culture Council, the Beaverton Arts Council, and the Lake Oswego Arts Council, among others. This proposal would speak directly to community needs and potentially lead directly to internships and jobs for our students.

Many of the above ideas are already informally becoming part of our teaching, but they will likely lead to more formal future curricular changes and new course initiatives in the coming years.

## **B. Changes Made as a Result of the Last Program Review**

### **Continue to expand direct transfer agreements with area art and transfer institutions.**

The SAC has been actively involved in this process. We have faculty on the EAC, the LAC, ELIWG (the EAC/LAC Integration Work Group), and the Gen Ed task force so we are keeping informed about discussions surrounding House Bill 2998.

Deans and department chairs have also been meeting with transfer schools like PNCA and Marylhurst to discuss our articulation agreements. However, as noted above, many of our transfer schools have recently changed credits and curriculum so that articulation agreements have suffered.

The most significant change we are currently addressing is the revision of the foundation-year Basic Design classes at PSU. Department chairs have been in dialogue with their counterparts at PSU, and they will be meeting together with PSU advisors to determine how PCC students can most seamlessly transfer to the four-year institution. The Art SAC will need to revise its Basic Design curriculum and determine how to make curriculum changes that fit our educational mission.

Finally, we recognize the ongoing need to address the 3-4 credit conversion for our studio art courses. Students continue to experience problems transferring and the current credit situation makes things difficult for CTE students who want to take a studio art class as a general education requirement but need a 4-credit class.

**Improve assignments to raise student awareness of related historical and contemporary figures and the critical discourse surrounding the disciplines being taught.** Art SAC faculty have used professional development opportunities and curricula changes to engage with contemporary issues of race, religion, gender, class, economic inequality and privilege. Some examples include:

- Since 2016, faculty have been involved in grant writing to secure NEH funding that would support curriculum development around issues of race, social justice and the arts while also connecting students to community organizations and providing research, writing, and professional development opportunities for students.
- Art faculty pursue professional development opportunities offered by the college to better understand contemporary issues of race, religion, gender, class, and economic inequality and privilege. Some of these include Amara Perez' Critical Race Theory seminar in 2016, the online course titled "Teaching Men of Color in the Community College," and the Anderson Conference. Faculty then use these experiences to develop assignments, course units, and more diverse curriculum around the theoretical framework and skills learned.
- Faculty develop assignments that look to current events to help students better understand the critical discourse surrounding the arts. One example is: In reaction to the January 2015 terrorist attacks in Paris, which were incited by satirical images of the Prophet Mohammed, an art history class with a section on Islamic art created a discussion assignment to explore the history of images of the religious figure. The goal was in part to show the inaccuracy of terrorist propaganda but also to bring a better understanding of today's Islamic culture through a study of its visual history.

**Improve assignments to enhance student critique communication skills in language and writing.** The writing skills of students in studio classes are difficult to measure given the lack of written exercises, but they seem to be in decline. Faculty regularly send

students to the Writing Center to address these needs. These issues are particularly complicated with the increasing numbers of non-native speakers in our classes. Some instructors have modified assignments to include non-verbal analysis (diagrams, drawings). Other instructors use small peer groups to diffuse group critique anxiety, which is linked to written and verbal communication problems. If PCC becomes involved in a reading and writing across the curriculum project, the Art SAC would most likely benefit from being involved in such an initiative.

**Set aside time during SAC meetings for curricular discussion among faculty on teaching related topics.** Discussing teaching in the Art SAC continues to be a challenge due to other committee requirements. The “closing the loop” initiative with assessment is an opportunity to have conversations and to share new strategies faculty devise to improve our students’ ability to communicate, think critically, problem solve, have self-and - other awareness, and take agency in the practice of their craft and stewardship of their environment.

**Add funding for new Full-Time faculty positions to better reflect recent FTE growth.** Since 2013 Rock Creek has received two new full-time positions in Printmaking and Design.

This past year, the Southeast Campus received a temporary full-time art position. However, if the Southeast Campus wants to maintain and perhaps grow its art offerings, it needs a permanent full-time position. It is damaging to the art program at Southeast to not have a full-time position. This position was proposed in the administrative response to our last program review, and while members of the Art SAC made contacts with Kathy Casto, Southeast only received a Temporary Full-Time position last year.

**Continue and increase support for Visiting Artist Lecture Series, like the Portland Women in Art Lecture Series and Gallery Programming.** The 2013 Administrative response stated *“Visiting Art Lecture series are highly valued, we know they do good things for students and staff. As these events have been supported through campus funds, individual campuses will need to make these decisions year by year based on their own availability of funds.”* Since that time there has been a significant decrease in campus funding, most notably for the Portland Women in Art Lecture Series. Art Beat, was terminated after a 27-year history (see Appendix 1). Perhaps a new PCC art course that centers around a visiting artist series would be a way to bring back the funding for the series and help our transferring students fulfill PSU’s art foundations requirement, which includes the visiting artist component.

## 2. OUTCOMES AND ASSESSMENT:

### A. Course-Level Outcomes:

- i. **Review of Course Outcomes:** The SAC does not have a formal process for the review of course outcomes in the Art Course Content and Outcomes Guide (CCOGs). One of our goals is to revise the CCOGs for some courses, notably the Basic Design sequence, to better accommodate national trends.
- ii. **Changes as a Result of Assessment:** SAC members are using information gained from assessment to better inform instruction. For example, to “close the loop” between assessment results and curriculum change, we are committed to devoting more time to discuss teaching strategies. Another area in which we see assessment informing instruction of the entire SAC is the accommodation of new learning styles, which have been brought on by changing demographics such as rising dual credit numbers, students with disabilities, and “No Child Left Behind” policies. Such conversations may lead to formal and informal changes in instruction.

While the SAC has not made formal changes, individual instructors are taking ideas learned from assessment and using them to make changes in instruction. Specific examples include:

- Some instructors have adopted the format of the core outcome assessment model of Critical Thinking and Problem Solving to reinforce students articulating connections between form and content, though such connections are routinely discussed in all art classes.
- During the academic year of 2016-2017, the SAC redesigned our assessment for self-reflection. Kim Manchester used the new design with students’ critiques to formalize the process of goal setting, evaluating, and then self-reflecting in her photography classes at Sylvania. To close the loop, students were encouraged to go back and re-work their projects, consider the feedback, and apply that to the evolution of their work. Students who take advantage of the opportunity do, in fact, turn in work that demonstrates a higher mastery of the medium.
- To promote more agency in critical self-assessment and content clarity, Mark Andres and Chris Knight added a week-long peer review session to their lesson plans in drawing and painting at Rock Creek. They also included a reworking session in which final portfolios were actively improved before the final grading. This has greatly contributed to student success, particularly in introductory studio classes.

- In Winter 2016, Sylvania faculty and LAC member, Julianne Sandlin participated in the Multi-State Collaborative Assessment Project for Critical Thinking offered at PCC. As part of this project, instructors had to attend a workshop aimed at showing how to better design assignments to assess for Critical Thinking. The assignments were later scored to see how students met the outcome. The assignment design workshop was the most beneficial part of the project because it helped the instructor learn how to better design assignments for all classes that could more effectively help the students hone their critical thinking skills.
- Other instructors have redesigned assignments by incorporating elements from the assessment process, such as the use of self-reflection for final projects or the creation of a more effective and concise rubric.

**B. Addressing College Core Outcomes: Core Outcomes Mapping Matrix:** The Art SAC has reviewed the Core Outcome Mapping index. The updated matrix is included in Appendix 2.

**C. Assessment of College Core Outcomes**

- Summary of best one or two assessment projects:** Since the last Program Review, the Art SAC has routinely assessed the Critical Thinking and Problem Solving core outcome. The SAC chose to focus on one outcome to try to improve upon the process.

For the 2013 Critical Thinking and Problem Solving project, students were given an image of an artwork and then asked to 1) interpret the work, 2) identify a visual or design element in the work, and 3) consider how that element might support or contradict their interpretation. We hoped that by giving students a specific image to interpret it would help focus their responses and thus help create a more workable and sturdy rubric. All classes were given the same image, which was *The Carpenters*, by Jacob Lawrence, a silkscreen from 1977.

The rubric identified measurable degrees of content interpretation, choice of a visual or design element, and ability to connect form to content. Having a particular image on which to focus helped students with their writing, and they were able to connect directly form to content as opposed to previous assessments, which generated abstract and unfocused statements. One problem with this assessment project, realized after the fact, was that it was given to a wide variety of classes, including photography, sculpture, ceramics, and calligraphy. Many students in media other than printmaking did not treat the assessment seriously because they felt it had nothing to do with the medium they were studying, and their answers could be glib and perfunctory.

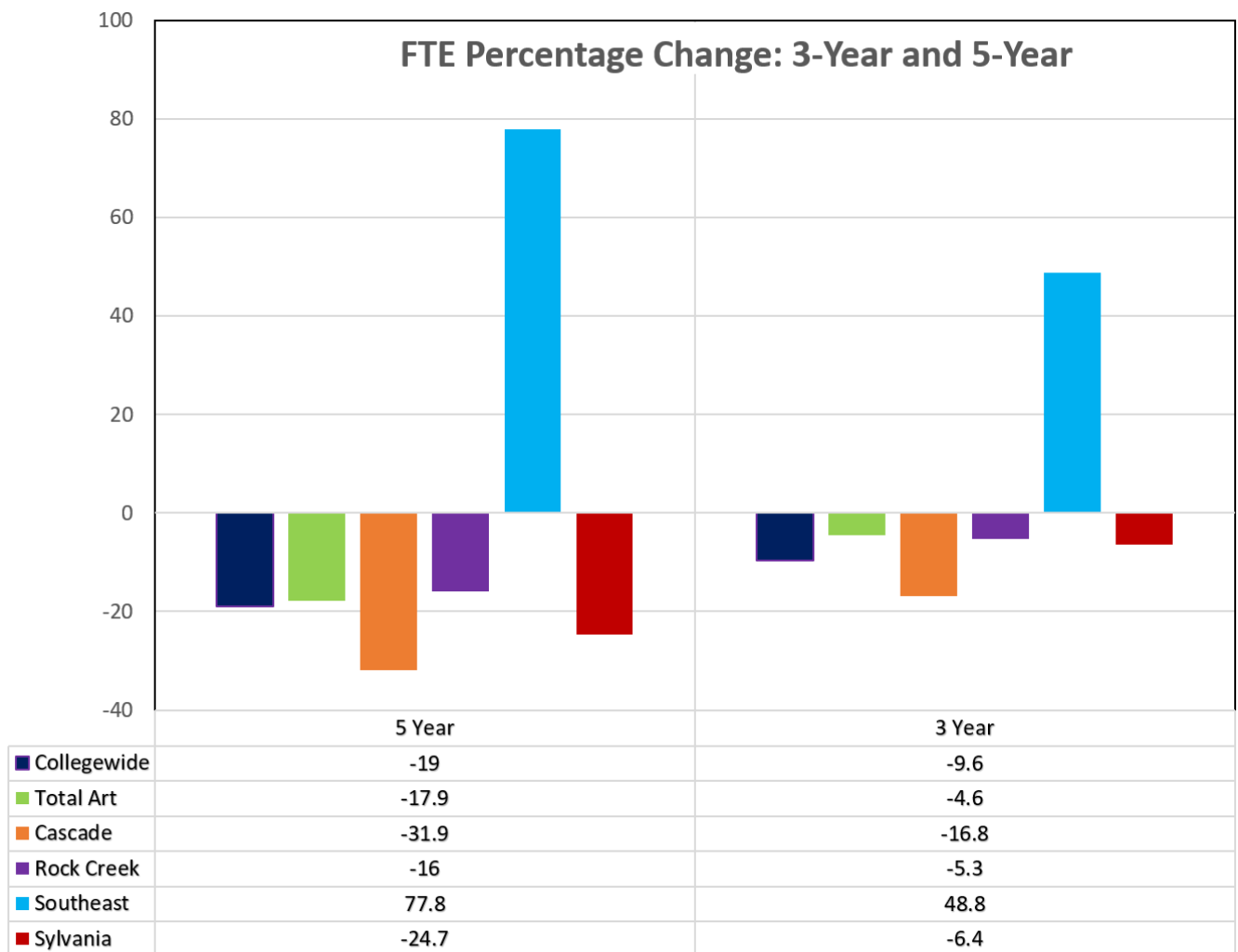
To overcome this obstacle and to improve the assessment process, in 2016-2017 instructors were able to select images that related to the media they were teaching and then retest the rubric to see if responses improved. We noted a marked improvement in the quality of the responses. Quoting from the 2017 final assessment report: “Responses that met minimum criteria increased marginally— from 64% in 2014-15 to 71% in 2016-17. However, responses that exceeded rather than merely met the criteria spiked substantially from 13% in 2014-15 to 43% in 2016-17. We believe this is a significant change and was due to the new change in media-appropriate examples.”

- ii. **Evidence changes were effective:** In addition to the improvements cited above, peer reviews of the report gave the SAC a perfect score for the 2016-2017 academic year. (By way of comparison, our 2014 scores were 13/17, 17/17 in 2015, 15/15 in 2016 with helpful suggestions for making our rubric more precise.) We believe retesting this outcome should be a constant, as it is always in need of redefinition and reassessment given the changing nature of our students, our discipline, and our teaching.
- iii. **Evaluation of Assessment Cycle:** Focusing on one outcome has allowed the SAC to develop more balanced rubrics that help quantify specific outcome skills. The repetition of the same outcome has also helped us learn that art students are media sensitive. They may not be able to generalize concepts to other media or may not take seriously cookie-cutter assessments, which seem imposed on them. When faculty can choose their examples for assessment, it conveys more involvement in the process. In our norming sessions before reading files, we learned we are often in disagreement, as one would expect in a diverse art faculty body, but also that through discussion we can achieve consensus. We have learned to acknowledge the artificiality of testing core outcomes in a written rubric form when our studio art students demonstrate these outcomes in a non-verbal, visual form; this a necessary function of the assessment strategies when studio and art history are assessed together.
- iv. **Difficult Outcomes to Access:** Professional Competence and Community and Environmental Responsibility are more challenging given the greater number of students taking introductory art classes. These outcomes tend to be emphasized more often in 200-level courses. While these outcomes may be difficult for our SAC to assess, they are integral to the curriculum, especially in studio classes. Much like Cultural Awareness, Professional Competence and Community and Environmental Responsibility are interwoven into the very fabric of the courses, making it a challenge to isolate and quantify one outcome among many.

### 3. OTHER INSTRUCTIONAL ISSUES

**A. Enrollment:** Enrollment trends in Art courses are similar to those across the college. Over a 5-year period, total district headcount enrollment was down 17.8% while total Art headcount enrollment was down 17.2%; total district FTEs were down 19% while total Art FTEs were down 17.9%. Among the individual campuses, the 5-year trend in FTE shows a wide range of numbers: Cascade -31.9%, Rock Creek -16%, Southeast +77.8%, Sylvania -24.7% (see left side of below graph for these numbers).

When the data is considered only over the last 3 years, some trend changes are noticed. Total art FTEs are -4.6, faring better than the collegewide -9.6 rate. FTEs at Rock Creek are -5.3 and Sylvania are -6.4. Southeast continues a robust FTE of +48.8%, and Cascade's FTEs are at -16.8%, a much-improved rate when compared to 5-year trends (see right side of below graph for these numbers).



■ Collegewide ■ Total Art ■ Cascade ■ Rock Creek ■ Southeast ■ Sylvania

This data suggests a leveling out in numbers: Rock Creek and Sylvania are comparable while the pace of FTE growth at Southeast and the reduction at Cascade both slow. The discrepancies between this last comparison are in part attributed to the geographic location of the Southeast Campus pulling students away from Cascade. However, the growth at Southeast remains noteworthy, and it is a strong contribution to the total art FTEs trending 5% better than collegewide numbers. For additional data, including 5-year total FTE comparisons and FTE 1-Year Percentage change, see tables 1 and 2 in Appendix 3.

There are both positive and negative factors within the SAC that may be influencing enrollment. Because most Art courses are on the general education list, this may help further interest in them and maintain enrollment. The lack of prerequisites in studio courses also allows more students to access them. One negative is that since Art programs are offered on each campus, within a given term there are often duplicate sections, too many offerings of a topic, or courses are offered at the same day and time at different locations. This has led to low enrolled courses, which are then cancelled.

To help with scheduling, the Administrative Response to the 2013 Art Program Review suggested forming “an ‘Art Leaders’ group consisting of Faculty Department Chairs and Division Deans,” which would meet regularly to discuss offerings with the goal of supporting well-enrolled classes at all locations. While this was attempted for a couple of years, the recommendations were not always followed on individual campuses and the group ceased to meet. The SAC recognizes the break down was due in part to the PCC budget model, which links resources to FTE and pits campuses against one another for resources. The system breeds lack of collegiality from the top down and mistrust from the bottom up.

The SAC acknowledges potential benefits from a yearly district schedule of art classes in terms of decreasing overlapping of classes and improving guided pathways, but it also sees the current budget model as an obstacle to this.

The SAC also recognizes additional issues when FTEs are tied to resources. Among these include a lack of district-wide metrics for determining fill rates, efficiency of fill rates, inconsistent use of tutor rates across the district, and new federation contracts which can create enrollment “no-man’s land” between tutor rate and minimum enrollment caps for full pay (for example, what happens when instructors have 11-14 students?).

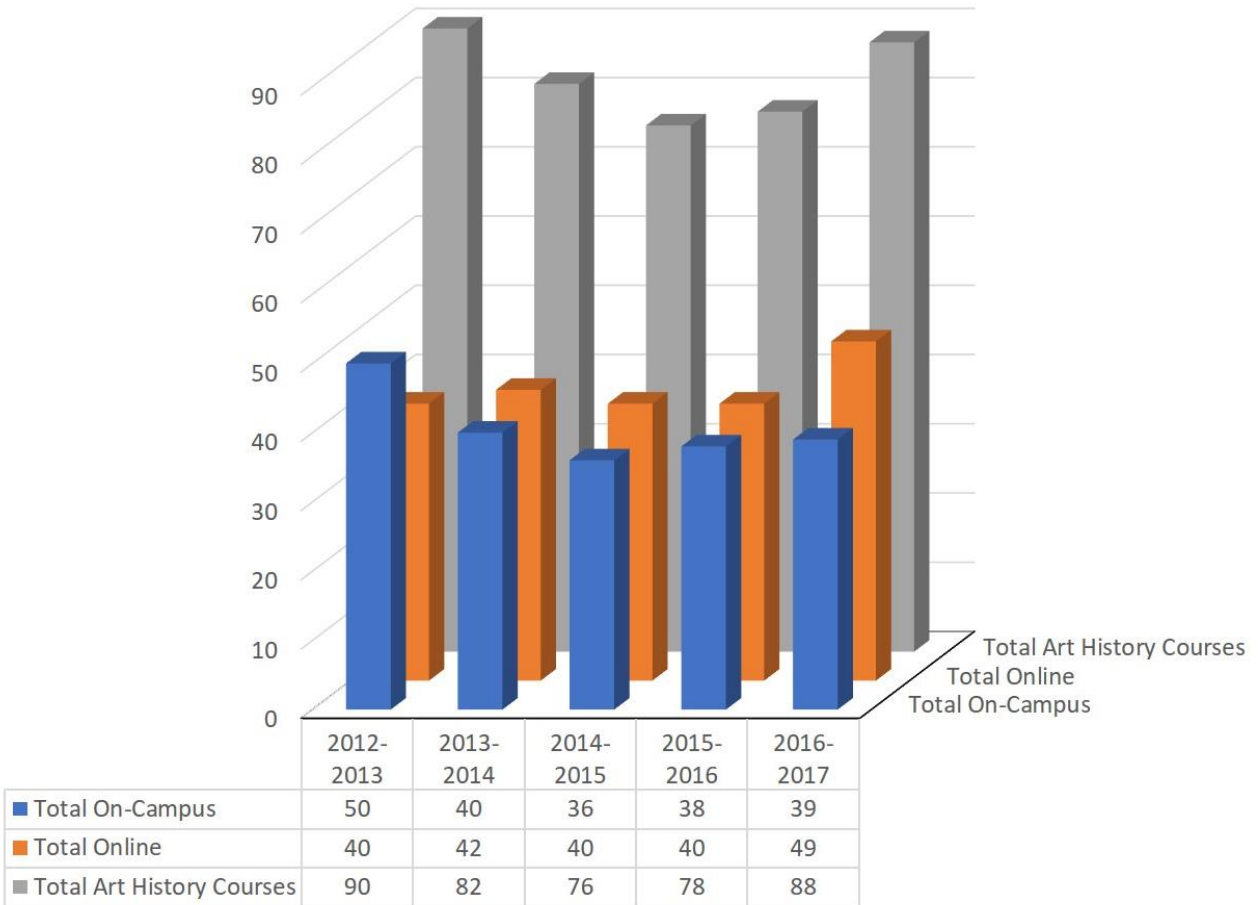
**B. Grades:** The SAC recognizes this is the first time it has been asked to review grades and that there is no previous baseline for comparison. In reviewing the material, the following trends are noted:

- Grading trends do not seem to be campus specific.

- In studio courses, there are higher passing rates in upper-level classes (those with a B or C designation as opposed to entry-level courses with an A designation). The higher pass rates in the upper level classes are probably due to students' familiarity with the subject, processes, and tools.
- Art History courses have a lower percentage of pass rates than studio courses. This may reflect the distinct differences between the two fields, with art history courses including writing assignments and exams while studio courses emphasize the making of art.
- The higher pass rates in studio classes may also be a result of the fact that these classes do not grade against the mean but against individual progress.
- Higher pass rates within individual classes could also reflect more individual attention of instruction given a smaller number of students.
- Grading trends could positively reflect faculty diversity of teaching methods and skills.

**C. Online Courses:** Most art history courses are offered online while no studio classes are. Of the seventeen art history courses, only Comic Art and Literature is not offered online. Within a calendar year, students usually have the option to take a course either via DL or on campus.

The proportion of on-campus and online courses varies by term. In 2012-2013 there were a total of 90 art history courses offered, with 56% as on campus and 44% via DL. In 2016-2017 there were a total of 88 courses with 44% as on campus and 56% via DL (see chart on next page). The data trends show the percentage of on-campus courses has declined while distance learning options have increased.



Based on 2016-2017 data provided by Institutional Effectiveness, most on-campus courses have a higher pass rate than online courses. There were eight courses offered both online and on campus; six of them had a higher pass rate on campus. Differences between pass rate are noted, with some showing a 5% range between online and on campus with others as high as a 37% difference. Specific reasons for higher pass rates with on-campus courses cannot be identified with certainty. For additional information surrounding issues of success in courses offered via DL and how instructors are addressing them, see section 4.C.

An additional concern of the SAC over the past decade has been the issue of online enrollment (for the numbers, see Table 3 in Appendix 3). The SAC agrees that the increasing number of courses offered online and the lack of balance between DL classes offered at the three campuses are driven by the PCC system, which links resources to FTE. The resulting competition between campuses and colleagues creates a challenging environment with little desire for collaboration. The benefit of a yearly district schedule of classes put together by art leaders would address not only general enrollments concerns but also those specific to DL. It is a goal of the SAC to work together to develop

this into a working system that can be accommodated by all campuses. However, to make this succeed, administrative restructuring is essential.

#### **D. Other Initiatives**

**Community-Based Learning:** Many art faculty look to bring Community-Based Learning components into their classes, including painting, art history, and photography. They are exciting opportunities to expand teaching and to help students better understand their subjects. For example, a painting class is working on a series of Oregon landscapes that will be displayed permanently in the living areas at Maclaren Youth Correctional Facility in Salem. Another painting class designed and created two murals in partnership with Hillsboro businesses. Digital Photography classes (Art 140 and 240) worked with local elementary schools to teach about photography and to help students build cameras and understand exposure. This Spring, Digital Photography (Art 240 students) will be teaching photography through the SUN Community School at Mt. Tabor Middle School. An online art history course gives students the option to deliver a research-based presentation to a local community group, such as a school or senior citizen center. Each of these experiences allow students to put into practice the knowledge they acquire at PCC while also reaching out to the greater Portland area.

**Internationalization of the Curriculum:** The Art SAC is committed to internationalizing its curriculum, and in many courses international competence is an integral part of the content. For example, faculty show works of art by local, national, and international artists, and students are encouraged to develop comparative knowledge of global artistic production. Studio courses address other cultures when discussing various techniques, such as introducing Islamic art when covering pottery decoration, along with ceramics units covering the Japanese tea bowl tradition and the aesthetics of wabi sabi. Art History instructors present global perspectives in the introductory sequence courses (Art 101, 102, and 103) and in topics related to modern and contemporary art. The Art Galleries on the Cascade, Rock Creek, and Sylvania campuses offer additional opportunities to strengthen international content by exhibiting works from diverse cultures (for more on the exhibits offered, see Appendix 4). Other examples include:

- Using professional development opportunities to attend conferences, seminars, and institutes to infuse international perspectives into their courses.
- Securing grant funding to bring international artists to Portland to do workshops at the campuses (see Appendix 5).
- Collaborating with the Portland Art Museum to see how tours could help modify course content towards internationalization working with the Asian Studies Committee to globalize the curriculum.
- Collaborating with ESOL classes on “speed culturing” and developing assignments based on the cultural exchange between art and ESOL students.

**Honors Program:** The SAC chose to develop the History of Western Art Sequence (Art 204, 205, and 206) as an Honors Program offering in 2010, and the courses were offered

at the Cascade campus in 2011-2012. Enrollment was a concern, and the courses were not offered at Cascade after 2013. Since then, several attempts have been made to offer them at the Sylvania campus. In Spring 2016 one section of Art 206h was cross-listed with Art 206; this has been the only successful attempt. In spring 2017 ART 204h and ART 205h were up for being inactivated due to having not been taught within five years. The SAC voted to request that they remain active course listings, which was approved by administration.

Anecdotally, students taking the Honors Art History courses performed at higher academic levels than usual 200-level classes. More support from PCC financially and administratively and from advising and students services to build the numbers of students in the Honors Program is needed. With this support we could offer Honors Art History regularly at PCC.

**Equity and Inclusion:** For the SAC's efforts on equity and inclusion, see section 5.A.

**Open Educational Resources:** The SAC has made no official curricular changes concerning OERs, but many individual faculty opt to use these resources to better tailor course materials to specific content and teaching interests while also offering increased options for affordable access to education. To facilitate the use of OERs, the art history faculty have a D2L page on which they can share good resources and further this initiative. Courses in which some faculty are currently using OERs include: Art 101, Art 102, Art 140, Art 141, Art 204, Art 211, and Art 212.

The resources included in the above OERs often include links to PCC library databases, notably Artstor, Oxford Art Online, JSTOR, and streaming videos on artists, art processes, and art history. While the databases are not free and are therefore not technically OERs, they are extremely important in supporting the content and student research and writing in our classes as well as for saving students money on textbooks.

**E. Dual Credit:** Dual credit courses can offer exciting opportunities to further the education of area high school students and to forge relationships between the schools and PCC. For the Art SAC, sometimes there are problems of agency and responsibility. For example, more safety nets may need to be put in place to ensure student success (early warnings and CPNs; reworking and re-evaluating course work to improve grades). Other concerns noted by some faculty include:

- Even when instructional qualifications are met, there may not be oversight or mentoring of instruction by chairs or the dual credit liaison.
- The studio environment in high schools is different than at college.
- Peer mentoring and communal exercises may not be comparable.

List of Dual Credit Classes:

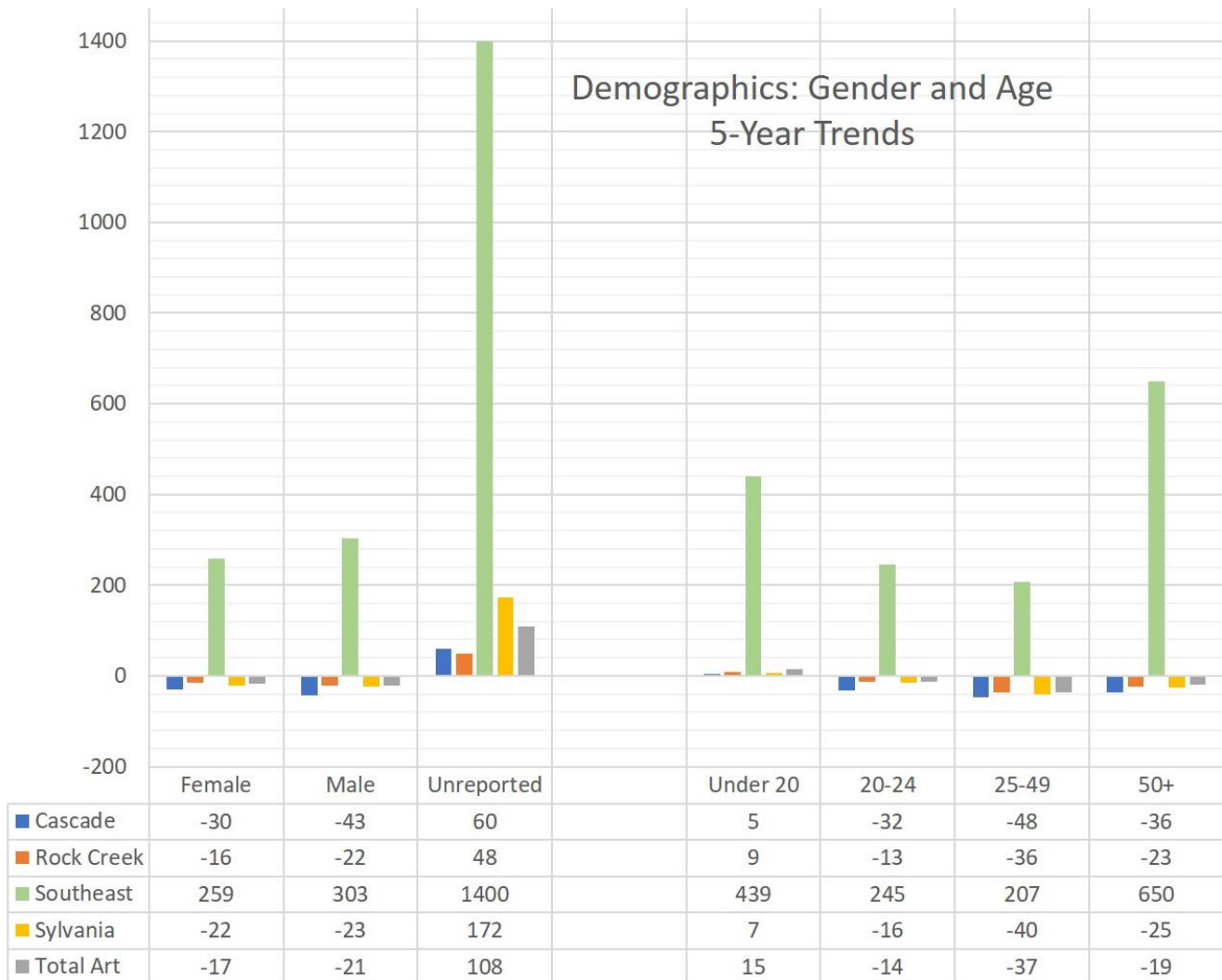
- ART 253A at Grant High School

- Art 115 at Jefferson High School
- Art 140A and Art 140B at Rosemary Anderson High School
- Art 197 Tigard High School
- Art 197 at Banks High School (in development)

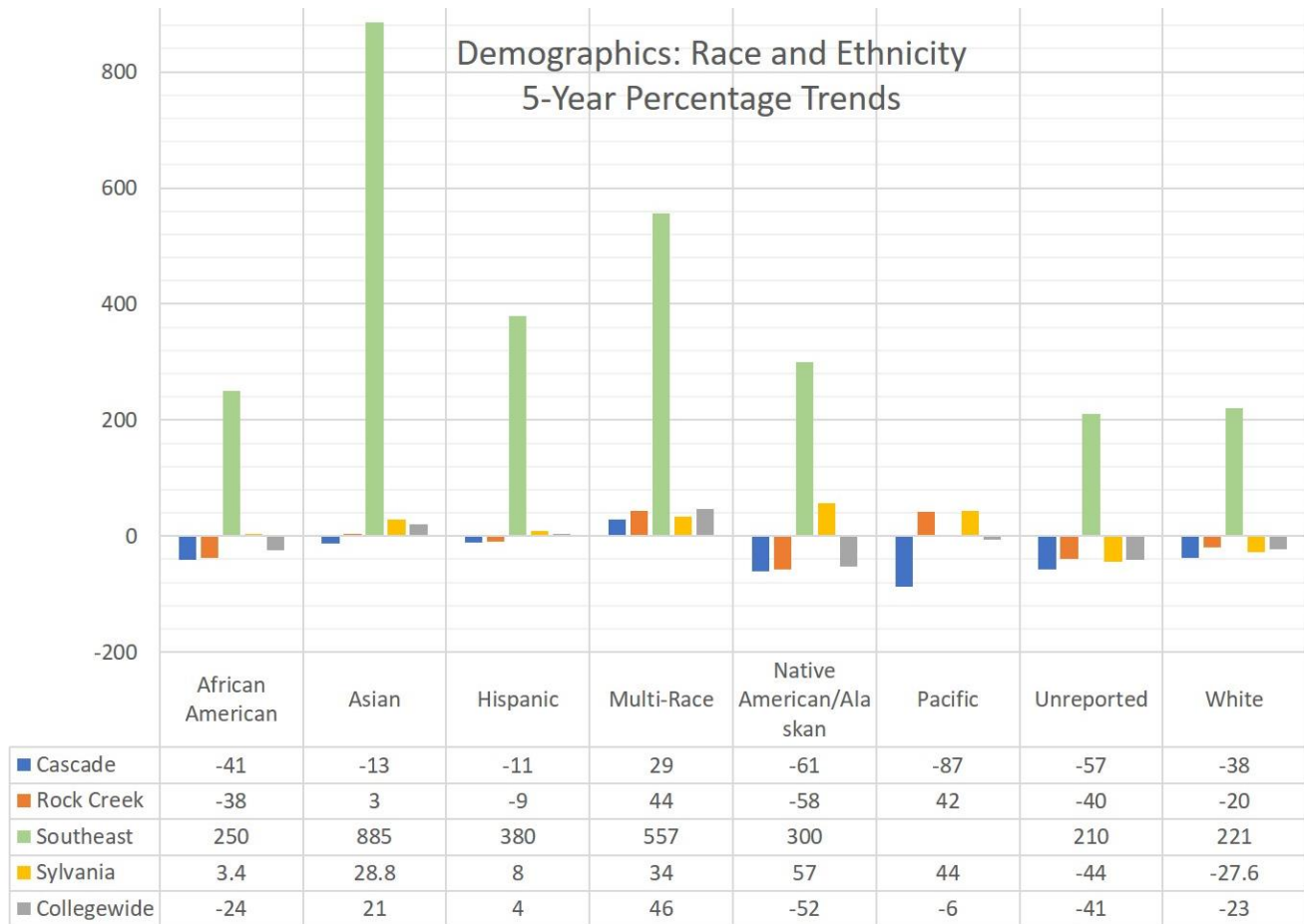
**F. Course Evaluations:** The SAC has not developed specific questions for the Course Evaluations.

## 4. NEEDS OF STUDENTS AND THE COMMUNITY

**A. Changes in Student Demographics:** Based on data from Institutional Effectiveness, Art Program student demographics reflect consistent trends at all campuses, except for Southeast where numbers are up in every category. The Art Program at all campuses show an increasing number of unreported genders and growth in the under 20 population (see below chart).



In terms of Race and Ethnicity, each campus saw an increase in students reporting multiple races and, except for Southeast, a decline in total number of white and unreported students. Other trends vary by campus (see below chart).



Anecdotally, faculty have noted the following general changes and trends in students over the past five years.

- Increasing veteran population. (We may start to experience a decrease in our veteran population as they complete their Veterans Education Benefits.)
- Fewer CTE students in some courses that used to have high CTE enrollment. This is not an issue in courses required or recommended by CTE programs.
- Increasing middle college and dual enrolled students of high school age (can impact the context of classroom curriculum during discussions).
- Increasing number of students who identify as having disabilities and need an accommodation. (See discussion of Students with Disabilities, Section 4.B below)
- Increasing pervasiveness of “screen culture” and the lack of abilities to form communities in classroom; more isolated and solitary during breaks; less familiar with hands-on aspects of studio classes, even in using common hand tools.

- Increasing evidence and expression of economic stress: Because students do not receive financial aid until week three, many need art supplies. Others need technology (laptop, tablets, internet access), food, housing, personal care and hygiene, time/space for doing homework (students working full/part-time jobs need childcare and transportation).
- Increasing number of ESOL students.
- Increasing incidences of mental health issues in classroom (disrespectful and inappropriate speech, depression, anxiety, and concerns for self/other harm).
- Increasing number of students with institutional release from prisons.
- Increasing number of students who identify as gender fluid, non-binary, or trans.

Across the district, faculty are committed to developing a more inclusive and diverse curriculum reflecting our student population. This empowers students to be more civic minded and to expand their understanding as citizens of the world.

Other faculty have developed new assignments that embrace the “screen culture” in an effort to engage students, such as an art history class visiting local exhibitions of art that use technology from video to digital manipulation to virtual reality (Disjecta). Sometimes students in face-to-face classes are asked to respond on the online discussion forum area of D2L.

**B. Students with Disabilities:** With an increase in the number of students who identify as having disabilities, faculty create alternative assignments and modify course requirements to help those with approved academic accommodations succeed. Faculty are also improving their classroom management by becoming more conscious of the feeling of isolation sometimes experienced by students with mobility issues and who may not have equal access to equipment, workspaces, and critique walls. To further accommodate students’ needs and to lesson anxiety issues, many faculty prepare assignment handouts farther in advance. Some specific examples of the accommodations are:

- A physically impaired student with only one arm required significantly longer time to complete projects in painting. Since the instructor allowed the student to work on smaller canvases, the objectives of the assignments were met, and the student was able to participate in the same timeline as the rest of the class.
- In a color theory class, a student with cerebral palsy was struggling with muscle coordination. The instructor worked with the student to determine that doing

projects on a larger scale would help to make it so the impediment became unnoticed.

- In a Basic Design class, a student was unable to cut or draw, except on a tablet. Assignments were modified so the student could apply the objectives of each project digitally.
- A student in a wheelchair in the tiered drawing studio at Rock Creek expressed feelings of isolation from certain group activities. This resulted in the rewriting of studio protocols for instructors in tiered classrooms with mandates on how to create environments that are more inclusive for students with mobility issues, such as moving drawing horses to the same level.
- Art History instructors have worked with the Office of Students with Disabilities and Distance Learning to develop support for students with low sight or no vision in online art history courses (see section 4.C for more information.)

While there are many examples of facilitation success, some faculty have voiced concerns with the Office of Student Disabilities (OSD) and pinpointed the following problematic areas of interaction:

- 1) There is a need for better understanding within the OSD of how the accommodations given to students in studio classes are unlike those of general-purpose classrooms.
- 2) Some faculty have felt pressure from OSD to waive course requirements for passing and feel there is a lack of support of faculty in evaluating and assessing performance of students with disability issues.
- 3) Some faculty have concern with the distinction between a disability and a behavioral problem. Behavioral problems are here defined as disrespectful speech or refusing to follow directions. This has led to faculty needing to do more reporting of behavioral issues.
- 4) Faculty have also expressed frustration with the slow and/or inconclusive institutional handling of situations in which students with disabilities present a danger to themselves or others in studios containing machinery and power tools.

- C. Online Students:** Success in online art history classes is achieved in part by offering a broad range of topics. This allows students who prefer the online modality or need the flexibility offered by Distance Learning to engage with the material with which they are most interested instead of having to choose from a narrower scope of topics.

Success is also achieved by faculty taking full advantage of PCC software systems to ensure that students receive timely feedback and support.

- CPNs allow faculty to check in with students not participating, especially at the beginning of the term

- Email allows faculty to check in with students about the functionality of the class
- D2L functions allow faculty to provide individual feedback to students on assignments, discussions, and quizzes

One concern highlighted this year is that online courses have not been included in the annual assessment of core outcomes. To remedy this, one online course was added to those participating in this year's assessment.

Faculty have noted that the writing skills of many online art history students are below the level necessary for their success in coursework. Although these students have met the writing prerequisite, they struggle with mechanics. For term papers, the problem can be mitigated by the instructor's organization of a peer-editing stage for drafts, however, this is not feasible for weekly assignments. To correct and explain every mistake to each student whose work would benefit from such attention would be beyond the scope of an art history instructor's evaluation of coursework. Students referred to a campus writing center return with mixed results. A "writing conference option" in 100-level online art history courses might be a viable solution. After evaluating the first assignment, the instructor could recommend this option to students whose writing would benefit from such close attention. Another option could be the careful selection of a subject-specific tutor screened for writing skills, approved by art history faculty, made familiar with online art history assignments, and trained to help students who are not able to visit campus writing centers.

The lack of personal interaction in screen culture can create a disconnect from faculty that is especially challenging with students who are struggling in online classes. This can be compounded by the fact that because of required accommodations, DL courses are less adaptable to impromptu instructional modifications. This can hamper spontaneous discussions of current art issues and events. In addition it is difficult to incorporate face-to-face guest lectures and campus gallery visits into online classes.

Institutional accommodations for online art history students who are vision impaired present additional challenges. In reviewing some selected courses, the OSD asked instructors to provide in-depth verbal descriptions of all images and further required all future and current online courses to offer this feature. In the past three years, online art historians have worked with DL and OSD, specifically Karen Sorensen and Kayla Parks, to consider accommodations for students with impaired vision in our online classes. It was agreed that in the event of a student with impaired vision in a DL class, Disability Services would provide an aide to describe the images to the student, based on the degree of the student's disability as determined by OSD. Faculty would provide the name and artist for all artworks visually displayed in the course, but not a description of the artwork, so the student who is blind can search for that artwork. However, it is to be noted that verbal descriptions cannot avoid being interpretive, no matter how carefully crafted, which makes the student's own experience of interpretation problematic. For the guidelines developed by the art historians for the

aide's descriptions, see Appendix 6: "Guide for an Aide to a low-vision, no-vision student (listener/viewer) enrolled in art history online at PCC."

**D. Changes as a Result of Feedback from Community Groups, Schools, and Businesses:**

The Art SAC regularly engages in dialogue with students, community groups, transfer institutions, business, industry and government to form partnerships which directly impact curricula such as:

- Southeast art and writing instructors, Rachel Siegel and Paul Montone collaborated with and secured funding through the Jade-Midway Place Making Projects, to create a publication highlighting the women who make a difference in the Jade-Midway Districts. Students took photographic portraits and wrote biographies that illustrated significant figures in the community's history and the publication of the booklet allowed students to learn more about and celebrate women who are significant members of the neighborhoods surrounding the SE Campus.
- Beaverton School District reached out to the Rock Creek campus to find opportunities for high school seniors to get hands-on experience in possible career fields. The Art Department partnered with Comp/Lit and Music to create a program where these students are able to sample career training opportunities in creative fields such as Foundry, Storyboarding, and Color Theory for Designers. The program is in its second iteration and has proved both popular and successful in meeting BSD's needs.
- Murals A-Z is an experimental class designed in response to the Regional Arts and Culture Council sponsored Public Art Murals Program. The class partners with local businesses and PCC campus centers to create public art murals for the community. Students gain direct workforce training in the design, proposal, and execution of public murals.
- The Hillsboro Downtown Association approached the Rock Creek Art Department with a need for public sculpture. Rock Creek is currently working with them to display outdoor sculpture by PCC students to create a rotating exhibition space in the city center.
- Rosemary Anderson High School students in Digital Photography with Cascade Campus Instructor Kelli Pennington have participated for the last four years in partnership with local business Pro Photo Supply and STRYVE (Striving to Reduce Youth Violence Everywhere), a national initiative led by the U.S. Centers for Disease Control and Prevention (CDC), which takes a public health approach to preventing youth violence. Portland is one of four cities selected to carry out the community-based violence prevention strategies. RAHS students

generated their own photos in a dual credit program, culminating in an exhibition of this work.

- Department Chairs and Deans are in the process of working with our Portland area transfer institutions to establish new articulation agreements, which will result in new curriculum development for the SAC. We are also discussing other partnerships around new initiatives like Pacific Northwest College of Art's Make + Think + Code and new design MFA programs at Oregon College of Arts and Craft (OCAC).
- Art faculty across the district have worked closely with the Portland Art Museum (PAM) on projects that align with their mission to engage the larger Portland community, particularly community members who might feel marginalized and whose stories are not often highlighted in traditional Western art museums. Art and art history instructors have worked in the PAM archives, organized dialogues, created student engagement opportunities and are currently working on a grant to create a program that will invite PCC students into the museum to use the collection to report on regional stories of immigration, community building and the complex history of race relations and class the greater Portland area.
- Sylvania painting students created a five-minute stop animation film project based on Flaubert's "The Legend of St. Julian the Hospitaller" that was featured in the Regional Arts and Culture Council's Nite Lights projection series in Downtown Portland during First Thursday providing a professional development opportunity for PCC students.
- Art and Art History instructors across the district have begun to collaborate with humanities and performing arts faculty as members of the Humanities and Arts Counts (HARTS). One central goal of this group is to increase the profile of the arts and humanities across all campuses, so that more PCC students, regardless of their areas of study, race/ethnicity and socio-economic status have meaningful opportunities to engage with the arts and humanities during their time at PCC. HARTS is also responding to community and industry calls for citizens trained in "soft skills" such as critical thinking, communication, collaboration and self-reflection. HARTS recognizes that art classes offer unique opportunities for students to learn about their differences and connect across them, thus preparing them for a multicultural and global workplace. They can also become proficient in meaningful, relational dialogues that are vital to the health of our society, particularly at this moment in time.
- Cascade's Paragon Print Shop and Fab Lab partnered together to explore the use of laser engraving on acrylic to produce laser etched printing plates with photographic imagery. This was just one of the projects that were on display

during Design Week Portland 2017, of which the Paragon was one of the featured sites.

- In 2014 Cascade's Paragon Gallery held a community art project called "What's in the Bag?" The project was the archive of a yearlong community art program reflecting conversations about identity. Project participants designed their own doll patterns (based on historical feedsack designs) through processes of writing, drawing, collage, sewing, talking, and listening. The resulting archive of art displayed in the Cascade Gallery revealed various influences on our identities as well as contrasts between identities we embrace and those projected upon us. Project participants and collaborators included Portland Community College art students, Jefferson High School art and English students, Sexual and Gender Minority Youth Resource Center (SMYRC) youths, among others.

The Art SAC also engages in dialogue with CTE programs, other discipline areas and programs on all PCC campuses to form partnerships that also impact curricula such as:

- Students are currently working on a site-specific mural for the cartography program lab facility on the Sylvania campus, creating map-based imagery, working directly on walls and the columns of this windowless space.
- Sculpture faculty and students at Sylvania have collaborated with engineering faculty, students and the +STEAM club on projects that include, metal casting with 3-D printed objects and experimental courses like the STEAM Build-a-Bot class.
- PCC International Education approached the Rock Creek Art Department to make art for their four campus offices. Two design classes and two printmaking classes collaborated over the course of two terms to make over one hundred woodcuts exploring the idea of maps and mapmaking.
- Rock Creek Printmaking has partnered with the STEAM Lab to explore the use of the laser engraver in woodcuts. The printmaking faculty member worked directly with students from the STEAM Lab Camp and the Math Fest in making prints using laser etched plates.
- The Rock Creek Learning Garden approached the Rock Creek Art Department to help make mason bee hives. The 3-D Design class collaborated with students in the Learning Garden in designing, fabricating, and installing a variety of unique hives that met the unique material and spatial needs of mason bees.
- Theater Arts and Art held auditions to cast an ensemble of artists, craftsmen, and technicians to create a devised interdisciplinary performance and instillation

for the Spring term 2016 and Spring term 2015 on the Cascade Campus.  
Students enrolled in TA180 Rehearsal and Performance or TA 148 Movement for the Stage. The production was guided by TA 180 instructor Barry Hunt and TA 148 instructor Sacha Blocker with support from ART 279 Experimental Media class instructor Curtis Fairman.

## 5. FACULTY

The district-wide art faculty is a collection of artists and educators, consisting of 18 full-time art instructors and 75-80 part-time instructors. The faculty actively participate in the art world, as practicing artists, scholars, and critics. Outside PCC, they fulfill a number of roles within the art community, from thesis committees to public art advisory committees to boards of art institutions. In addition, they exhibit their work, curate art exhibitions, present papers at conferences and symposiums, write critiques and articles, and provide professional expertise to art organizations. While the instructors fulfill a broad range of roles, the SAC recognizes there is a need for more diversity within the composition of the art faculty at PCC.

Since the last Program Review, there have been some changes to the faculty. Two new full-time positions have been added at Rock Creek and a temporary full-time position is at the Southeast campus. Sylvania has a full-time temporary position, which is in place of a full-time permanent position of a faculty who left PCC to take a job out-of-state to be closer to family.

The Art SAC understands the budget concerns facing PCC. However, to best serve the needs of the students and the PCC Art program, the SAC recognizes a strong need to retain all of its current full-time positions and make the new temporary full-time positions into permanent ones. The SAC also believes the quality of its programs would benefit from a higher percentage of classes being taught by full-time faculty.

- A. Diversity, Equity, and Inclusion:** As addressed in PCC's Strategic Plan, Theme 5, the college has a strong focus on Diversity, Equity, and Inclusion. The Art SAC embraces this focus and sees it as fundamental to our curriculum and faculty. Whether studying individual artists, time periods, art movements, countries, or cultures, it is beneficial and imperative for art instructors to include the full spectrum of artistic achievement, regardless of culture, time, and place. It is this inherent inclusiveness that makes our discipline diverse, and it is the shared language of art that can bridge gaps of race, religion, ethnicity, and politics.

Despite this approach, the Art SAC is very aware of the history of Euro-centric, patriarchal, and institutional racism woven into our entire culture, including the creation, patronage, presentation, and study of art. Faculty, therefore, continually take steps to increase their awareness of the problem and find ways to proactively address this issue.

**Ways the Art SAC is currently addressing the issues of Diversity, Equity and Inclusion:**

1. Faculty participate in programs offered by the college to help learn about inequality and ways to dismantle it. Among the programs are: the Anderson Conference; Whiteness History Month; the 2016 Critical Race Theory seminar; the Diversity, Equity, and Inclusion certificate program; AWARE (Alliance of White Anti-Racist Educators); and

Teaching Men of Color in the Community College online course. These programs have been pivotal for many of our faculty, and we encourage ongoing administrative support of them so that we can continue to discuss and act to combat systemic racism and inequalities. Further information on some select examples of faculty participation in these programs is provided below. For additional examples, see Appendix 7.

- Ceramics instructor Samuel Morgan organized a panel discussion at Cascade Campus for Whiteness History Month. He invited a number of artists and art educators of color to participate on the panel. The discussion addressed institutionalized whiteness in the art world and art education, and a path out of the dilemma. Questions on the topic were gathered in advance from art students.
- A group of art instructors including Sandy Sampson, Christine Weber, Michael Creger, and others took the online course titled “Teaching Men of Color in the Community College” taught by J. Luke Wood, PhD. They have since participated in meetings to discuss what they learned and how to implement the tools learned in that course into their classroom and their everyday work at PCC. The course showed how developing more diverse curriculum and rigorous, yet supportive teaching strategies can increase student success, particularly amongst certain populations.
- Sandy Sampson was a facilitator of a workshop for the 2017 Anderson Conference called “Being Here and Being Heard: Creating Equitable Classroom Discussions.” The goal of the workshop was for participants to learn about methods for creating equitable classroom discussions.
- Sylvania faculty have participated in the Faculty Diversity Internship Program. After joining the program, interns were assigned a full studio course as the instructor of record. Rochelle Kulei Nielsen began teaching regularly as an adjunct instructor following her internship in 2011-12. Since 2013 Sylvania faculty have sponsored four additional interns.

2. The Art Galleries on the Cascade, Rock Creek, and Sylvania campuses are spaces in which students and the community engage in issues to strengthen intercultural competence. It is not only art classes and art students who visit and use the galleries. Writing classes and ESOL classes regularly visit to write and to communicate about the art and ideas. The galleries exhibit a wide spectrum of artists and themes, many of which connect to issues of diversity, equity, and inclusion. Some of the themes covered in the past five years include: race, labor, sustainability, immigration, and colonialism. Among the diverse cultures represented in gallery exhibitions are: Korean, Chinese, African, Native American, and Mexican American. For more detail, see Appendix 4.

3. PCC's Portland Women in Art Lecture Series (PWALS) presents important women in the visual arts to the students and faculty of Portland Community College as well as to a larger Portland audience. The messages that these artists bring and the discussions and actions that they inspire in the classroom and beyond are urgent and needed. The project focuses on pioneering feminist artists of various races and cultures and significant women in the fields of art and art history. Since 2012 PCC has partnered with Portland State University on PWALS. For further information, including a list of the speakers and some ways the series supports equitable student success and promotes inclusion, see Appendix 5.

4. Faculty also use the classroom to further inter-cultural competence and engage in discussions around equity and inclusion. Some examples include:

- Art faculty try to take the diversity of learners and styles of learning in their classes into account when developing curriculum and assessment models. Many seek professional development training in culturally responsive teaching methods.
- A Sylvania painting course collaborated with the Sylvania Science Department to make a mural celebrating eight under-recognized scientists of color. The mural, now on the exterior of the ST Building, was funded with a grant from the Sylvania Multicultural Center.
- Instructors reach out to students and make sure they have the resources they need to succeed in class by connecting them to campus resources such as the WRC, MCC, QRC, VRC, advising, and counseling, often walking them over to the support services they need.
- Faculty offer proactive online and in person contact through email follow up or D2L so students who miss class because of extenuating circumstances such as loss of housing or income or the struggles associated with facing oppression on a daily basis can avoid falling behind despite the challenges they face.
- Faculty intentionally incorporate works of art by underrepresented contemporary and historical artists to use in the classroom. Faculty also highlight underrepresented cultures in a traditional Western education through art, design, and architecture.
- Critiques are done in the most broad-minded fashion possible, with a focus on supporting the individual student's growth, understanding, and vision.
- Art history faculty collaborate with the Sign Language Interpretation Program to further the education of future interpreters. This supports the college's mission to provide access to education. Collaboration includes allowing students to sit-in

on lectures to provide interpreting experience and providing 20-minute lectures to enhance the scope of material for interpretation.

5. Additional ways the Art SAC facilitates inter-cultural competence and diversity, equity and inclusion through its course offerings are:

- No prerequisites for studio courses. This facilitates the inclusion of students for whom traditional “academic” courses may be a serious struggle.
- Offering a range of Art History classes that expose students to underrepresented groups and global cultures, such as Women in Art and the Asian Art Sequence.
- Offering nearly all art history courses online, which provides a way for students with some disabilities or other personal constraints to take courses that they otherwise could not. Though we are aware that online courses are not accessible to all students and present a particular challenge for students who don’t have access to reliable technology at home or who live near campuses with limited resources.

**B. Instructor Qualifications:** No changes have been made to the instructor qualifications since the last program review.

**C. Professional Development Activities:** Professional development activities continue to be important avenues for the PCC Art faculty members to improve their teaching, strengthen their network with colleagues, bring studio facilities up-to-date, and remain current with national trends. Some select examples of how these activities have resulted in instructional changes are shared below. They highlight the range of activities and the scope of instructors participating in them. For a more complete list of Professional Development activities, see Appendix 8.

- In 2017 ceramic instructor Richey Bellinger attended the National Council for Education in the Ceramic Arts Annual Conference. While there he attended a panel discussion on innovative teaching methods, which triggered a specific idea for a project assignment. It has since proved useful in his classes. At the same conference, Richey and the Rock Creek art department’s studio manger were able to use the conference vendor area to research a full range of current kiln models, a piece of equipment the department needed.
- In 2016 photography instructor Kim Manchester received the Betty and Richard Duvall Award for Faculty Professional Development. With the funds, she built a working, portable Wet Plate darkroom for classroom and community use. This past year, Manchester integrated the process as a demonstration and hands-on exercise in her Spring 2017 courses at Sylvania and used it to participate in World Wide Wet Plate Day in May 2017 with advanced photography students. This

spring the process will be part of a Community-Based-Learning component in her advanced class as students take this process into a local middle school social studies class.

- In 2016 part-time art history instructor Amanda Chao participated in an NEH-sponsored institute, which allowed her to collaborate with other experts in the field to develop material on contemporary east Asian art. Amanda is in the process of bringing this material to her Sylvania art history classes.
- Cascade art history instructor Elizabeth Bilyeu's sabbatical provided the opportunity to research art works by women and artists of color at the Portland Art Museum. Elizabeth pulled together short tours and worked with Kelsey Ferreira (a part-time art history instructor and the Portland Art Museum's Kress Interpretive Fellow) to broadcast them through Periscope (a real-time online TV app). The sabbatical allowed Elizabeth to bring the technology experience and research back to the classroom and to deepen professional connections beyond PCC.
- Painting instructor Jacqueline Ehlis's sabbatical allowed her to gain significant professional growth by giving her time to work on her art, experiment with new techniques, view art, and talk with artists, collectors, and others who think and write about art. She has shared her new insights and experiences with students and colleagues, augmenting her capabilities as a teacher, curator, and contributor to the vitality of the Cascade Campus and the arts' communities.
- In 2014 Julianne Sandlin presented a paper at the College Art Association national conference on ways to engage students in art history class discussions. In addition to being able to share her techniques, the panel offered the opportunity to learn about strategies used by other studio and art history faculty at community colleges across the nation, ideas that were then able to be incorporated by Julianne into her classes at the Sylvania campus.
- In the Spring to Fall of 2015, Portland Community College hosted the annual Northwest Regional SPE (Society for Photographic Education) conference. Kim Manchester (Photography), along with Tatiana Gebert, Rachel Siegel, Mic Marusek and an array of dedicated students in photography courses coordinated and designed programming as well as ran the conference. The event involved multiple campuses such as Sylvania, Southeast, and the CLIMB center. In attendance were artists, faculty, and students from Washington, Oregon, Alaska, and Idaho. Keynote speakers were Wendy Red Star, who works in a multidisciplinary manner to "explore the intersections of Native American ideologies and colonialist structures, both historically and in contemporary society." (from her website bio) as well as Julia Dolan, Portland Art Museum's

Minor White Curator of Photography and Yaelle Amir, then Curator at the now closed community resource, Newspace Center for Photography.

- In 2015, Marie Sivak participated in Momentum: Women, Art, and Technology at the Mary H. Dana Women Artists Galleries, University New Brunswick, New Jersey. Two of her sculptural installations were exhibited and she travelled to Rutgers to participate in a panel discussion with the other artists. Women of all ages and of diverse backgrounds were included in this exhibition, including many women of color. The project was organized by The Feminist Art Project.

## 6. FACILITIES, INSTRUCTIONAL AND STUDENT SUPPORT

### A. Classroom space, classroom technology, laboratory space, and equipment:

#### Improvements to facilities since 2013

##### **Sylvania Campus**

The New Kiln Yard at Sylvania has positively impacted instruction. HVAC and earthquake retrofitting in the CT building, increased safety in the entire building, and the health of those working in the drawing and painting studios. New lockers for ceramics and design students allowed students to store projects and material on campus making their commutes easier and saving valuable studio time. Upgrades to classroom projectors and podiums increased the quality of instruction in most classrooms.

Visual Resource Center (VRC): In 2014 the VRC switched its database to Shared Shelf, a media management solution that enables institutions to upload, catalog, and share their digital collections. Images stored on Shared Shelf are accessible through the Artstor database (one of PCC's library's databases), which facilitates access to the collection to faculty, students, and community members. The annual subscription to Shared Shelf is split between Sylvania, Rock Creek, and Cascades campuses. Since switching to the new management system, the VRC has recruited faculty to add their works to the collection. Furthermore, the VRC is working to add the campus art collections to the database.

##### **Rock Creek Campus**

The foundry at Rock Creek is now providing a professional level learning experience for students. They are able to safely learn techniques and equipment use similar to what they would encounter professionally. The foundry has already created opportunity for collaboration with Beaverton School District.

The new kiln yard at Rock Creek helps alleviate some stress on firing queues, shortening turnaround times and providing an opportunity for students to learn kiln usage with a larger safer working space and front-loading kiln. The yard also provides new opportunity for students to learn two alternative firing techniques in raku and soda kilns.

The new printmaking studio at RC significantly improves delivery of instruction and allows for expansion into new printmaking media such as silkscreen. The modernized studio can accommodate more contemporary approaches to printmaking. The larger space allows for more physical access to equipment, increasing student success both in time management and safety.

The new Design studio with dedicated and clean space for paper cutters and light tables has increased student success. The door connecting both studios allows for increase open studio time as the monitor can supervise both spaces.

The new Mac Lab at Rock Creek has allowed for increased offerings of Digital Photography with onsite editing and color printing equipment. This dedicated space also offers opportunities for Design, Printmaking and other art classes to incorporate this technology at Rock Creek for the first time.

The new larger Helzer Gallery space, equipped with integrated projectors and audio equipment, allows contemporary programming of new media exhibits. The increased scale of the gallery also allows for more ambitious exhibitions, the inclusion of larger works and more diverse curatorial options.

### **Cascade Campus**

The Paragon Building now includes our printshop, gallery and Fab Lab spaces. It is in the process of hiring a FT Coordinator who will also be responsible for the Virtual Reality space and Interactivity Room (both are in MAHB), however the VR space is not under any specific dept. The Interactivity Room is under the Music Dept. Cascade has needs for more dedicated art space (see below).

### **Facilities Needs:**

#### **Sylvania Campus**

Since Sylvania is the oldest campus and CT is one of the older structures, the building needs major upgrades, many of which were not addressed with the last bond. While the office areas were upgraded and seismic braces installed, many of the classrooms were left untouched. Asbestos can still be found in some areas and ventilation problems are still apparent in many of the facilities. Lighting has been upgraded in the drawing and painting classrooms, but the North View gallery is still working with an outdated system and many times hard to find replacement housings for the track lighting. Many of the facilities have not been repainted for over 25 years, and if they are, many times it is at the expense of the department.

Space issues remain a problem for Sylvania art studios, and better facilities would help ensure student safety and success. Drawing, painting, and ceramics studios are too small to adequately serve 20-24 students during each class session.

We see an excellent opportunity with the remodel of the HT building to create a multi-use space that can bring many parts of the campus together in cross disciplinary collaboration. A MakerSpace in the HT building as well as a new woodshop and printmaking facility, with multipurpose classrooms attached, could create new partnerships and synergy between graphic design, printmaking, sculpture, interior

design, theatre, architecture, engineering, music and other disciplines. Our experimental cross-disciplinary courses, like the STEAM Build-a-Bot course and the Guitar Building course are examples of the kind of collaboration in which art could play a central role. The move to HT would free up more classroom space in the current CT location and allow for the inclusion of the newly developed silkscreen printmaking sequence, which cannot be taught in the current print studio due to space issues. Because silkscreen is a process deeply linked to graphic design, whose CTE program resides at Sylvania, the new facilities would greatly enhance the collaboration between Art, Graphic Design, and other CTE programs at Sylvania.

Moving some art studios to a new space in HT and constructing a larger wood shop in it would serve many needs. In addition to not meeting code, the current wood shop is too small for students. Renovating the existing shop and upgrading the inadequate dust collection and ventilation system is cost prohibitive. The wood shop is a valuable resource for sculpture, painting, and printmaking students, as well as the required furniture design class of the Interior Design CTE program. Moving some art studios to HT would support the creation of new experimental interdisciplinary classes where engineering students can be working in one classroom and sculpture students in another, both with access to the MakerSpace and wood shop. Proximity always facilitates collaboration.

Sculpture is currently using an oxy-acetylene tank and rosebud torch for forging metals in the CT 3 out building. A natural gas forge is needed to replace this. This could be connected to the existing natural gas hook up in the kiln yard. Natural gas forges are much safer than oxy-acetylene set ups. Less fuel would be used and there would be no storage of tanks in the work space, which is much safer. This would allow several students to work simultaneously rather than one at a time, resulting in increased student success in metals and mixed media courses. For this to work, a covered roof with ventilation over the existing concrete pad is needed. This would also facilitate more outdoor work space, gatherings for visiting artists, and the ability to offer bronze and aluminum casting year-round.

The Photo studio is currently working with FMS to fix ventilation issues left unresolved by the bond remodel. Part of this dialogue includes the possibility of expanding the current small darkroom space, so full capacity darkroom photography classes could be offered again at Sylvania. Darkroom remains an important part of contemporary photography practice, but access to these studios both in Portland high schools and colleges has declined. Expanding the darkroom space during resolution of ventilation issues would allow PCC to serve the community more fully by complementing the facilities at SE Campus and providing more collaboration opportunities with local high schools.

### **Rock Creek Campus**

Although Rock Creek has seen major gains in its Art studios in the past two years, issues with Bond funding depleted the Building 3 budget leaving many studios untouched. These orphan spaces are in dire need of updates for both teaching and learning and safety.

The Ceramics studio lost three kilns this Fall term and had to find funding for new kilns as well as bringing the building (HVAC) up to code. Without the last-minute efforts of Faculty and A&E Division management, Rock Creek students would not have had the opportunity to complete their courses.

The Sculpture studio remains without updates including: the wiring and single pipe needed to bring compressed air online, a dedicated space for metal work, and proper ventilation and dust collection.

The Drawing and Painting studios have not been cleaned or painted since they were built and are in dire need of lighting so that students learning visual skills can properly see color and form. The decades of dust and lack of good ventilation put instructors and students at respiratory risk and negatively affect the learning environment.

### **Cascade Campus**

A dedicated Cascade studio project space would promote student success and collaborations on ambitious works that require an extended amount of time in a common workspace.

A dedicated Art Mac Lab for digital photo classes and other digitally based studio art courses would greatly benefit student success. At present our art students have limited time in the existing Multimedia Department's Mac Lab. As more art courses need to incorporate digital media and as the Paragon Fab Lab kicks into gear, the limited access to a Mac Lab will become an increasing roadblock to learning. Cascade art students may not receive the same quality education as students from other institutions, and they will be at a marked disadvantage when transferring to other schools.

A well-equipped Cascade general purpose classroom for Art History in MAHB would facilitate the integration of art history and studio art in the same building, where art history students would benefit from seeing artwork in the hallways outside their classroom, and collaborative talks between studio and art history faculty would be more likely to occur.

Poor spotlights in Cascade's drawing and painting studios keep figure models and still lives from being properly presented to students. This directly impacts a student's understanding of light and shadow, and the quality of their artwork. Easels in the painting and drawing studios at Cascade present safety concerns.

The layout of equipment in the Cascade covered kiln yard had to be reconfigured because a larger back-up building generator was recently installed. The space had already been reduced from the original building plans because of funding issues during MAHB construction. The current space doesn't allow for an expanded exploration of ceramics processes, which is a required part of the curriculum.

### **Southeast Campus**

The number of art students at SE rose from 140 in 2012/13 to 542 in 2016/17: a 300% increase. Despite clear needs, there is no dedicated space for credit art classes at SE. Drawing, painting, and design classes are taught in a multipurpose classroom, 127 Tabor Hall. When drawing and painting classes are held in this room, the instructor and the students must first flip large heavy desks on top of each other and place the chairs on top of them before bringing easels out of storage to create a very cramped barely workable studio, after which students reconfigure the room, sacrificing instructional time. There is inadequate storage in this room, and charcoal may not be used in this room which is out of compliance with the CCOG media requirements for drawing classes.

Community Education has a large room, 133 Tabor Hall, in which credit art classes may be held, but only periodically, as use of this room must be negotiated with Community Ed each semester. This space has poor lighting and the ventilation. The podium projector is so poor that the best way to view imagery on the web is to have the students gather around the monitor. Many easels are broken and are fixed with tape. Jessica Howard has committed at least \$1000 for some rudimentary upgrades but new heaters, model stand and other equipment upgrades are still needed.

There is no place to adequately display student work in the building save one bulletin board donated by the ASPCC, a shallow case dedicated for photography classes, and a small glass case used by the Community Ed ceramics classes. None of these is suitable for displaying the larger scale student work produced in this department.

SE offers photography courses from digital to darkroom, but facilities still lack necessary equipment and there is no dedicated space for digital photography. The digital photo class shares space with the PC lab but MAC computers are best for properly investigating the full range of digital printing. The lab currently only has a poor black and white scanner; a new scanner and a digital printer are needed. Because SE is the only the only full capacity dark room facility in the district but needs storage space, and replenishment of equipment (new timer, darkroom bulbs, paper, chemical supplies and medium format twin lens "Mamiyas").

### **District**

Class enrollment caps can negatively impact student success and instruction. With the art studio spaces unlikely to expand in size, issues of instruction and safety could be

remedied by reducing enrollment caps in some media. The College Art Association and FATE have published recommended instructor to student ratios for studio art classes and these could be used as guidelines. This issue was raised in in last review and has gone unaddressed.

More student access to open studios equipped with lab techs would greatly enhance student success. Open lab hours need to be protected. The current policy of hiring casual labor as lab techs has not been ideal because of interruptions created by 599 caps and lack of continuity in training and staffing these positions.

FMS frequently request changes to the art studios, but these will not be possible without the administrative support to buy the proper equipment we need for our studios. There needs to be mutual understanding between FMS and Art so we can work jointly in decision making when purchasing studio equipment.

In order to properly prepare our students for success in the digital age, we need administrative support to equip all campuses with the technology that will allow us to bring our curriculum in line with current national standards. The professional organization Foundations in Art Theory and Education (FATE) argues that foundation classroom facilities should be equipped with adequate digital and traditional technologies and currently some of our campuses are not.

If every campus had a Maker Space or Fab Lab in closer proximity to the Art Department it would be easier to create cross-disciplinary collaboration to truly support STEAM (Science, Technology, Engineering, ART, and Math) pedagogy. If we had better facilities and lab tech support, the Art SAC could develop new courses like Introduction to Digital Tools, Digital Animation, Video Art, Digital Design Fabrication and a digitally focused Time Based Arts course to better align our curriculum with transfer institutions like PSU. Both PNCA and OCAC have developed new initiatives that encourage experimentation with emerging technologies and with more up to date facilities district wide, we can envision partnerships with local initiatives like PNCA's Make+Think+Code and new articulation agreements with local transfer institutions. As Steve Jobs has argued, "Technology alone is not enough — it's technology married with liberal arts, married with the humanities, that yields us the result that makes our heart sing."

- B. Library:** Art history faculty use the library consistently both in their online courses and in their face to face classes. Faculty often utilize library instruction sessions and have even worked with librarians on curriculum design to better utilize the library's resources. Faculty often request that the library purchase books and films relevant to their research and curriculum. And many faculty require students to check out books and download articles from peer-reviewed journals for projects.

Both faculty and students heavily rely on databases the library subscribes to including JSTOR, Oxford/Grove Art Online and ARTstor. The Artstor database continues to be

highly used by both art history and studio instructors and students. It is an excellent source for high-resolution images and examples of global artistic production. The database of images available in Artstor is being added to by the efforts of the Visual Resource Center.

The Art SAC has expressed concerns that online students do not have equal access to research options at the Library. Within D2L, hyperlinks embedded in documents, such as PDFs, do not launch. This puts students, who use smartphones for lack of a computer, at an educational disadvantage. Many of our students do not have access to a computer at home for their research and cannot always get to library computers to do their research.

Students in photography and other art classes check out digital cameras from the library. Some libraries have computer resource centers with both PCs and Mac computers where students can access software they need for studio classes and access D2L if they're taking online classes. Students often utilize the computer resource centers to conduct research, do coursework and print readings and assignments.

- C. Student Services:** Many of our students are not aware of PCC's Student Resource Centers. Some Art instructors routinely take their students on walking tours of these offices as part of class exercises. Others have suggested that short presentations by representatives from the Veterans Resource Center, ASPCC, the Multicultural Center, the QRC, and Women's Resource Center at the start of each term are helpful. If student representatives don't have time to visit every class, these presentations could also be done by short informative videos that are campus specific.

One area of strong concern is Academic Advising. Faculty see evidence of students receiving incorrect advice about Art classes. CTE programs have dedicated advisors. Having a similar setup for the art program with an advisor familiar with the department and well-versed in the transfer articulations with PSU and other institutions is needed.

The Art SAC reports positive collaborative relationships with many student service offices. Some of these include:

- Portland Women in Arts Lecture Series (PWALS) collaborates with the WRC, ASPCC and the Multicultural Centers on all campuses on funding, programming and student development opportunities.
- Art students and Art faculty have donated works of art for fundraising projects organized by ASPCC and other student groups.
- Art faculty have greatly benefited from ASPCC funds like the Shine Grant. Shine Grants have allowed faculty to bring speakers, artists and activists to campus, providing valuable learning experiences for our students and connecting them with the larger Portland community.

- Campuses have student art clubs run through ASPCC, like the Clay Club and the Photo Club at Sylvania. (Add Other Clubs?)
- ASPCC also provides space for the annual ceramics sales
- Art faculty donated art, money, and time to promote the I Heart Art Auction designed by ASPCC staff and students to develop an art supply scholarship through the PCC Foundation. Now that the fund has matured, Department Chairs are working with ASPCC leadership to distribute the funds to students who desperately want to take art classes but can't afford the material costs.
- RC Art Department routinely donates and sites artwork in many campus testing centers, student services offices and conference rooms.

## 8. RECOMMENDATIONS:

### A. SAC Plans to Improve Student Success:

- I. **Use assessment to improve teaching:** The SAC wants to continue to work on “closing the loop.” Using the data we gather from our annual assessment work, we believe we can identify something that could be improved with a change in approach to teaching. To do this, a goal of the SAC will be to seek volunteers to revise some aspect of teaching to address the needed change. The following year, they will then reassess the outcome to see if the revised teaching was successful.
- II. **Improve instruction:** The SAC aims to incorporate more curricular and instructional discussions among faculty. A D2L shell in which to share success stories, post assignment ideas, and generate discussion outside of SAC meetings is one possibility. Another idea is to include annual discussions at SAC meetings about what faculty are doing in response to changes in student demographics or current issues; disciplines could meet in small groups and orally report to the entire SAC. Email and D2L could be used to reach part-time instructors not able to make the meeting.
- III. **Yearly District Art Schedule:** The SAC intends to revisit forming an art leaders group to facilitate coordination of a yearly district schedule. The purpose of this will be to create a healthy district schedule that can best serve students during a period of declining resources while not diminishing curriculum on campuses.
- IV. **Revise Current Curriculum:** The SAC plans to revise the CCOGs of Basic Design and other courses to better reflect national trends and ensure that students can transfer more easily to four-year institutions.
- V. **Curriculum Development to further internationalization and increase diversity in our course offerings:** To keep with national trends and further internationalize our curriculum, we plan to develop new art history courses or make permanent other courses that have only been offered as temporary courses, such as Islamic Art, African Art, Contemporary Art and the Diaspora, among others. While there are structural disincentives in place for this kind of diverse curriculum development, specifically transferability issues to other Oregon schools and a struggle to get strong enrollment, if we truly pledge to support equitable student success at PCC, we should provide support for innovative, global curriculum.
- VI. **Online Courses:** The SAC plans to work on including more online classes in our annual the assessment of CCOGs.

## **B. Administrative Support Needed for Success:**

- I. **Faculty Positions:** The Art SAC recognizes the budgetary constraints faced by PCC. However, to best serve the needs of the students, the Art Program, and the CTE programs that depend upon art classes, the SAC strongly encourages administration to continue support of the temporary full-time positions at Southeast and retain the permanent position at Sylvania, with preference that the Southeast position also becomes a permanent position. While part-time positions can teach the courses, the structure and compensation of full-time positions enable those faculty to help the PCC Art Program offer a safe, high-quality education that adheres to national standards while fulfilling the college's mission.
  - a. Southeast Campus Full-Time Art Faculty Position:
    - i. A full-time faculty position will provide needed stability while creating continuity in matters of curriculum, oversight of safety in the studios, and advocacy for proper instructional and facilities support. These unique needs—from the appropriate software needed for the computers to the chemicals for the darkroom to proper lighting and furniture for studios—should not fall to administration or to part-time faculty, who may not fully grasp the entire breadth of instructional needs. A full-time art faculty would also help in scheduling needs and coordination with other campus chairs, in particular Cascade, to address enrollment attrition issues. Such a colleague would also prove to be a good resource in stewarding the campus art collection and improving the visual culture of the campus. The Art SAC requests that this position does not negatively impact any existing Art faculty positions within PCC. The new temporary full-time position represents a good solution to an issue that has been singled out by the administration and faculty for a number of years in previous program reviews.
    - ii. Anecdotal evidence provided by waitlists reinforces the growing Art FTEs (see FTE for Southeast in Appendix 3), suggesting a strong demand for these classes. For example, for Fall 2017 there were four classes with a waitlist, each of which ranged from four to ten students. The Winter 2018 term had the same number of courses with a waitlist, one of which had a total of sixteen people on it.
  - b. Sylvania Campus Permanent Full-Time Basic Design Position: In addition to some of the above reasons, this position is also important for the following reasons:
    - i. The Basic Design sequence is a degree requirement or elective for many CTE programs located at the Sylvania and Cascade campuses. Not having a full-time faculty in charge of the Basic Design Mac lab at Sylvania would hamper our ability to successfully maintain the lab

and ensure that make sure our students in those CTE program have access to the classes they need to graduate.

- ii. To effectively revise the Basic Design curriculum, there is need for a full-time faculty on the committee with deep professional knowledge of both digital media and analog time-based art. Currently the SAC does not have a full-time faculty specializing in digital illustration, animation, or video art, which are important components in the redesign.
- iii. By retaining our full-time Basic Design position, which we have had for years, we have the potential to increase student opportunities by developing new art courses that students often request and that will transfer directly to universities like PSU (classes such as Intro to Digital Arts and Digital Drawing and Painting). This position will also provide more access to students who might not be able to afford to take digital arts classes at a university. (Some schools like PSU and PNCA require students in these classes to have their own laptops. Our students can learn these important skills in our Mac lab.)

- II. **Support of for advising:** Designate Advisor for Art (comparable to designated CTE advisor)
- III. **Yearly District Art Schedule:** The SAC calls upon administration to support cooperative scheduling among campuses and the development of an annual schedule. This would help to alleviate some of the issues surrounding the current budget model, which is tied to FTE and creates competition among the campuses.
- IV. **Students with disabilities:** Following concerns addressed in section 4 about the Office of Students with Disabilities, the SAC proposes the following administrative support: 1) Specific district liaison from OSD familiar with the unique challenges of the art studios and art assignments. 2) Better communication and support/guidance for faculty in accommodating disabilities—perhaps added as a component to OSHA training. 3) More proactive institutional intervention in issues where student safety is put at risk.
- V. **Professional Development:** The SAC requests increased support for professional development so faculty can continue to pursue college initiatives, such as Outstanding Education and Diversity, Equity, and Inclusion. For example, funding for several faculty to attend the biannual conference of Foundations in Art: Theory and Education would offer a means to learn about excellence in teaching college-level foundation courses in both studio and art history. Another example is providing funding for guest speakers, such as those by the Portland Women in Arts Lecture Series, to expand awareness of diversity, equity, and inclusion.

- VI. **Art collections as part of facilities:** campus money designated for stewardship of collections (upkeep and restoration). Bond covers purchase
- VII. **Student fees:** Have student fees for art classes return to the class, not to general fund. This would allow students to have materials needed for class.
- VIII. **Facility requests:** (See Facilities section)

## Appendix 1:

### **ART BEAT, 1987-2014**

It is with regret the Art SAC reports the quiet passing of Art Beat in 2015. With a 27-year history involving all major campuses, Art Beat brought students in contact with visiting artists, inviting the larger community to come to PCC for a week of free concerts, poetry readings, hands-on demonstrations, lectures, performances, and recitals, adding to the campus art collections through its featured artist purchase award, and creating a strong bond of goodwill between the PCC community and greater Portland. Among the artists who visited PCC campuses as guests of Art Beat were some true luminaries of the Northwest cultural landscape such as Rick Bartow, Manuel Izquierdo, Betty LaDuke, Harry Widman, Baba Wagué Diakité, Terry Toedtemeier, William Garnett, Marie Watt, Lucinda Parker, George Johanson, Jack Portland, Carson Ellis, Mihn Tran, Adrian Arleo, Eunice Parsons, David Selleck, Louis Mateo, James Lavadour, Johnny Stallings, William Park, Colin Melloy, Arvie Smith, Kim Stafford, Peter Sears to name but a few. This roster of artists, actors, musicians, dancers, and poets (many no longer with us) connected PCC to the cultural history of the Northwest. The walls, lobbies and tables of PCC buildings are graced with many artifacts which serve as a bittersweet reminder of this legacy. The Art SAC would like to take this opportunity in our Discipline Program Review to regret the loss of this long and rich connection between PCC and the larger cultural history of the Northwest. With the demise of Art Beat, students are missing out on some opportunities to connect to inspiring and vital figures who devoted their lives to art, and it has diminished the cultural diversity on all the campuses. With rapid turnover in administrative leadership at PCC, institutional memory can be short and sometimes it falls to faculty to remind the community of past efforts to elevate the culture of the college.

## Appendix 2:

### Core Outcomes Mapping Matrix

**Mapping Level Indicators:**

- 0: Not Applicable.
- 1: Limited demonstration or application of knowledge and skills.
- 2: Basic demonstration and application of knowledge and skills.
- 3: Demonstrated comprehension and is able to apply essential knowledge and skills.
- 4: Demonstrates thorough, effective and/or sophisticated application of knowledge and skills.

**Core Outcomes:**

- CO1. Communication.
- CO2. Community and Environmental Responsibility.
- CO3. Critical Thinking and Problem Solving.
- CO4. Cultural Awareness.
- CO5. Professional Competence.
- CO6. Self-Reflection

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
ART 101	Understanding Architecture	2	2	2	3	2	2
ART 102	Understanding Visual Arts	2	2	2	3	2	2
ART 103	Understanding New Media Arts	2	2	2	3	2	2
ART 115	Basic Design - 2D Foundations	2.5	3	3	3	2.5	2.5
ART116	Basic Design - Color Foundations	2.5	3	3	3	3	2.5
ART 117	Basic Design - 3D Foundations	2	2	4	2	4	3
ART 119	Basic Design - 4D Foundations	4	2	4	1	3	3
ART 131	Introduction to Drawing	3	2.5	3	2	2	3

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
ART 140	Digital Photography I	3	1	3	3	2	3.5
ART 141	Introduction to Photography	3	1	3	2.5	1	3
ART 142	Introduction to B&W Photography (Darkroom)	3	3	3	2	2	3
ART 143	B&W Photography II (Darkroom)	3	3	3	2	3	3
ART 181	Painting	3	2	3.5	2.5	2.5	3
ART 197	Artists' Skills / Practical Issues	3	3	3	3	4	4
ART 197A	Summer Arts Institute: Spirit of.....(copy cuts off here)						
ART 197B	Summer Arts Institute: Portrait Dr.....(copy cuts off here)						
ART 197C	Summer Arts Institute: Chinese & Japanese Gardens						
ART 197D	Summer Arts Institute: Line, Letter & Lumino.....(copy cuts off here)						
ART 197F	Summer Arts Institute: Moldmaking						
ART 197I	Summer Arts Institute: Ancient Bronze Casting						
ART 198	Special Topics in Art	3	2	3	4	0	4
ART 204	History of Western Art	3	2	4	4	3	3
ART 204H	History of Western Art Honors	3	2	4	4	4	4
ART 205	History of Western Art	3	2	4	4	3	3

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
ART 205H	History of Western Art Honors	3	2	4	4	4	4
ART 206	History of Western Art	3	2	4	4	3	3
ART 206H	History of Western Art Honors	3	2	4	4	4	4
ART 207	History of Asian Art	3	3	4	4	3	3
ART 208	History of Asian Art	3	2	4	4	3	3
ART 209	History of Asian Art	3	2	4	4	3	3
ART 210	Women in Art	3	3	4	4	3	4
ART 211	Modern Art History - 19th Century Art in Europe	3	2	4	4	3	3
ART 212	Modern Art History - Early 20th Century Art	3	2	4	4	3	3
ART 213	Modern Art History - Art Since 1945	3	2	4	4	3	3
ART 214	History of Graphic Design	3	2	4	4	3	3
ART 215	History of American Residential Architecture	3	2	4	4	3	3
ART 216	Introduction to the History of Photography	3	2	4	4	3	3
ART 217	Comics Art and Literature	3	2	4	3	3	3
ART 218	Calligraphy	3	2	4	1.5	3.5	4
ART 220	Advanced Lettering & Seminar	3	2	4	1.5	3.5	4
ART 231	Drawing	4	3	4	3	3	4
ART 237	Life Drawing	4	3	4	3	3	4
ART 240	Digital Photography II	4	3	4	3	4	4
ART 243	The Photographic Portfolio	4	4	4	3	4	4
ART 248	Glass Casting	3	1	4	3	3	2

<b>Course #</b>	<b>Course Name</b>	<b>CO1</b>	<b>CO2</b>	<b>CO3</b>	<b>CO4</b>	<b>CO5</b>	<b>CO6</b>
ART 253	Ceramics I	3	1	4	2	3	2
ART 256	Ceramics II	4	2	4	3	4	3
ART 270	Printmaking I	3	2	3.5	2	3	3
ART 271	Printmaking II	3	2	3.5	2	4	4
ART 277	Life Painting	3	1.5	3.5	2.5	3	4
ART 279	Experimental Media	3	3	4	3	3	4
ART 281	Painting II	3.5	2	4	3	3	3
ART 284	Watercolor I	3	3	3	3	2	3
ART 287	Watercolor II	3	3	3	3	3	3
ART 290	Sculpture: Plaster/Clay	2	2	4	3	3	4
ART 291	Sculpture: Carving	2	2	4	3	3	4
ART 292	Sculpture: Mixed Media	2	3	4	3	3	4
ART 293	Figure Sculpture	2	2	4	4	3	3
ART 294	Sculpture: Metals	2	3	4	3	3	4

# Appendix 3:

## Enrollment Numbers

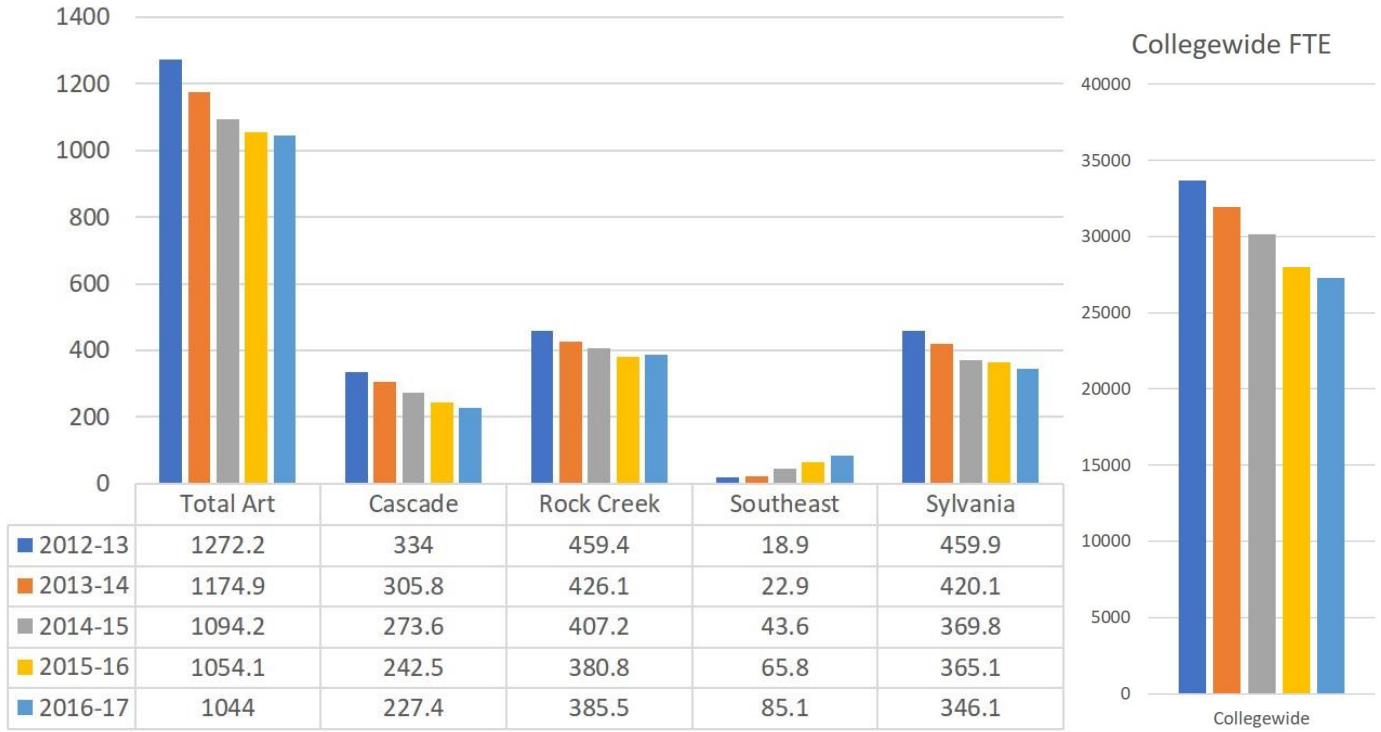


Table 1: 5-Year Total FTE Comparisons

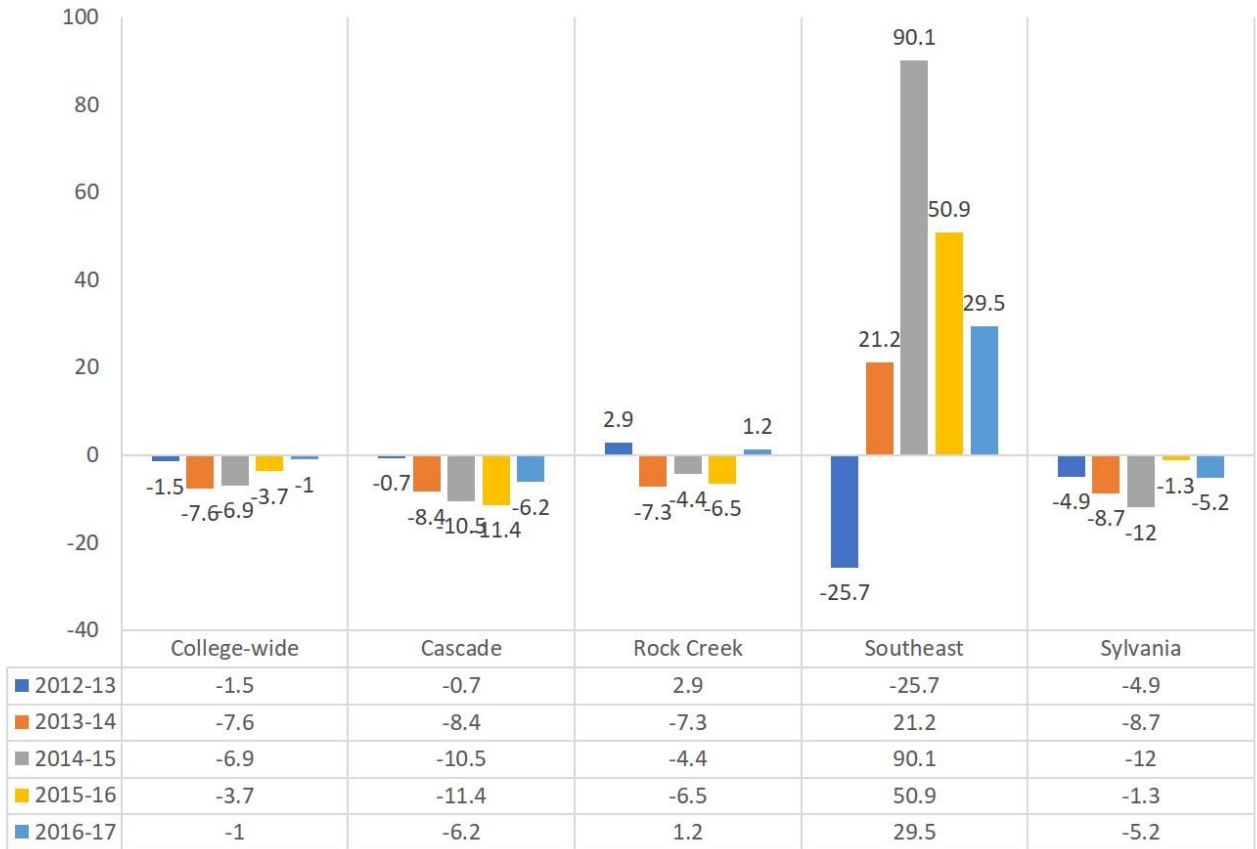


Table 2: FTE 1-Year Percentage Change

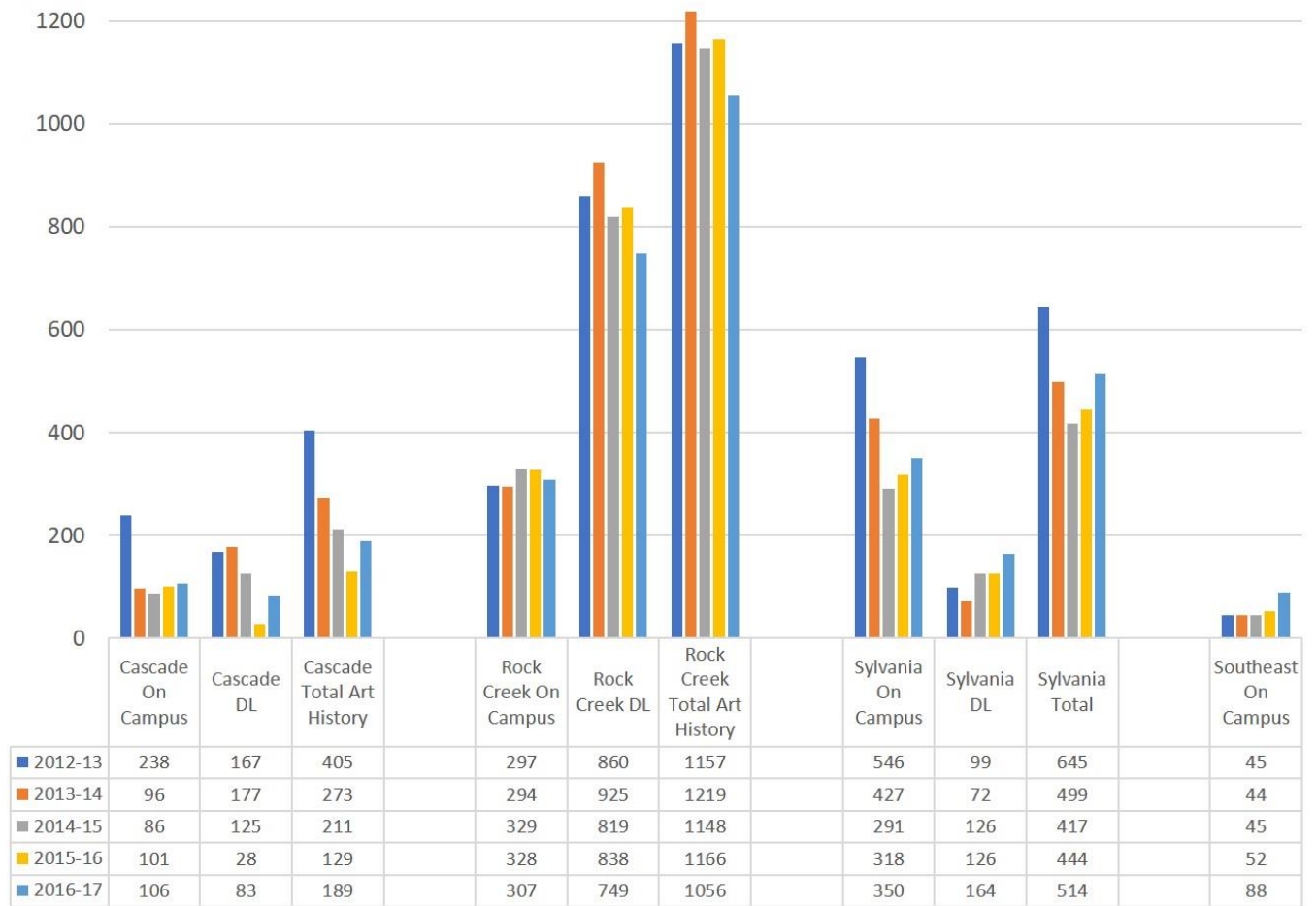


Table 3: 5-Year Trends for Art History Separated by Campus (numbers represent number of students)

## Appendix 4:

### PCC Campus Art Galleries

#### **Paragon Gallery, Cascade campus**

Of the 34 exhibitions from 2013 to the present, twenty included or featured artists of color. Many of the exhibitions challenge societal inequities by addressing issues such as:

- Labor and race (Garrick Imatani: After the Fall)
- Identity and race (Tammy Jo Wilson: Perspective)
- Sustainability, labor, and food (What's in the Bag? A Community Art Project by Anne Greenwood and Sandy Sampson)
- Suppressed histories of Korean "Comfort Women" in Japan's military brothels during World War II (Eun-Kyung Suh: Silent Scream)
- Under-told histories of Chicano social justice movements in the 1970s (Oscar R. Castillo: Documenting Chicano Life and Activism)
- Black histories and geographies, past, present, and future (This is a Black Spatial Imaginary)

#### **North View Gallery, Sylvania campus**

- Minjin Yang: Immigrant Experience--working in a family-owned business
- Shu-Ju Wang: Exploring ethnic stereotype--"the Chinese dry-cleaners"
- Soyoung Park: Contemporary work exploring ancient Confucian philosophy
- Gene Flores: Hispanics relationships with Catholicism
- Amadou Kane Sy: (Visiting Artist from Senegal) European Colonialism in Africa
- Student show
- Student Mural Project for Sylvania Science Department: Representing under-recognized scientists of color

#### **Helzer Gallery, Rock Creek**

- Chinelo costumes from Mexico
- Una Kim: Native Korean artist
- Jiseon Lee Isbara: immigration and discrimination
- Prints by Native American artists--Crow's Shadow
- Assembly--post-Trump world
- Al Monner's photographs of Roma (Portland's racist past)

## Appendix 5:

### Portland Women in Art Lecture Series (PWALS)

#### Speakers

**2011:** Multidisciplinary artist Carolee Schneemann rocked the Sylvania PAC with her performative lecture “Mysteries of the Iconographies” that was free and open to the public. She discussed her internationally renowned body of work, and her struggles with sexism against her and her body-focused art work early in her career. Schneemann critiqued student art in the studios, and she had dinner with faculty to discuss the state of art education and offer her advice.

**2012:** Charlotta Kotik, Curator Emerita of the Brooklyn Museum, addressed the work of sculptor Louise Bourgeois. Charlotta Kotik was the US commissioner for the 45th Venice Biennale in 1993 for which she organized the exhibition of the acclaimed sculptor Louise Bourgeois who she new personally and professionally for many years. She shared an intimate historical perspective of the artist's work in a lecture. Following her lecture a reception was held in the Northview gallery where she visited with students at the Sylvania campus and talked with them one on one about their work which was exhibited in the Gallery for the student show during her visit. She visited students in the Stone carving class as well. A faculty professional development evening event was organized at Disjecta Contemporary Art Center. Faculty had the opportunity to talk with Charlotta personally and to interact with her as she shared her experiences as a curator at The Brooklyn Museum in New York. Charlotta visited local museums and galleries and visited with artists in their studio. Her Lecture was recorded and a conversation in the studio of faculty member Marie Sivak was filmed documenting Charlotta's role as the curator of Marie's exhibition in 2012 at AIR gallery.

**2013:** Painter and printmaker Jaune Quick-to-See Smith, a Salish member of the Confederated Salish and Kootenai Nation, Montana, addressed her artistic process and cultural elements that she weaves into her art in her public lecture "My Life As a Cultural Arts Worker and Artist." In this PCC lecture, free and open to the public, she also introduced and promoted the art of a variety of contemporary Native American artists. Quick-to-See Smith critiqued student art in the studios, shared personal stories with student leaders at a luncheon, and she had dinner with faculty to discuss the state of art education and offer her advice. PWALS partnered with the Portland Art Museum, and Quick-to-See Smith offered a second lecture there during her visit. PWALS also partnered with Portland State University Art Department where New York gallery owner and curator Kat Griefen presented a talk about curating and making feminist art from the perspective of the contemporary gallery scene and market.

**2015:** In "An Odyssey of Opportunities: My Life in the Art World" a lecture open to the public, Dr. Leslie King-Hammond shared personal reflections on her artistic development, challenges facing women in higher education, and her curatorial and writing efforts in support of other

artists of color as Graduate Dean Emeritus and Founding Director of the Center for Race and Culture at the Maryland Institute College of Art. Hammond critiqued student art in the graduate studios at Portland State. At PCC, she shared personal stories with student leaders at a luncheon, and she had dinner with faculty to discuss the state of art education and offer her advice.

**2016:** Activist artist Ellen Lesperance discussed how her paintings and knitted garments pay tribute to the history of women's activism in her public lecture "The Strong, Star-Bright Companions."

**2017:** PWALS organizers moved center stage to present on feminist art topics at Portland State University in a symposium format. The panel considered contributions of women in art and design historically and in the present day, all tied to current debates around gender rights and roles of women in society.

**Upcoming Speaker:** Mexican artist and art critic Mónica Mayer, will be our next PWALS guest artist. For decades, her work in performance, drawing, photography, and social practice has been engaged with feminist issues. Mayer is interested in coming to Portland, and we are negotiating her visit. While she is here, she will give a free public lecture; talk with faculty about current issues in art education; and engage one-on-one with students and faculty through workshops and/or critiques. In addition, the Paragon Gallery at Cascade Campus will host an exhibition of Mayer's work and we are planning to install a version of her interactive *El Tendero/The Clothesline Project* on all PCC campuses.

## Appendix 6:

### Guide for an Aide to a Low-Vision/No-Vision Student enrolled in art history online at PCC

Note: This guide is a work in progress and can be developed with feedback as it is used by the aide and the student listener/viewer.

#### Template for Describing Images to a listener/viewer

Note: As a student approaches a work of art in writing, discussing, or critiquing, they take learn to take the following three steps.

1. Students **describe** an image as if they are briefly explaining to someone who can't see it or isn't looking at it. They often introduce visual vocabulary in their descriptions.
2. Students learn to **visually analyze** images in a way that can lead to convincing interpretation. A solid visual analysis can stand on its own without interpretation. Visual analysis uses particular vocabulary – the language of art – to explore the impacts and effects of visual qualities on the listener/viewer and on the work of art.
3. Students, finally, **interpret** works of art based on good description and visual analysis. Interpretation can range from personal reactions to the work to highly researched historical context and period style. Often students jump right to interpretation without describing and visually analyzing a work of art.

**Your job as aide to the student will be to describe the work of art** in a way to support the student to learn visual analysis and to guide their questions that will lead to research in the class in order to determine context and to develop interpretations.

#### Identify the image (work of art)

- State the title.
- State the name of the artist, if available.
- State the date (year) it was made, if available.
- State the medium (materials that make up this work).
- Give the location of the work, if available. The student can research this.
- Remember to use simple sentences.

#### Dimensions

- State the size. Clarify the height, width, depth in a measurement easy for the listener/viewer to understand.
- Give an analogy to the size if needed; often relating it to the size of a human body is helpful.

#### Overall summary

- Give a big picture description before focusing on the details.
- Decide how you are going to describe (in what order you will describe the image; for example, front to back, top to bottom, outside to inside).

#### **Point of view of artist and listener/viewer**

- Clarify the relationship of the listener/viewer to the image/work-of-art (This is the point-of-view).
- Clarify the relationship to the listener/viewer in terms of directional cues (your left, your right).
- Clarify the way that you will describe (for example, front to back).
- Describe the point of view of the artist (the relationship of the artist to the subject of the work), if appropriate.
- Be ready to define any words and relationships if the listener/viewer does not understand.

#### **Elaborate on technique and media (materials)**

Students will learn about technique and process in class, and they can research it on their own. An aide can recognize and point out basic specific information like this, if it is available.

- Two-dimensional arts - painting, drawing, printmaking, photography
  - Painting - wall painting, illumination (decoration of books with paintings), miniature painting, scroll painting, easel painting, encaustic, fresco, tempera, oil, watercolor, gouache, acrylic and synthetic media
  - painting related techniques - collage, mosaic
  - Drawing - sketches (quick notes), studies (carefully drawn analyses), drawings as artworks, cartoons (full- scale preparatory drawings)
    - dry media - pencil, metalpoint, charcoal, chalk and crayon
    - liquid media - pen and ink, brush and ink
  - Printmaking (graphic arts) - images printed or reproduced
    - relief printmaking processes - woodcut, wood engraving, linocut
    - intaglio printmaking processes - engraving, drypoint, mezzotint, etching, aquatint
    - lithography
    - screenprinting (silkscreen printing, serigraphy)
  - Photographs
- Three-dimensional arts - sculpture (cast, modeled or assembled), architecture, ornamental and practical arts
  - Sculpture - three-dimensional
  - methods of sculpting –
    - carved (reductive, material is taken away),
    - modeled (additive, built up from material),
    - assembled
  - types of sculpture
    - Sculpture-in-the-round (freestanding)

- relief sculpture - image projects from surface of which it is a part
    - high relief -- projecting far off background
    - low relief -- projections slightly raised
    - sunken relief -- image carved into surface, highest part of relief is flat
- Architecture - three-dimensional, highly spatial; bound to structure, materials, function; represented by plans, elevations, sections, cutaway drawings
- Four-dimensional arts - ephemeral arts, in that the work changes; lasts for a short time and disappears; is in state of constant change; or must be re-experienced
  - performance art, earthworks, cinema, video art, computer art

### **Elaborate on composition – approaches to Formal qualities**

- Make sure that you explain the way that shapes and figures are arranged when describing the overall composition.

#### **Line**

- Describe the actual lines in the work. This could be an outline or contour line or other sorts of lines arranged. Use words like the following to help describe.
  - Horizontal
  - Vertical
  - Diagonal
  - Curved

#### **Color**

- Name and describe the specific colors in the work and where these colors are located.
- Clarify by noting the degree of lightness and/or darkness of these colors.
- You can also clarify by noting the degree of intensity (brightness or dullness) of the color.

#### **Light**

- Explain where and how light falls within or on the work.
- Explain the intensity of the light.
- Point out places of light and places of shadow or darkness and the degree of difference between the light and shadow.

#### **Spatial qualities**

- In describing two-dimensional works and to clarify your original overall description, make sure to reiterate foreground, middle ground, and background to support the student's visual analysis of space. Here, they may have questions for you in order to develop their analysis.
- In describing three-dimensional works of art, clarify the bulk, density, or weight of the object by use of analogy. Consider the space the work occupies in relation to the human body and clarify the particular space that it occupies.

- In describing architectural spaces, clarify the interior and the exterior spaces and the order in which they are arranged. Work with the listener/viewer to understand your approach, and clarify if you are describing the space from above as in a floor plan or if you are describing the space as if you are imagining yourself physically moving through it.

### **Texture and pattern**

- First, describe the actual (tactile) surface quality. Focus on the actual surface of the art work. Use words like smooth, polished, rough, coarse, oily, and others.
- Then, describe the visual texture. Describe the texture of the object represented. This could be explained by describing lines or dots or other qualities.
- If the work has a pattern, or a repeated motif or design, you will need to describe this.

### **Motion**

- Describe any sort of actual motion in the work of art. This can be related to a sense of time – analysis that the student can make.

### **Your visual description should lead the student to the following sort of analysis based on the principles of design in works of art**

- From your description, the listener/viewer will recognize balance and if a work is symmetrical or asymmetrical.
- From your description, the student will recognize emphasis and/or focal point, if the work has this.
- From your description, the student will understand the size in relationship to the human body and in relationship to the surroundings. The student will understand the relationship of the parts to the whole in regards to size.
- From your description, the student will recognize how repetition of visual qualities contributes to their experience of the work of art.

### **Clarify your description by making sure that the student understands whether the work is the following**

- Representational: attempts to depict the external, natural world in a visually understandable way. The following can describe representational art:
  - Naturalistic: resembling physical appearance; true to nature in appearance
  - Note: “Realistic” means depicted as in actual, visible (often social and political) reality. It also relates to movements in art titled “Realism” and related to context. It is best to stick with words like “representational” and “non-representational” and “naturalistic” or “non-naturalistic” when describing works of art.
  - Idealized (non-naturalistic): shown in perfection as in prevailing ideals of the culture

- Stylized (non-naturalistic): conforming to an idea rather than naturalistic appearances; for example, using basic shapes or lines to express the image, as in a cartoon
- Abstract (non-naturalistic): natural forms are not rendered in a naturalistic way but are simplified or distorted to some extent, often to convey the essence of object or idea. Abstract art can contain some elements of representation or can be nonobjective.
- Nonrepresentational or nonobjective art does not reproduce the appearance of objects, figures, or scenes in the natural world. Nonrepresentational art can be composed of lines, shapes, and colors, all chosen for their expressive potential.

### Advice

- The key is to focus on **verbal description** and nothing more.
- Use simple sentences and simple, specific words. The student will develop vocabulary with analysis practice in the course.
- Be vivid in detail, and try to be as objective as possible.
- Find analogies, especially to size. Relating the work to the human body in terms of scale is a good start.
- Relate to listener's pose possibly to mimic the image.
- Consider referencing something tactile.
- Use other senses to help describe; for example, auditory sounds to express a visual quality can help.
- Converse with the student to clarify the description. Listen to them and to their questions to help fill in any holes in the original description.
- Avoid isolating language, like "see" or "look".
- If you have contact with the instructor or other students in the class, encourage them to visually describe whenever they can.

### Omit

- Omit any visual analysis. Analysis is what the student needs to learn. For example, don't explain the impact or effect of a visual quality on the listener/viewer or on the work of art. Let the student prompt you in a conversation. You guide them with the visuals, and they guide you with their analysis.
- Omit your opinions in order to focus on verbal description.
- Omit any historical context. This is for the student to research and understand.
- Omit any knowledge of specific style or art movement or period in art history. The student will come to understand this with visual analysis and contextual analysis.

### Online resources to assist Aide in preparation for providing visual description

- Elisabeth Salzhauer Axel, Virginia Hooper, Teresa Kardoulis, Sarah Stephenson Keyes, and Francesca Rosenberg, "ABS's Guidelines for Verbal Description" in the "Online Accessibility Training" resources of the *Art Beyond Sight* website: <http://www.artbeyondsight.org/handbook/acs-guidelines.shtml>

- Lou Giansante (consulting producer for *Art Beyond Sight*) “Writing Verbal Description Audio Tours” - <http://www.lougiansante.org/p/writing-verbal-description-audio-tours.html>
- “Verbal Description Database” of the *Art Beyond Sight* website: <http://www.artbeyondsight.org/mei/verbal-description-training/samples-of-verbal-description/>
- Continue to look for the availability of *Art Beyond Sight*’s online database of over 600 works of art described with resources for student and educator: <http://www.artbeyondsight.org/ahtts/index.shtml>

Local Portland resources (and beyond) for assisting and consulting

- Georgia Krantz ([georgiakrantz@gmail.com](mailto:georgiakrantz@gmail.com)),
  - formerly at Guggenheim NYC, now in Portland
  - professor of art history and has *Art Beyond Sight* connections
  - Will present training for Portland Art Museum (PAM) docents on visual description.
  - PCC art historians Elizabeth Bilyeu and Amanda Chao met her at a PAM tour upon the recommendation of Sarah Lampen at PAM.
- Sarah Lampen (accessibility officer at PAM, [sarah.lampen@pam.org](mailto:sarah.lampen@pam.org) )
- Low/no vision tours at PAM every 3<sup>rd</sup> Thursday at 2:30 pm
- Possible contacts at *Art Beyond Sight*
  - Elisabeth Axel - [elisabethaxel@aol.com](mailto:elisabethaxel@aol.com)
  - Ann Cunningham at Colorado Center for the Blind - [ann@acunningham.com](mailto:ann@acunningham.com)
- The Museum of Modern Art in New York City has a strong accessibility department for future outreach.

**This guide is a working document** to assist an aide to a student with low vision or no vision enrolled in an online art history class at Portland Community College. It was developed in 2016-17 using the above resources and advice from local art historian-educators, museum educators, and departments of disability services and distance learning.

This guide also takes from foundational texts in art analysis and art history, including

- Sylvan Barnet. *A Short Guide to Writing about Art*. Sixth edition. Addison-Wesley, 2000.<sup>[L][SEP]</sup>
- Marilyn Stokstad. *Art History*. Second edition. Prentice Hall, 2001. Pages 18-23 give a good overview of visual analysis.<sup>[L][SEP]</sup>
- Mark Getlein. *Gilbert's Living with Art*. Sixth edition. McGraw-Hill, 2002.<sup>[L][SEP]</sup>
- Henry M. Sayre. *A World of Art*. Third edition. Prentice Hall, 2000.

## Appendix 7:

### Faculty Participation in Diversity, Equity, and Inclusion Related Programs

The following provides further examples of Art SAC faculty participating in programs, initiatives, and voluntary efforts to help address issues of Diversity, Equity, and Inclusion at PCC.

In 2014 Mark Smith applied for and received grant funding for a Senegalese artist, Amadou Kane Sy, to visit the US and do talks and workshops at Sylvania and Cascade campuses on colonial issues in Africa.

Mark Smith has worked for ten years with a Cerebral Palsy affected student, who has very limited movement and hand coordination. To ensure that he can work with more complex perspective and proportions, I regularly trace photo-based imagery on to his painting supports, providing him with a contour template to follow. I have also featured his work along with Continuing Ed students an exhibition for the Counseling and Advising office at Sylvania

From Elizabeth Bilyeu: The programming from the Multicultural Center, WRC, QRC, and beyond are crucial to us professionally and as a resource for our classes. I have taken classes to film screenings (like the recent *Priced Out*) and regularly take classes to Illumination Project performances. At the beginning of the term, we will talk about these support services for student, and we often visit the offices on a class tour of campus. Please continue the rich and full lineup of resources to help us continue to be aware of issues and to promote equity and inclusion in the classroom and professionally.

Elizabeth Bilyeu worked with the Cascade President's Office to find a good space to display the National Museum of the American Indian's traveling exhibit "IndiVisible: African-Native American Lives in the Americas" in the Library at Cascade Campus (2013). I also helped assemble and disassemble it. With the library, we hosted a reception and speaker, and visitors to the Cascade Library had two weeks to view the educational panels about these underrepresented histories.

As part of April 2016's Whiteness History Month at Cascade Campus, Art History instructor Amanda Chao presented the program, "White-on-White: The Overbearing Whiteness of Warhol Being," an exploration and analysis of Taro Nettleton's essay on Andy Warhol by the same name. This lecture addressed issues of race, privilege, and the politics of outsider versus participant status facilitated by chromatic makeup, inviting attendees to interrogate practices of 'transcending one's particularity' into 'utopias of self-abstraction' and to explicate relationships among color, celebrity, and exclusion in American society.

In 2013, Sylvania Art Department Chair Marie Sivak and Gene Flores participated in a series of workshops lead by Dr. Leticia Nieto on understanding oppression titled *Beyond Inclusion, Beyond Empowerment*. In these workshops, Dr. Nieto laid out the foundation for expanding our understanding of the concepts of status, rank, and power and how these factors impact our experiences as targets and agents. Faculty and administrators explored scenarios encountered by colleagues and learned practical skills to navigate situations and to recognize when oppression is happening.

Marie Sivak also attended a lecture/workshop sponsored by the Women's Resource Center with Tony Porter titled *A Call to Men*, which explored ways in which men can prevent violence and oppression against women.

A cohort of art faculty participated in Amara Perez' Critical Race Theory seminar in 2016 and have been developing assignments and course units around the theoretical framework and skills learned in that seminar. While Critical Race Theory was developed outside of the discipline of art, its precepts have influenced critical theory within art and art history, so the seminar provided tools for engaging students more fully in the critical discourse of art.

## Appendix 8:

### Faculty Activities and Accomplishments

The Art SAC faculty continue to be engaged and active members of the larger art community. Over the past five years we have participated in over 200 exhibitions; locally, nationally, and internationally. We have curated for museums and art centers and have presented and lectured around the world. Our faculty continue to volunteer time and effort to non-profit organizations and schools, serving on committees and boards of regional organizations and organizing community projects. The following is an abbreviated list of the organizations with which the Art SAC faculty have been involved since 2013.

#### Professional Organizations

American Association for Women in Community Colleges  
College Art Association  
Community College Humanities Association  
Foundations in Art: Theory and Education  
Oregon Potters Association  
Society of Architectural Historians  
Society of Architectural Historians Marion Dean Ross Chapter  
Visual Resources Association  
A.I.R. Gallery, National Membership Program  
The Feminist Project for the Arts

#### Grants and Awards

Artistic Focus Project Grant, Regional Arts and Culture Council, Portland, OR  
Margo Harris Hammerschlag Award for a Woman working in Direct Carving, National Association of Women Artists, New York, NY  
Classroom Enhancement Grant ASPCC Cascade Campus, Portland, OR  
Commitment to Excellence Scholarship, OCAC, Portland, OR  
Development Grant, Regional Arts & Culture Council, Portland, OR  
Hallie Ford Fellowship in the Visual Arts, The Ford Family Foundation, OR  
Honorable Mention, Los Angeles Film Awards  
Best Animated Feature, Hollywood Boulevard Film Festival  
2 Best Animated Films, Independent Filmmaker's Showcase  
Best Animation, California Film Awards Festival  
Career Opportunity Grant, Oregon Arts Commission and the Ford Family Foundation, OR  
Individual Project Grant for Visual Art, Regional Arts and Culture Council, OR  
Jade-Midway Placemaking Project  
Joan Mitchell Foundation Grant for Painters and Sculptors (nominated)  
John & Susanne Roueche Excellence Award, League for Innovation in the Community College  
Money for Women, Barbara Deming Memorial Fund Silver Award, North American Film Awards  
Silver Palm, Mexico International Film Festival

Special Award, Independent Filmmakers Showcase Best Animated Feature Film, 16th Annual Independent Filmmaker's Showcase  
Best Animation Maverick Movie Award, Independent Filmmakers Showcase  
2 Silver Medals, International Independent Film Awards  
Winner, PNAA/ERB Competition

**Exhibitions, Gallery Representation and Residencies— Oregon**

Adell McMillan Gallery, University of Oregon, Eugene  
Albina Press SE Portland, Portland  
Alexander Gallery, Oregon City  
Art Center, Corvallis, Oregon  
ArtReach Gallery, First Congregational Church, Portland  
Ash Street Projects, Portland  
Augen Gallery, Portland  
Staff Development Grant, PCC: College Art Association Conference, Chicago, IL  
Staff Development Grant, PCC: College Art Association Conference, Los Angeles, CA  
Student Commission Award, Art on the Vine, OCAC, Portland, OR  
Official Selection, Columbia Gorge International Film Festival  
Official Selection Hollywood International Moving Pictures Film Festival  
Autzen Gallery, Portland  
Basil Halward Gallery, Portland  
Bullseye Residency, Bullseye Glass Company, Portland  
Butters Gallery, Portland  
Cannon Beach Art Association, Cannon Beach  
Canon Gallery, Western Oregon University  
Cascade AIDS Project Auction Invitational, Portland  
City Hall, Portland  
Collins Gallery, Multnomah County Library, Portland  
Disjecta Contemporary Art Center, Portland  
Duplex Gallery, Portland  
Elizabeth Leach Gallery, Portland  
Melanie Flood Projects, Portland  
Fairbanks Gallery, Oregon State University, Corvallis  
Golden Gallery, Beaverton  
Golden Spot Artist Residency, Oregon College of Art and Craft  
Gallery Homeland, Portland  
Gallery 114, Portland  
Hallie Brown Ford Gallery, Roseburg  
Hallie Brown Ford Museum, Willamette University, Salem  
Heathman Hotel, Portland  
Helzer Gallery, Portland Community College, Portland  
High Desert Museum, Bend  
Hoffman Gallery, Lewis and Clark College, Portland  
Gallery 6 PDX, Portland

Guardino Gallery, Portland  
Imprint Gallery, Cannon Beach  
Jacobs Gallery; Hult Performing Arts Center, Eugene  
Jeffrey Thomas Fine Art, Portland  
Killjoy Collective, Portland  
Laura Russo Gallery, Portland  
Legacy Good Samaritan Hospital, Portland  
Linn-Benton Community College, Albany  
The Arts Center, Corvallis  
Marylhurst Art Gym, Marylhurst University, Lake Oswego  
Nine Gallery, Portland  
NW Neveau Cannon Beach Art Gallery, Cannon Beach  
Northwest Regional Educational School Dist, Hillsboro  
Centrum Gallery, Oregon College of Art and Craft, Portland  
Clatsop Community College Art Center Gallery, Astoria  
Dao Architecture, project^ pdx, Portland  
Lake Oswego Festival of the Arts, Lake Oswego  
LightBox Gallery, Astoria  
Linfield College, McMinnville  
Michael Parsons Fine Art, Portland  
Montgomery Park, Portland  
Mt. Hood Community College, Gresham  
Multnomah Art Center Gallery, Portland  
Multnomah County Library Special Collections, Portland  
Newspace Center for Photography, Portland  
Night Light Lounge, Portland  
Nisus Gallery, Portland  
Oranj Studio, Portland  
Oregon Health and Sciences University, Portland  
Oregon State University, Corvallis  
PDX Contemporary Gallery, Portland  
PLACE, Portland  
Portland Art Museum, Portland  
Portland International Airport, Portland  
Project Grow, Portland  
Portland State University, Portland  
Providence West Hospital, Portland  
The Portland 'Pataphysical Society, Portland  
Public Annex, Portland  
Pushdot Studio, Portland  
Recess Gallery, PNCA, Portland  
Richard Helzer Gallery, Portland  
Russo Lee Gallery, Portland  
Skutt Ceramics, Portland

Soltesz Fine Art, Portland  
Southern Oregon University, Medford  
Surplus Space, Portland  
TILT Gallery & Project Space, Portland  
Thurman Street Collective, Portland  
TRUST, Portland  
UNA Gallery, Portland  
Buckley Gallery, University of Portland, Portland  
Upfor Gallery, Portland  
University of Oregon Knight Library Special Collections, Eugene  
Water Avenue Commerce Center, Portland  
W+K Gallery, Weiden and Kennedy, Portland, OR  
Wolff Gallery, Portland  
World Forestry Center, Portland  
510 Museum and ARTspace, Lake Oswego

### **Exhibitions, Gallery Representation and Residencies— National**

A Smith Gallery, Johnson City, TX  
Anderson Ranch Arts Center, Snowmass Village, CO  
Archer Gallery, Clark College, Vancouver, WA  
Audubon Center at Debs Park, Los Angeles, CA  
Bellevue Art Museum, Bellevue, WA  
Belltown Gallery, Seattle, WA  
Bernaducci Meisel Gallery, New York, NY  
Bowery Gallery, New York, NY  
Brush Creek Ranch Foundation, Saratoga, WY  
College of the Sequoias Art Gallery, Visalia, CA  
Contemporary Arts Center, Cincinnati, OH  
Cranbrook Academy of Art, Bloomfield Hills, MI  
Davis Orton Gallery, Hudson, NY  
Diane Endres Ballweg Gallery, Madison, WI  
Dina Mitrani Gallery, Miami, FL  
Edition One Gallery, Santa Fe, NM  
Envoy Enterprises, New York, NY  
Facebook Artist-in-Residence Program, Seattle, Washington  
Fort Wayne Museum of Art, Fort Wayne, IN  
Governors State University, University Park, IL  
INOVA, University of Wisconsin, Milwaukee, Milwaukee, WI  
Joyce Goldstein Gallery, Chatham, NY  
Lehman College Art Gallery, City University of New York, Bronx, New York  
Mary H. Dana, Women Artist Series Galleries, Douglass Library, Rutgers University, NJ  
Maryhill Museum, Goldendale, WA  
Mt. Hood Community College Nave Gallery, Boston, MA  
Nemeth Art Center, Park Rapids MN

New Harmony Bicentennial Print Invitational and Exchange, Evansville, IN  
New Harmony Gallery of Contemporary Art, New Harmony, IN  
North Bank Artists Community Project (NBACP), Vancouver, WA  
Northwind Art Center, Port Townsend, WA  
Occasional Gallery, Burlington, WA  
Out of Sight Seattle, Seattle WA  
Peninsula Art Space, Brooklyn, NY  
Radius Gallery, Missoula MT  
Robert and Elaine Stein Galleries, Wright State University, Dayton, OH  
Samuel Freeman Gallery, Los Angeles, CA  
SOIL Gallery, Seattle, WA  
Southern Graphics Council International, Atlanta Georgia  
Southern Graphics Council International, Knoxville, Tennessee  
Summer IPCNY, New York, NY  
Tilt Gallery, Scottsdale, AZ  
UNLV Marjorie Barrick Museum of Arts, Las Vegas, NV  
Upfor, San Francisco, CA  
VAST Space Projects, Las Vegas, NV  
Washington State University, Vancouver, WA  
William Patterson University, Wayne, NJ  
University of Illinois at Chicago  
University of Rochester, Rush Rhees Library, Rochester, NY  
University of Washington Libraries, Special Collections Division, Seattle, WA  
University of Washington Vancouver, Vancouver WA  
US Bank—Ascent, San Francisco, CA  
US Bank—Ascent, Seattle, WA  
Vancouver City Hall Gallery, Vancouver WA  
Vermont Studio Center, Johnson, VT  
Visual Studies Workshop, Resource Library, Rochester, NY  
Willapa Bay Air, Artist-in-Residence Program, Osterville, WA  
555 Gallery, Boston, MA  
1078 Gallery, Chico, CA

**Exhibitions, Gallery Representation and Residencies— International**

BARDO-29, The House Museum, Gillams, Newfoundland, Canada  
PLEAT Gallery  
Museum of Contemporary Art, Sapporo, Japan  
Na Gallery, Chungcheongnam-do, South Korea  
Suho Memorial Paper Museum, Taipei, Taiwan  
The Women's Art Library, Goldsmiths College, London, UK

**Presentations and Lectures**

Alexander Gallery, Clackamas Community College, Clackamas, OR  
Archer Gallery, Clark College, Vancouver, WA

Art Beat, Portland Community College  
Blackfish Gallery  
Cannon Gallery, Western Oregon University  
Lewis and Clark College  
Oregon Art Commission  
OCAC/PNCA Applied Craft & Design Program, Portland, OR  
OCAC MFA/BFA Candidate Critique  
Oregon State University, Corvallis, OR  
Cape Lookout State Park, OR  
College Art Association Annual Conference, Chicago, IL  
Critique, Pacific Northwest College of Art  
Lower Columbia College, Longview, WA  
Menucha Retreat Center, Corbett, OR  
North View Gallery, Portland Community College, Portland, OR  
PNCA, Portland OR  
Gallery 114, Portland, OR  
Pleat Gallery Blog  
Portland Art Museum  
Portland State University  
Portland Women in the Arts Lecture Series  
Project Grow, Portland, OR  
Public Annex, Portland, OR  
Rose Villa, Milwaukie, OR  
SPE (Society for Photographic Education) 2015 NW Regional Conference  
Syracuse University, Syracuse, NY  
The Painting Center, NYC  
Society of Architectural Historians/Marion Dean Ross Chapter Annual Conference, Ashland, OR  
University of Texas Permian Basin, Odessa, Texas  
Western Washington University, Bellingham, WA  
365 Artists 365 Days

### **Film Screenings**

Livingroom Theater, Portland, OR  
Northwest Film Festival, Portland, OR  
Northwest Film Forum, Seattle, WA  
Local Sightings Festival, Seattle, WA  
Oregon Lens, OPB  
Beverly Hills Music Hall, Los Angeles, CA  
Hollywood Theater

### **Articles, Catalogs, Reviews and Interviews**

Art Review  
Artnet  
Black Forest

Blouin Art Info  
Blue Sky Books  
Bokeh Magazine  
The Columbian  
CraveOnline  
CoCA Seattle  
Crow's Shadow Institute of the Arts  
Diffusion Magazine  
Disjecta Contemporary Art Center, Portland, OR  
Duplex Gallery, Portland, OR  
Elin Spring Photography  
Features on Willamette  
Hallie Ford Museum of Art  
Hyperallergenic  
Interview Magazine  
In the Make, Studio Visits with West Coast Artists  
KBOO Radio  
KFFP 90.3 FM Portland  
*Las Vegas Seven*  
*Las Vegas Weekly*  
Lehman College Art Gallery, City University of New York  
Lomography  
Nine Gallery  
Oregon Live  
Portland Mercury  
Tacoma Art Museum  
Taliesin Meets the Vampires  
The Daily Freeman  
The Feminist Art Project  
The Los Angeles Times  
The Missoulian  
The Photographer's Playbook  
Thought Collective  
Multnomah County Library  
New York Times Magazine  
NoFilter  
Oregon Artswatch  
OPB  
The Oregonian  
Port  
PCC Rock Creek  
Saatchi Online  
SAH Archipedia  
Shots Magazine

Series of Dreams: Selections from 17 years/68 issues of Shots magazine  
Surface Design Journal  
Travel Portland  
VAST Space Projects, Las Vegas, NV  
Willamette Week  
Preview: The Gallery Guide, Astoria  
Films in Review  
60 Inch Center

### **Public Art Commissions**

Health and Wellness Center, Western Oregon University, Monmouth. OR  
Regional Arts and Culture Council Portable Works Collection  
OHSU Collaborative Life Sciences Building  
Portland Police Department Training Facility  
Rock Creek Campus, Portland Community College  
Rosewood Initiative, Portland, OR  
Good Samaritan Hospital

### **Curatorial**

Black Box Gallery  
Blue Sky Gallery  
Cascade Aids Project Auction  
Gallery 114  
North View Gallery, PCC Sylvania  
Pierogi Flat Files Pierogi Gallery, Brooklyn, NY  
PCC Cascade Gallery  
Portland Photographers' Forum exhibition  
Project Grow, Portland, OR  
The Drawing Center Viewing Program, New York, NY  
Southeast Arts Committee, PCC

### **Community Service:**

Children's Healing Art Project, Portland, OR  
Creative Science School, Portland, OR  
da Vinci Arts Middle School  
Disjecta Contemporary Art Center  
Knapp Knot Intersection Painting  
OCAC, Portland, OR  
Mary Rieke Elementary School Art Fair, Portland, OR  
Portland Institute for Contemporary Art  
PPS Russian Immersion and Sun Program  
W.L. Henry Elementary School, Hillsboro, OR  
Southeast Center 1% for Art Selection Committee

**College Service:**

Art SAC Assessment Committee, PCC  
Art SAC Program Review Committee, PCC  
Asian Studies Committee, PCC  
Copyright Committee, PCC  
Humanities and Arts Council  
Task Force Committee  
Learning Assessment Committee, PCC  
Library Advisory Committee, PCC  
College Core Outcome Peer Review Process, PCC  
Critical Thinking Scoring Project, PCC  
Dual Credit Liaison with Tigard High School  
Faculty Search Committee, Architecture, Sylvania Campus, PCC  
Faculty Search Committee, Graphic Design, Sylvania Campus, PCC  
Faculty Search Committee, Printmaking, Sylvania Campus, PCC Internationalization Steering Committee, PCC  
Portland Women in Art Lecture Series Committee, PCC  
Program Review peer review, Lane Community College art history program  
Wyoming Artist Expedition

**Committee and Board Service:**

Disjecta Contemporary Arts Center  
Grants Committee, Society of Architectural Historians/Marion Dean Ross Chapter  
Crow's Shadow Institute of the Arts  
Ford Family Foundation  
Multi-State Collaborative Assessment Project and Assignment Design Workshop, PCC  
Northwest Society for Photographic Education Conference Planning Committee  
Oregon Arts Commission  
Port of Portland PDX Airport Tunnel Art Selection Committee  
Regional Arts and Culture Council, Grant Panel  
Regional Arts and Culture Council Public Murals Committee, Portland Core Outcome Review  
RACC Public Art Selection Committee  
Southern Graphics Council International  
Art Advisory Committee, Rock Creek  
The Feminist Art Project