2023-2024 Transfer Program Audit Report FALL

PROGRAM QUALITY – TRANSFERABILITY:

1.   Discuss how your department determines that the courses offered are still viable and relevant?

Big Bend's Art Department employs a multifaceted approach to ascertain the ongoing viability and relevance of its offered courses. Regular curriculum reviews form a fundamental component, where faculty members systematically evaluate the content against industry trends, technological advancements, and contemporary artistic practices. Actively engaging with the art community, faculty members stay attuned to shifts in the industry through participation in conferences, publications, and interactions with professionals. Furthermore, the department values direct input from its primary stakeholders—the students. By collecting feedback through surveys, and individual discussions, the department gains valuable insights into students' perceptions of how well the courses align with their career aspirations. Learning outcomes are regularly assessed to confirm their alignment with the evolving needs of the art field, and faculty members undergo continuous professional development to stay abreast of new developments. Technological integration, flexibility in course offerings, and a commitment to incorporating diverse perspectives contribute to the department's dynamic approach in ensuring that its courses remain at the forefront of relevance in the ever-evolving realm of art education.

2.   Does course curriculum satisfy DTA requirements? How do you know? What needs to change?

Yes, course curriculum satisfies DTA requirements. Because the course catalog says so and after review, the Art Dept concurs. For the convenience of transferability, the Design Series (ART101, 102, & 103) needed to be changed to 2D Foundations, Color Theory, and 3D Foundations. This has been done. No other changes are currently needed.

3.   Please construct a table to show all courses offered by your department and how they transfer to CWU, EWU, and WSU. Identify any courses that do not transfer or transfer as general electives.

Course Number	Course Title	Transferability to CWU	Transferability to EWU	Transferability to WSU
ART&100	Art Appreciation	Transfers as ART103	Transfers as ART213	Transfers as FA101
ART101	2D Foundations	Transfers as ART170	Transfers as ART107	ART Elective
ART102	Color Theory	ART Elective	Transfers as ART307	ART Elective
ART103	3D Foundations	Transfers as ART171	Transfers as ART307	ART Elective
ART104	Drawing I	Transfers as ART150	ART Elective	ART Elective
ART105	Drawing II	Transfers as ART150	Transfers as ART300	ART Elective
ART106	Drawing III	Transfers as ART250	ART Elective	ART Elective
ART121	Ceramics I	Transfers as ART265	Transfers as ART325	ART Elective

ART122	Ceramics II	Transfers as ART256	ART Elective	ART Elective
ART123	Ceramics III	Transfers as ART256	ART Elective	ART Elective
ART140	Intro to Digital Art	No	No	ART Elective
ART212	American Art History	ART Elective	ART Elective	ART Elective
ART216	Western Art History I	Transfers as ART235	ART Elective	Transfers as FA201
ART217	Western Art History II	Transfers as ART236	ART Elective	ART Elective
ART218	Western Art History III	Transfers as 237	ART Elective	Transfers as FA202
ART221	Watercolor I	Transfers as ART262	Transfers as ART356	ART Elective
ART222	Watercolor II	Transfers as ART262	ART Elective	ART Elective
ART223	Watercolor III	Transfers as ART262	ART Elective	ART Elective
ART230	Painting/Drawing Workshop	ART Elective	ART Elective	ART Elective
ART231	Oil Painting I	Transfers as ART260	Transfers as ART155	ART Elective
ART232	Oil Painting II	Transfers as ART260	Transfers as ART355	ART Elective
ART233	Oil Painting III	Transfers as ART260	ART Elective	ART Elective
ART198/298	Special Projects	ART Elective	ART Elective	ART Elective

4.   If some of your courses are not transferring to universities as you expected, what information and/or assistance do you need to help you resolve these transfer issues?

My only course that doesn't at least transfer as an elective is ART140 Intro to Digital Art to CWU and EWU. WSU accepts it as an Art Elective. I have just been made aware of this info being this is my first program audit. I plan to contact CWU and EWU and see what can been done to make those credits transferable.

ADVISING RESOURCES:
1. Please review your department catalog and website information. Is the information current and accurate? What changes need to be made or would you like to make to better assist students? Submit catalog changes with this report. If you need to make changes to the bigbend.edu website, you will need to submit a work order in the Kace system (where BBT and Advising Map work orders are submitted) in the Communications area to arrange for website changes.

    Catalog is correct.
    Website is outdated. I already have a meeting set up with Matt Killebrew so I can edit my own website.

2. Has your department developed advising resources/maps to assist students majoring in your discipline or in a related field? Please describe these advising resources/maps. Have you considered developing transfer resources (such as four-year advising maps) for students intending to transfer to CWU, EWU, or WSU and major in your discipline or in a related field? How could BBCC assist you in developing these resources?

   Art Dept currently follows the General DTA maps and uses the above transfer equivalencies to advise their students interested in pursuing art. I currently have connections and open lines of communications with art faculty at WSU, EWU, Gonzaga, and Whitworth that have proved useful. I have not made connections with CWU art faculty yet but plan to.

SCHEDULING:
Please review your course offerings and enrollments over the last three years as well as the FTE information for your department.
3. Discuss how the scheduling for your courses has been evaluated. Describe how scheduling has been altered or maintained to meet the needs of other programs or populations of students.

   Course scheduling is evaluated based on regional university standards for an Art Major's first two year recommendations and requirements. Also based on mine and our associate faculty's availability.

4. Has this program considered providing other options for offering the program content; such as, online, hybrid, nights, competency-based, weekends, etc? Discuss.
   a. If yes, what is being considered and why?
   b. If no, is this something that should be considered and why/why not?

   We currently offer in-person, online, and hybrid and see no need to adjust what is currently set. I have considered offering an evening class or two to open opportunities to more non-traditional students who are busy during the day. I know an evening ceramics class has been offered in the past, I'd like to bring that back.

5. Discuss future plans for annual scheduling based on this audit review. Please share how annual scheduling will need to change to meet future student needs as well as any department needs you have identified with respect to instruction.

   Printmaking and Photography are two courses that would transfer well to regional universities for students looking to pursue art. Developing these will be based on time, faculty availability, and student interest.

TRANSFER PARTNERSHIPS:
6. Provide information about how this department is involved in building and/or maintaining specific partnerships/relationships with one or more of our three transfer institutions (WSU, CWU, EWU). List and identify the partners/transfer institutions, describe the relationships that have been established, and what is planned for the future to establish better connections with our transfer institutions.

   I have a good working friendship with all WSU art faculty members as well as a member of their student transfer department. My EWU, Gonzaga, and Whitworth connection are from being a member of an artist collective based in Spokane which comprises mostly of art dept faculty in the region. I plan to reach out to CWU as I need to find how to make our ART140 transferable to their university.

CAREER GUIDANCE:

7. How does your department provide career counseling with information on employment trends, wages, and opportunities to assist students plan their education? What resources do you need to assist you in providing career counseling information to your students and advisees?

Not on any "official" level but I have often answered students asking about art job possibilities. Resources I need is more art culture in Moses Lake because most students I've discussed career options with don't plan on leaving the region, so the conversation falls short when they ask how to make a living wage with an art degree in Moses Lake. Our one independent art gallery just went out of business due to lack of community interest. Go to the westside, go to Spokane, or go to any major city and there is an abundance of art degree jobs to be found.

2023-2024 Transfer Program Audit Report WINTER

PROGRAM QUALITY – INSTRUCTION:

1. Select all methods that are used by your department to integrate the academic knowledge and skills of your students and ensure that they are taught with the same coherence and rigor as all other students. *Please provide short descriptions of each selection.*

☒Contextualized Instruction

☐Team-Teaching

☐Math-First Initiatives

☒College-Level Core Curriculum

☒College-Wide Student Learning Outcomes

☐STEM Initiatives

☐Tutoring

☐Flipped Classrooms

☐Just in Time Support Instruction/Accelerated Learning

☒Active Learning/Student Engagement Techniques

☒Project Based Learning

☐Industry Standardized Tests/Exams

☐I-BEST Programs

☐Other (Please describe.)

Contextualized Instruction: In discussion with my associate faculty, we give context to students by explaining what an art class can teach them. Two areas that are applicable to all career paths is idea generation (creativity) and peer assessment (learning how to give constructive criticism as well as receive is an important skill)

College-Level Core Curriculum: All courses in the department are taught according to standards of rigor and Master Course Outlines are created with input from similar courses at area universities and colleges.

College-Wide Student Learning Outcomes: All art courses are aligned and adhere to the institutional and program learning outcomes approved by the Instructional Council on the course master course outline document.

Active Learning/Student Engagement Techniques: Art courses integrate group-projects along side individual ones to foster active group learning and boost student engagement.

Project Based Learning: Being art courses, project-based learning is 90% of the learning that happens. Even our lecture-based courses such as Art Appreciation and Art History, hands on art projects are caried out with connections made to when era of art is being taught at that time.

PROGRAM QUALITY – STUDENT ACHIEVEMENT DATA:

Please use the student achievement data provided to discuss and review how successful students are within your classes. Please use the Overall Success Rates and Course Success Compare tabs in the About BBCC Tableau workbook to gather the data for the courses in your department. These workbooks can be found on the Institutional Research & Planning page in the Portal.

2. Are there certain classes with student success rates below 75%? Within your courses, what achievement gaps do you observe within underrepresented groups taking your courses? Which of these gaps are you focusing your efforts on and what are your next steps? How does this student achievement data intersect with your assessment efforts?

Overall, Art courses since 2021 have had very strong success rates. There were to class at or below near the threshold of 75% success:

ART140 Summer 2023 – 47% success

> *HUG = 50%*
>
> *A&W = 33%*

ART221 Spring 2023 – 78% success

> *HUG= 100%*
>
> *A&W= 75%*

With this data, there doesn't seem to be a specific demographic trend. In discussion with my associate faculty we came up with these possibilities:

Looking at the specific students that failed these listed classes, we don't believe that their lack of success has anything to do with demographic groups. Each set of fails seems pretty random in potential gender, ethnicity, etc. The same appears to be true concerning the students with the highest earned grades.

We do, however, have some general observations about students over the last few years:

Effort:

Student effort is often quite low. This isn't necessarily anything new. There's always been an element of doing as little as possible to get by. The recent difference is in choosing to skip required steps even though they know it will harm their grade.

Choices:

We encourage students to improve their grades by addressing where the work has fallen short. We've never been one to make students stick with a bad grade. Why not give them the opportunity to improve? Sadly, few choose to make improvements after an assignment is graded.

Procrastination:

Too many students wait until the last minute to turn in their assignments. This includes the end of the quarter. Then, of course, most work is rushed showing very little time and effort.

Understanding and Following Instructions:

In recent years, students are struggling more than ever in reading and following instructions. There are videos with subtitles for most of our online classes but various things are misunderstood or skipped over entirely. This seems to be more overall due to students behind in basic learning skills post pandemic.

3. Please describe what you are doing as a department to increase student success, especially within courses that exhibit low success rates or that indicate achievement gaps exist for some student groups? How are you closing the loop to see if your efforts have made improvement or not? What further steps do you plan to pursue?
   Create an open, welcoming, and inclusive environment where students feel safe to explore creativity. Give guidance and encouragement when needed and give every student every opportunity to succeed. The low level of "basic learning skills" by students post pandemic is something we're aware of and we'll continue to discuss how we can address this while still maintaining our course learning outcomes and academic rigor.

4. Are there additional insights you have observed when looking at student grade data within courses? Please highlight one or more of these observations.
   Though it's not consistent across the board, there does seem to weaker success numbers with online classes especially during the summer quarter. As stated before, these numbers don't seem to be linked to any specific demographic with ART221 had a success rate of 50% for HUG students where ART140 had a success rate of 33% for A&W students. Possible reasons my associate faculty and I came up with is less student dedication during summer and online puts more responsibility on students to participate. Though it does seem random, after discussion with my associate faculty, we will keep an eye if trends show certain students struggling and act accordingly.

PROGRAM QUALITY – ASSESSMENT PLAN:

5. Please review your department's 7-Year Plan and Course Crosswalk for accuracy and completion. Does the course crosswalk accurately reflect the courses offered by your department? Are all courses offered being assessed once within a seven-year span and are all program outcomes included within your department's courses assessed at least once during the plan. Update your plan to include seven years moving forward from this year.   Submit your updated plan along with the Winter Quarter Program Audit Report.

6. **7-year Assessment Plan**

Course	Course Title	NCBT	23-24	24-25	25-26	26-27	27-28	28-29	29-30
ART&100	ART APPRECIATION				PO4			PO4	
ART 101	2D Foundations								PO5
ART 102	Color Theory								PO5
ART 103	3D Foundations								PO5
ART 104	DRAWING I		PO5						
ART 105	DRAWING II		PO5						
ART 106	DRAWING III	X	PO5						
ART 140	Intro to Digital Art				PO5				
ART 121	CERAMICS I						PO5		
ART 122	CERAMICS II						PO5		
ART 123	CERAMICS III						PO5		
ART 216	WESTERN ART HISTORY:ANCIENT/MEDIEVAL					PO4			
ART 217	WESTERN ART HISTORY: RENAISSANCE/MID 1800					PO4			
ART 218	WESTERN ART HISTORY: IMPRESSIONISM/CURRENT					PO4			
ART 221	WATERCOLOR I	x					PO5		
ART 222	WATERCOLOR II	x					PO5		
ART 223	WATERCOLOR III	x					PO5		
ART 230	PAINTING/DRAWING WORKSHOP	x	PO5						
ART 231	OIL PAINTING I			PO5					
ART 232	OIL PAINTING II			PO5					
ART 233	OIL PAINTING III			PO5					
ART198/298	SPECIAL PROJECTS Independent study projects associated with a studio class **PO5 assessed when studio class is assessed								

LAB FEES:
7. Does your department maintain a lab fee account?
   a. If yes, please answer the remaining questions regarding lab budgets.
   b. If no, please skip the remaining questions regarding lab budgets.

   Yes.

8. Is the lab account balance adequate to cover consumable expenses?
   a. If no, have fees been reviewed? Why/why not? What is needed to ensure consumables are covered. Discuss. (Should this discussion be used to request a fee increase?)
   b. If yes, do fees need to be reduced? Discuss.

Yes. No, they do not need to be reduced. With my arrival in Fall of 2022, the average course lab fee was $8. This worked for the previous art instructor because she had a bookstore with quality art supplies. She would give students a list of supplies and buy it themselves from the bookstore. I arrive with exceedingly small lab fees, no bookstore, and no place in Moses Lake to purchase quality art supplies. The first quarter was a struggle, but I spent many hours adjusting the lab fees for the art department to handle all course materials.

9. Is the lab account balance adequate for purchasing needed equipment/technology updates?
    a. If no, do fees need to be increased to help support these? What is needed and what will it cost? How much do the fees need to increase? Discuss. (Should this discussion be used to request a fee increase?)
    b. If yes, what will be purchased and when?
        Yes; easels, drawing/painting horses, pug mill, various hand tools, and kiln parts on an as needed basis.

TECHNOLOGY:

10. Does your department have the technology available that is needed within courses to prepare students for transfer? Discuss.
    Yes, we currently have adequate technology to support student success and prepare them for transfer.

11. Review your current equipment/technology inventory. Are there equipment/technology purchases that you think that you may need within the next three years. Please discuss equipment/technology where replacement/update is needed or where technology/equipment is obsolete. Have you planned for these purchases within your lab fee account, if you have one? How do you plan to budget for these purchases?

    Kiln elements will need to be replaced in the next year or two. Yes, I have built it in my budget request. Our Pug Mill (clay maker) is very old and has minimal safety considerations. Advised that it is replaced when able. Currently working on budgeting to afford one in the near future (about $7,000).

INTERNAL PARTNERSHIPS:

12. Provide information about how your department is involved in building and/or maintaining specific internal partnerships/relationships. Briefly describe the partnerships you have been working to develop and what the outcome(s) of those partnerships has been. What are you considering or planning to do in the future?

    Partnered with John Owens to assist in the designing and painting of his percussion group's tarp.

    Partnered with Dennis Knepp, John Owens, and Angela Leavitt to work on this program audit. As one person departments, it was very beneficial being able to get different interpretations and bounce ideas around.

    Partnered with CEID to create the "Dear Anonymous" memorial.

2023-2024 Transfer Program Audit Report SPRING

PROGRAM QUALITY – ASSESSMENT:
We are required by our accrediting body, the Northwest Commission on Colleges and Universities (NWCCU), to document our assessment of student learning activities. Specifically, we are expected to assess student learning in our programs, to design and implement changes in our teaching intended to improve student learning, and to use further assessment of student learning to measure the impact of those changes on student learning.

Please review the assessment work you did over each of the past three years and then respond to these questions.

1. Based on your prior assessments, what were the issues (problems) that you were trying to address in an effort to improve student learning?
   [Co3-PO5] The successful student will be able to demonstrate critical analysis applied to their own work and the work of other students in class. ← This was the course objective being assessed for the past years. Class critiques at the culmination of each project serve as a vital pedagogical tool for students to develop their understanding and implementation of the Elements and Principles of Art & Design. However, facilitating substantive dialogue and critical analysis during these sessions can often prove challenging. To address this, I have carefully examined our critique process and devised a comprehensive strategy to enable students to effectively gather, interpret, and apply feedback from their peers, the instructor, and through self-evaluation.

2. *What changes did you make in your instruction and/or program to address the problems identified in the question above?*
   The critique process employed a multi-component strategy to facilitate comprehensive feedback and evaluation. A guided critique sheet structured as the mnemonic anagram A.R.T.I.S.T.I.C. (Affirmation, Reflection, Technique, Inquiry, Suggestion, Translation, Illation, Create) provided a systematic framework for students to analyze artworks. Complementing this, rubrics were utilized to objectively assess individual student progress in their comprehension and application of the Elements and Principles of Art & Design. Crucially, these rubrics evaluated the students' ability to incorporate feedback from prior project critiques into their subsequent artistic endeavors. This multi-dimensional approach aimed to foster a comprehensive critique process, enabling students to receive well-rounded feedback from peers and instructors while also developing vital self-evaluation skills. By amalgamating structured guidance with objective assessment criteria, the goal was to cultivate students' critical thinking abilities and drive continuous improvement in their artistic practice.

3. After implementing your changes, what impact did the changes have on student learning? How do you know/What did the data tell you?
   The implemented critique methodology facilitated an in-depth feedback process where students received comprehensive analysis from both instructors and peers, addressing the strengths and areas for improvement in their artistic endeavors. This guided critique framework afforded students the opportunity to engage in self-reflection and interpret the feedback, subsequently applying those insights to their own creative practice. Through this approach, I was able to evaluate each student's progression in their ability to solve visual challenges and demonstrate growth in their comprehension and application of the Elements and Principles of Art & Design.
   Notably, this multifaceted critique strategy yielded significant creative development, as evidenced by the individual advancement in students' capacity to synthesize and incorporate critique feedback into their subsequent artistic projects. The fostering of self-analytical skills, coupled with the structured guidance, cultivated a continuous cycle of creative growth and refinement driven by the assimilation of constructive critiques.

4. What are the implications for your academic program or department? (What are your next steps now?/What will you do to close the loop?)

The assessment results validate the efficacy of the implemented critique methodology, prompting its continued integration and further refinement within the curriculum. This affirms my understanding of the critical role peer and self-evaluation play in fostering students' ability to interpret and apply feedback constructively. The insights gained through this assessment have catalyzed a transformative shift in my pedagogical approach, as I strive to optimize student engagement and facilitate their artistic growth. While the assignment of specific critique anagram elements proved effective in fostering active participation, I acknowledge the need to enhance continuous engagement for non-presenting students during class discussions. Moving forward, I intend to strategically modify the critique dynamics to ensure sustained involvement from all participants, cultivating an environment conducive to comprehensive learning and artistic development.

PROGRAM QUALITY – OUTCOMES:

5. Did your department invest in technology or equipment used to improve content delivery or student performance? If so, please describe the purchase and the impact it has had on content and/or student performance.
    The recently acquired clay extruder and miter saw are poised to significantly enhance our studio capabilities and learning experiences. The clay extruder, a sophisticated device akin to a play-doh machine, facilitates the extrusion of clay through interchangeable die shapes, unlocking a multitude of design possibilities. This equipment demands critical creative thinking, as students must consider the unique processes and techniques necessitated by each project when utilizing this tool. Furthermore, the miter saw will be instrumental in the painting curriculum, enabling students to acquire hands-on experience in constructing, stretching, and priming their own canvas supports. This practical skill set empowers students to move beyond reliance on commercially available canvases, which can be costlier and of lesser quality. Additionally, the incorporation of the miter saw into the curriculum underscores our commitment to fostering power tool safety and proficiency.

6. Please provide examples of any innovative projects, initiatives, or state-of-the-art equipment undertaken in the last year. Please describe and include links to any social media posts and/or press/media coverage, if applicable.
    I am working with Matt K. for Big Bend Art Dept to have their own social media pages. This is still in-progress and plan to have it up and running Fall 2024.
    As for projects, contingent on approval from Admin, a group of students, Nate Ulmer, and I plan to design and paint a mural within the WEC.

7. What was the most successful or noteworthy development with respect to program quality and/or program improvement this year?
    As a relatively new faculty member at Big Bend, two significant developments have contributed to enhancing the quality of our program. Firstly, gaining the approval to consistently assign Associate Faculty Nate Ulmer to teach two classes has proven invaluable. His expertise and dedication represent a substantial asset to the institution, the department, and our students. With this additional instructional support, I can allocate my efforts more effectively, alleviating the strain of managing multiple stacked courses simultaneously, thereby improving the overall quality of instruction. Secondly, with the assistance of Nate and our dedicated student worker, we have made considerable strides in organizing the studio facilities, equipment, and materials over the past two years. This concerted effort has culminated in a streamlined and efficient operational environment, maximizing resource accessibility and utilization. Consequently, I can now redirect my focus towards refining student engagement and instructional strategies, no longer encumbered by logistical challenges related to equipment and material management.

8. What were the most significant challenges (e.g. funding, enrollment, performance, staff retention or turnover, equity, etc.) encountered in the last year? How could BBCC assist in addressing these challenges?
    Regarding funding, the lab fee issue I mentioned earlier has been resolved. However, I've noticed lower enrollment numbers in certain courses. To address this, I plan to advertise these art classes more actively

during the enrollment period for the prior quarter. Getting that information out earlier should help boost interest and attract more students. On the staffing front, I was involved in hiring three new Associate Art Faculty members, and they've all been great additions to the team. Their expertise and passion for teaching have really elevated our program's offerings and enriched the overall student experience. One equity challenge that came up last year was having a painting student who uses a wheelchair. While we already had an accessible throwing wheel for ceramics, this situation highlighted the need for an accessible easel as well. Working closely with Aaron Glenn, we researched and purchased a high-quality adjustable easel, which has worked out really well for the student.

FACULTY/STAFF PROFESSIONAL DEVELOPMENT:

9. Please provide brief descriptions and dates of professional development in which you and members of your department have participated in the last year.
Dustin Regul: Completed SPAN&101 (Big Bend course)
   Completed CANVAS101 (an online SBCTC course)
   Created a body of work and displayed a month-long exhibition at the Saranac Art Gallery in Spokane, WA

10. What was the most successful or noteworthy development with respect to faculty/staff retention and professional development this year?
CANVAS101 has been invaluable. Though I have been using Canvas for about 5 years, nobody ever taught me anything. I learned the basics on my own then stuck with what was comfortable. My online and hybrid courses have become easier to navigate, more engaging, and more accessible.

11. Select the methods employed to provide professional development opportunities for faculty/staff. Provide a brief description of each selection.

   ☐New Instructor Conference/Boot Camp
   ☐Deans Academy
   ☐Return-to-Industry
   ☒Faculty Peer Mentoring
   ☐Professional Development Days
   ☐Distance Learning Training
   ☐Technology and E-Learning Tools
   ☐Data and Assessment Workshops
   ☒Subject Matter Conferences
   ☐Other

   I inform my Associate Faculty of potential workshops/conferences/expos related to their artistic field with information on how to be compensated through allocated departmental travel funds.

K-12 COMMUNITY PARTNERSHIPS:

12. Does your department provide opportunity for College in the High School or CTE Dual Credit with area high schools?
   a. If yes, list the classes and the schools.
   b. If yes, could these offerings be expanded? How?
   c. If no, is this an area that can be developed? How?
   Yes. All our classes. Most of Grant County. It's safe to say my classes have around 40% running start enrollment. It's hard to say how it can be expanded, Big Bend already has a significant running start enrollment.

13. Provide information about how your department is involved in building and/or maintaining specific external partnerships/relationships with K-12 schools and the communities in our service district. What K-12 partners are you working with and what communities are you working in? What was the most successful or noteworthy development with respect to high school partnerships? What are you considering or planning to do in the future?

While our primary focus remains delivering a quality art education to our Running Start students, we are actively exploring innovative strategies to enhance the educational experience and broaden our community engagement. One initiative under consideration is the implementation of "swap-shows," a collaborative endeavor with regional K-12 art educators. This concept entails a reciprocal exhibition exchange, where Big Bend will showcase K-12 student artwork on our campus, while their institutions display works created by our students. This proposed initiative holds the potential for multifaceted benefits. It affords our students the opportunity to have their artistic expressions exhibited in external venues, fostering a sense of pride and accomplishment that transcends the campus boundaries. Concurrently, it exposes K-12 students to the caliber of work produced at the collegiate level, serving as an inspiration and providing a glimpse into the artistic possibilities that await them in higher education. Moreover, this endeavor aligns with our commitment to community engagement and the cultivation of collaborative partnerships. By forging connections with local educational institutions, we can collectively nurture a vibrant artistic community, fostering mutual respect, shared learning, and a deep appreciation for the transformative power of the arts.

14. Please describe any outreach events you have participated in as a department. What plans do you have in the future to participate in outreach events with our service district communities?

See answer to question 13.

PROGRAM AUDIT SUMMARY REFLECTION/GOALS:

15. What are some key things you have learned about your program/department as you completed the program audit?

Firstly, the audit has highlighted the necessity of cultivating strong partnerships with regional four-year institutions. By actively aligning our curriculum and pedagogical approaches with the art programs at these universities, we can ensure a seamless transition for students pursuing further academic pursuits. This collaboration not only upholds rigorous educational standards but also facilitates a cohesive learning experience that prepares our students for success at the next level. Additionally, the program audit has reinforced the invaluable benefits derived from continuous course assessments. By routinely evaluating our curricular offerings, we can identify areas for improvement, refine instructional methodologies, and adapt to evolving industry trends and best practices. This iterative process fosters an environment of ongoing enhancement, ensuring that our students receive a relevant and impactful education that equips them with the skills and knowledge necessary to thrive in their artistic endeavors. Furthermore, the audit has underscored the immense value that our Associate Faculty members bring to the department. Their expertise, dedication, and passion for teaching have proven instrumental in delivering high-quality instruction and enriching the overall educational experience for our students. By leveraging their diverse perspectives and skills, we can continue to cultivate a dynamic and engaging learning environment that nurtures creativity and fosters personal growth. Lastly, the program audit has unveiled the transformative potential of forging collaborative partnerships with K-12 institutions within our community. Initiatives such as "swap-shows," where we exchange student artwork exhibitions, not only provide invaluable exposure for our students but also inspire and motivate aspiring young artists. By fostering these connections, we can create a seamless continuum of artistic development, nurturing talent from an early age and ultimately contributing to the vibrancy of our local artistic ecosystem.

16. What are the primary actions you have taken over the past three years to improve student outcomes in your program/department? Why were you focusing on these things? How do you know you are making progress?

Preliminary note: I have only been here two years.

Over the past two years, I have focused on fortifying our curriculum, optimizing instructional delivery, and fostering collaborative partnerships to drive improved student outcomes. Curriculum enhancements were prioritized through comprehensive course assessments and alignment with regional four-year institutions, ensuring seamless academic transitions and adherence to rigorous standards. Additionally, I leveraged the expertise of our Associate Faculty, strategically allocating responsibilities to alleviate strain and enable a dynamic, engaging learning environment. To assess progress, we implemented a multi-pronged approach, including student evaluations, monitoring of retention and performance metrics, with planned engagement with industry and academic partners. These measures have allowed us to continuously refine strategies while gauging the program's impact on student success. Initiatives like community outreach through "swap-shows" will create invaluable exposure opportunities, inspire aspiring artists, and contribute to the local artistic ecosystem. By prioritizing curriculum quality, instructional excellence, strategic collaborations, and robust assessment, we have made significant strides in cultivating an environment that empowers our students' creative growth and long-term achievement.

17. What goals do you want to accomplish over the next three years to improve your program/department?

  - *Community and public K-12 outreach and collaborations*
  - *Associate Faculty professional development*
  - *Communication with regional 4-year universities*
  - *Assess for Improvement rather than componence*
  - *Maintain innovative pedagogies complimented by state-of-the-art tech*
  - *Continue to make DEI a focal point in all campus activities*