Community College of Philadelphia

Division of Liberal Studies

Art Department

Academic Program Review: Art and Design Curriculum

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Table of Contents

Executive Summary................................................................. 1
Curriculum .................................................................................. 3
Faculty.................................................................................... 12
Facilities and Equipment..........................................................21
Outcomes and Assessment.........................................................23
Demand and Need for the Program............................................33
Findings and Recommendations...............................................38

Appendices

Appendix A – Faculty Resumes............................................... 42
Appendix B – Studio Technology Plan......................................110
Appendix C – Survey of Current Students.................................117
Appendix D – Survey of Graduates..........................................130
Appendix E – Survey of Former Students.................................135
Executive Summary

The Art and Design curriculum leads to the Associate of Arts (A.A.) degree for students planning to transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. The program is housed in the Art Department, which also provides coursework for students in a variety of curricula throughout the College including Liberal Arts and the Architecture and Interior Design programs.

The Art and Design curriculum has many strengths. It offers an accessible and affordable education to Philadelphia residents who wish to pursue a career in a variety of art and design areas. It is well established and well respected in the professional community. Students are mentored and supported by studio art faculty who are all practicing artists, a characteristic valued by their students and one that allows them to bring to the classroom a first hand view of contemporary professional art.

The curriculum is built on a coherent progression of introductory coursework in drawing, design, graphics and art history followed by the opportunity to pursue individual areas of interest. Students may elect courses in fine arts and illustration (painting), sculpture and crafts (ceramics), commercial design arts and industrial design (graphic design), film, media arts (photography) or art history. The curriculum has undergone several revisions since its inception in the early 1970’s, including a name change from Art to Art and Design. Each revision was designed to keep the curriculum current with expectations of baccalaureate institutions and professional art schools, maintaining its focus as a foundation for future study. Throughout the curriculum in Art and Design students have multiple opportunities to participate in recognized “high impact” activities and benchmarks of effective educational practice. The section on Curriculum below details historical changes to the curriculum as well as current requirements.

The Art and Design curriculum is accountable. Outcomes are assessed on a regular basis and demonstrate that students are successful. The mission of the program, to prepare students for transfer, is met as evidenced by student acceptance at a variety of baccalaureate institutions and professional art schools. Many graduates receive significant scholarship awards. These results reflect the quality of student accomplishment as well as the respect garnered by the program through the quality of the faculty.

The program is operated in a cost effective manner. Program costs are comparable to similar programs such as the Architecture, Design and Construction and Music programs which include studio/performance coursework.
The last program review (academic audit) was presented to the Academic Affairs Committee of the Board of Trustees in 1998. Recommendations at that time focused on:

- Improving the number of courses Art students receive in transfer by convincing the transfer institutions of the value of the A.A. degree. To date formal agreements have been established with Moore College of Art and Design, Philadelphia University (formerly Philadelphia College of Textiles and Science), Rosemont College and most recently, the prestigious Pennsylvania Academy of Fine Arts. These agreements help ameliorate barriers to transfer by assuring consistency in the degree transfer and eliminate the need for students to repeat courses successfully completed at CCP.

- Revising the curriculum to be responsive to transfer needs and new degree requirements for the Associate in Arts degree. A minor curriculum revision completed in 2000 and a more substantial revision completed in 2004 address this recommendation. These revisions are described in detail in the Curriculum section below. The recommendation to include an A.A.S. program in Applied Graphic Arts was met by development of the Printing Arts Technology program in 1999. It was offered from 2000 through 2004. Unfortunately employment opportunities in this career area declined and the program subsequently closed.

- One remaining program, Art - Photography Option, closed in Fall 2008. This option was no longer needed because the Art and Design curriculum provides adequate opportunity for students who need to build a photography portfolio for transfer to do so. Enrollment declines supported program closure.

- Addressing technology needs of the department by finalizing a technology plan and implementation schedule. A 3-year Technology and Facilities plan was developed in collaboration with the Department of Academic Computing in late 1998. It identified classroom and lab configurations needed to provide adequate space for art and graphic design courses as well as defining computer technology needs to support instruction in 6 art courses. A dedicated computer lab for Art courses was constructed and two additional rooms are shared with the Architecture, Design and Construction curricula. The section on Facilities below describes existing facilities and details current and future needs.

- Addressing the anticipated retirement of several full time faculty by developing a three to five year plan for filling positions. Vacant positions were filled as needed. Currently there are nine full time faculty, one full time departmental assistant and a pool of qualified and committed part time faculty. No retirements are anticipated in the near future.

- Recruiting minority students. Attempts to recruit through the School District of Philadelphia yielded mixed results in part because of decreased support for art and music programs in the school system. A recently renewed focus on the arts in the School District of Philadelphia provides the opportunity to reestablish connections with this potential student pool. Currently a diverse student body is enrolled in the curriculum. Details are presented in the section on Outcomes and Assessment.

Recommendations from this Program Review focus on facilities and equipment, student recruitment and curriculum offerings.
Curriculum

Philosophy, Mission

The Art and Design curriculum leads to the Associate of Arts (A.A.) degree for students planning to transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. The program is housed in the Art Department, which also provides coursework for students in a variety of curricula throughout the College, including Liberal Arts and the Architecture and Interior Design programs.

The mission of the Art and Design curriculum is to prepare students for transfer into baccalaureate institutions or professional art schools.

The faculty of the Art and Design program are committed to helping students become intentional learners. Throughout the curriculum, students are expected to give thoughtful reflection to their work, and to be responsible for and take ownership of it. Each revision to the program since its inception has been intended to assure that students develop a solid foundation on which to stand as they pursue a career in art and design. Instructional methods, curricular offerings and co-curricular activities are designed to help build a community of learners and aspiring artists.

History

Prior to 1971, the art offerings at Community College of Philadelphia were designed as elective courses for the primarily liberal arts student population. One painting course, one art appreciation course and one ceramics course were offered during the 1960’s. In 1969, a two-semester survey of art history course and a drawing course were added.

By the academic year 1971-72, the art faculty numbered five studio instructors and two art historians. At this time, it became apparent that many students, after completing these limited offerings, were transferring to local art schools and colleges for further training in design, such as advanced drawing, painting and graphic design.

The Art Curriculum, a two-year foundation program, designed to be as similar as possible to that offered at local colleges, universities, and professional art schools, was instituted in September, 1971 to meet the needs of this growing interest group. The original program was developed with the consultation and participation of area art colleges. Continuous review and careful revision since 1971 have led to the development and maintenance of a strong, viable transfer program.

In Summer 1992, a computer graphics course was added to the curriculum in recognition of the growing importance of computer use in the design field and to better prepare students for their future in art. By the Fall of 1998, the first level graphic design course, Art 151-Graphic Design I, included studio and lab experiences which integrated use of computers and graphic design software. In follow up to the recommendations outlined in the Academic Audit
(1998), the following changes to the curriculum were proposed in November 2000 and subsequently approved:

- Restructuring computer-based graphic design course offerings and revising course content. These changes satisfied the need for all art students to learn computer techniques and software related to art and graphic design; the minimum credits were reduced from 66 to 64.

- Re-sequencing courses and regrouping directed electives to offer students greater choice and to accommodate a greater variety of interests, including computer-based art (and related) courses, such as photography (digital imaging).

In July 2004, additional revisions were proposed and approved. The rationale for these changes was to proactively position students for the competitive demands of transfer institutions and the professional art fields. The following changes were instituted:

- The curriculum was renamed Art and Design to reflect a program inclusive of both fine arts and design transfer offerings, and to better represent the scope of preparation that the foundation program serves.

- Existing courses were renumbered to consistently reflect freshman and sophomore level courses and several prerequisite changes were made.

- Directed electives were increased from two to three courses, allowing students greater opportunity to pursue personal interests.

- Art 150 - Computer Art/Graphics, offered as a directed elective, was revised and replaced Art 151 - Graphic Design I in the core program courses. Art 150, required early in the course taking sequence, better prepares students for upcoming design classes which require computer literacy in industry standard software programs. Art 151 - Graphic Design I was rewritten as a 3 credit course and offered as a directed elective. This change resulted in a minimum of 63 credits required for graduation.

- Approval was sought and subsequently granted for Art 205 – Modern American Art to qualify an American Diversity course to help students meet that college-wide requirement.

In Fall 2008, the faculty reviewed the existing Art and Design curriculum to determine compliance with newly approved College-wide general education requirements. This review revealed that only minor changes were needed. Under the existing degree requirements, students selected six credits of coursework identified as meeting the math/natural science requirement. This could be two math courses, two science courses or one math and one science course. Under the new general education requirements, all Art and Design students are required to take Math 118 (or higher) as well as one natural science (lab or non-lab) course. The total credits now required to graduate remain at 63. Subsequently, a minor revision was approved to add CIS 103 – Applied Computer Technology to the curriculum in order to comply with the College’s newly approved (2009) technological competency requirement. One social science elective was deleted and the credits remain at 63. The grid on page 6 outlines the curriculum effective Fall 2010 and indicates how Art and Design students may meet all college-wide and degree requirements.

The Art Department has continually reassessed its curriculum to provide four-year art schools with well-prepared and valued students. Each modification to its offerings has been intended to reflect changing technologies, trends and demands in the design professions, and the
expectations of transfer institutions. All of the changes described above strengthen the coherence of the curriculum because they prepare students early in the curriculum with a foundation, focus student’s technological preparedness earlier in the course taking sequence, and allow greater relevance to the evolving demands of the Art and Design field so that students may develop a more competitive transfer portfolio.
Art and Design

<table>
<thead>
<tr>
<th>Course Number and Name</th>
<th>Prerequisites and Corequisites</th>
<th>Credits</th>
<th>Gen Ed Req.</th>
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<tbody>
<tr>
<td><strong>FIRST SEMESTER</strong></td>
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<tr>
<td>ART 105 – Drawing I</td>
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<td>ART 125 – Design I (black and white)</td>
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<td>ART 111 – 3-D Design I</td>
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<tr>
<td>CIS 103 – Applied Computer Technology</td>
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<td>Tech Comp</td>
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<td>ENGL 101 – English Composition I</td>
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<td><strong>SECOND SEMESTER</strong></td>
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<td>ART 106 - Drawing II</td>
<td>ART 105</td>
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<td>ART 126 – Design II (color, ART 225)</td>
<td>ART 125</td>
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<tr>
<td>ART 112 – 3-D Design II</td>
<td>ART 111</td>
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<td>ART 103 – History of Art I</td>
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<td>3</td>
<td>Interpretive Studies</td>
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<td>ART 150 – Intro to Computer Art/Graphics</td>
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<td><strong>THIRD SEMESTER</strong></td>
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<td>ENGL 102 – English Composition II</td>
<td>ENGL 101</td>
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<td>Engl 102 Info Lit</td>
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<td>MATH 118 –Intermediate Algebra or higher</td>
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<td>Mathematics</td>
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<td>ART 290 – Portfolio Prep</td>
<td>ART 106, 111, 125</td>
<td>3</td>
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<td>ART 207 – Drawing III</td>
<td>ART 106</td>
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<tr>
<td>ART 104 – History of Art II</td>
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<tr>
<td>Directed Elective-choose ONE</td>
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<td>ART 109 – Ceramics I</td>
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<td>ART 115 – Painting I</td>
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<td>ART 151 – Graphic Design I</td>
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<td>Art 125, 150 prereq for Art 151</td>
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<td>ART 205 – Modern American Art</td>
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<td>Art 103 and 104 prereq for Art 205</td>
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<td>ART 209 – Ceramics II</td>
<td>ART 109 prereq for Art 209</td>
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<td>ART 215 – Painting II</td>
<td>ART 115 prereq for Art 215</td>
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<td>ART 251 – Graphic Design II</td>
<td>Art 151 prereq for Art 251</td>
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<td>PHOT 101 – Basic Photography</td>
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<td>PHOT 151 – Digital Imaging</td>
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<td><strong>FOURTH SEMESTER</strong></td>
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<td>Social Science Elective</td>
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<td>ART 208 – Drawing IV</td>
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<td>Natural Science</td>
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<td>Natural Science</td>
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**MINIMUM CREDITS NEEDED TO GRADUATE** 63

**GENERAL EDUCATION REQUIREMENTS**
All General Education requirements are met through required courses (as indicated above) except for the American/Global Diversity and the Writing Intensive requirements. Therefore, in order to graduate, students in this program must choose one course that is designated American/Global Diversity and one course that is designated Writing Intensive. The same course may be used to fulfill both requirements.
Major Goals

As previously stated, the mission of the Art and Design curriculum is to prepare students for transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. Major goals emanating from this mission include:

- Providing a foundation curriculum consistent with the offerings of, and widely accepted by, transfer institutions.
- Preparing students to be conceptually inventive and technically proficient artists.
- Assisting students in becoming reflective learners who respect and take ownership of their work.
- Fostering student development of a portfolio that demonstrates their accomplishments and the ability to integrate learning.

Description

Art and Design is a select program. Applicants must submit eight to 10 pieces of original artwork to demonstrate ability, talent and originality, though potential rather than competence is the measure for admission. Students are required to take the College’s placement test at their time of entry. Students identified as needing developmental coursework must satisfactorily complete the appropriate English and mathematics courses as a part of their degree program. However, these students may enroll in any Drawing, Painting, Design, Ceramics or Topics in Art courses prior to achieving English 101 readiness.

The faculty of the Art Department has defined the following Student Learning Outcomes for successful completion of the Art and Design curriculum.

Upon completion of this program graduates will be able to:

- Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing.
- Utilize learned technical studio and/or computer-based skills to realize and test visual ideas and concepts.
- Use a wide range of materials and means of expression to communicate visual ideas.
- Critically interpret and analyze visual concepts.
- Demonstrate knowledge of the arts through associated terminology, historical practices and contemporary developments.

The curriculum provides multiple experiences and opportunities for students to achieve these outcomes. The Art and Design curriculum utilizes many features of a learning community experience such as collaborative assignments and projects and student/faculty engagement in and outside the classroom, specifically through field trips, gallery visits and end of semester activities. Assessment of student work is done early and frequently by critiques in each studio course and by portfolio reviews throughout the curriculum.
Instructional Methodologies

The Art and Design Curriculum has unique and diverse ways of engaging students in learning experiences, ways that go far beyond the walls of a traditional classroom. These methodologies focus on active and collaborative learning, encourage integration of learning across courses and allow all students multiple opportunities to connect with instructors as well as with other students in and outside of class. Studio art courses demand considerable time and effort for the purposeful task of making artwork and they prepare students to build a portfolio demonstrating their accomplishments. The faculty provide support for learners including positive working and social relationships and the challenges of intellectual and creative work. These learning experiences are described below:

Instructional Methodology - Art History

The Art Department is fortunate to have a library of over 30,000 slides of art and design which have been converted to digital format, stored and presented on the Web. These slides are used for art history classes. They are also extremely useful to studio faculty in their teaching and are available for use by instructors outside the Department as a resource of images.

Art history courses use a combination of lecture and discussion. Art 103 - History of Art I and Art 104 - History of Art II, which survey Western art history, are taught primarily using the projection of images for lecture and accompanying discussion. Students are expected to develop a vocabulary essential to the study of objects, to offer a reasonable visual analysis of art from various periods and cultures, and to present their visual understanding in written format. Emphasis on oral expression and written competency in transmitting information has been the basis of student evaluation. Art 205 – Modern American Art is a sophomore level course. This course, taking its model from the Honors Curriculum, demands close reading of primary texts and uses seminar settings for discussion of those texts, along with discussion/lecture classes to convey specific information. In-depth research in specific areas of course content is required.

Instructional Methodology - Studio

Studio courses are 3 credits and meet 6 hours a week, either as one 6-hour class or two 3-hour classes. Enrollment in studio classes is limited to 24 students.

Each course has clear and specific objectives. These objectives are embraced by all faculty in the Art and Design curriculum, although individual assignments may vary from instructor to instructor. Some common approaches and components are:

- Clearly stating the objectives of each assignment, identifying the process, materials, vocabulary, and concepts involved. This is done verbally and in writing.
- Illustration of concepts through the use of slides and/or museum and gallery visits.
- Encouraging the students’ abilities to develop conceptual and analytical skills through group critiques and written assignments.
• *Demonstrations* by the faculty and the *making of artwork* play a major role in clarifying objectives and help to develop a process.
• Faculty responses to individual students’ assignments and progress at mid-semester and end-of-semester *conferences*. Students are offered both encouragement and direction.

**End of Semester Review**

Since its inception, the Art and Design curriculum has conducted a “student review” process that occurs over a four day period during the final exam week of each semester. This presentation procedure is highly structured, with a printed schedule listing each student’s appointment. Each student is required to present at least four pieces of work from all studio classes taken that semester. All studio faculty members are present for each 10 to 15 minute review; art history faculty participate as their exam schedules allow. A frank and open exchange takes place among the faculty and with the individual student concerning his/her goals, particular projects displayed, overall performance, and challenges faced. Contributions by the student reveal his/her understanding, enthusiasm, or confusion over certain projects. This approach offers the students various points of view, a sense of curriculum standards, an honest evaluation, and advice on careers and transfer.

The dialogue of student review serves not only to chart the progress of each Art and Design major but also to review the performance of faculty members of the Department. Each member has the opportunity to discuss particular projects in the context of the course, or the Art and Design Curriculum, as well as his/her own teaching philosophy. A rich exchange of ideas always occurs, a sharing of information, new ideas, and insights, as well as of challenges, and a rethinking and revaluation of certain assignments. It is sometimes a tense time for students and faculty, but this process is valuable for the openness it creates and the insights it generates. Letters are sent to each student after this review informing him/her of his/her standing (outstanding, good, probation) in the curriculum, as well as approval of their next semester’s schedule.

**The Portfolio Course**

Art 290-Portfolio Preparation is taught as a three credit seminar, meeting three hours once per week, with required outside readings, field trips, and guest lectures/recruiting visits, writing, and studio assignments. Students are taught to keep, organize and present their artwork for various levels of evaluation. There are four exit criteria that the student must meet in order to successfully complete the course.

• Two Essays: One completed generic essay which fully, intelligently, and clearly describes who they are and their goals as an artist; and a second one developed for the particular institution(s) to which each student is applying. The essay must be crafted to answer the unique question the institution poses in its admission application. The student writes the essay with faculty guidance, as well as with in-class sharing and critiquing. A supporting text, “How to Write a College Essay” is used and former students’ successful essays are also reviewed.
● Slide Sheets: Students must prepare one sheet of 20 digital images to illustrate competence in the foundation program and an additional sheet highlighting strengths that emphasize the students’ choice of major. Depending on the transfer institution and department chosen, additional sheets may be required. Since the slide sheet is the most crucial element in a student’s presentation for transfer, carrying more weight than grades attained, students are taught how to photograph their art work, and they develop their slide portfolios throughout the semester.

● Three completed college applications.

● Portfolio Day. The student’s portfolio is the most important evidence of competence considered by the transfer institutions, more so than grades or letters of reference. An invaluable part of this activity is the participation of representatives of baccalaureate and art school representatives, who also critique and provide feedback to students as they prepare for this important transition. Students have opportunity speak with these representatives and to preview the expectations ahead of them.

Extra/Co-curricular Activities

In addition to the instructional methodologies described above students have the opportunity to participate in extra/co-curricular activities. All students have free access to the Philadelphia Museum of Art. Each semester the program offers a day-long field trip to art museums in either New York or Washington D.C.

Curricular Innovations

In order to accommodate expressed student interest, “Topics in Art” courses are offered in 2-3 week accelerated format during summer sessions. Recent offerings include Mural Painting, Portrait Painting, Bookbinding, Ceramic Tile, and Pastel Landscapes. Following completion of the course, student work has been displayed in the Cohen Gallery, outside the ceramics studio, or in other areas adjacent to the Art studios.

Relationship to College Mission and Strategic Plan

The Art and Design curriculum supports the College mission because it:

… provides a coherent foundation for college transfer, employment and life long learning. The curriculum is well recognized in the local area and nationally as the foundation two years of a four-year degree program.

… prepares students to be … active participants in the cultural life of the city. A variety of activities are offered to help students achieve this part of the mission. Students are invited to faculty gallery exhibitions; they have and value free access to the Philadelphia Museum of Art.
The Art and Design program also …encourages all students to achieve:

… greater insight into their strengths, needs and aspirations. This is accomplished through repeated assessment of work. Students develop responsibility for and ownership of their work.

… self-fulfillment based on service to others, preparation for future work and study and enjoyment of present challenges and accomplishments. This is accomplished by a demanding curriculum and expectations for student learning. Students develop a portfolio – enabling the student artist to evaluate progress and to explore new directions.

The Art and Design curriculum helps support accomplishment of the following priorities outlined in the College’s Strategic Plan 2008-2012:

… provide a more student-centered culture. The learning environment created by the faculty is very supportive. Students have multiple opportunities to interact with faculty outside of class such as on field trips, at gallery openings and at end of the year celebrations.

… identify and implement improved strategies to support course and program assessment and renewal. Since the inception of the Art and Design curriculum, faculty have employed the use of portfolios to assess student work.

… develop and implement assessment of student learning at the classroom level. The end of semester reviews described above help promote not only student, but also faculty, course and program assessment on a consistent basis.

…enhance and create new systemic support structures designed to encourage student enrollment and student academic success and persistence at the College until their educational goals are achieved. The Art and Design faculty are very accessible to students and all students have the opportunity to work closely with at least one faculty member.

….. have an engaged faculty and staff that ensures the College’s effectiveness over the coming decades. As detailed later in this document, faculty of the Art and Design curriculum are active members of the College and professional community.
Faculty

Profile of the Faculty

The Art Department of Community College of Philadelphia consists of nine full-time faculty members and one full-time instructional aide “A”. These individuals teach Art and Design majors as well as students in the Architecture and Interior Design programs, who are required to complete Art 105 - Drawing I. In addition, faculty serve the hundreds of students selecting art history coursework as a humanities and/or interpretive studies elective to meet general education requirements or students taking art history or studio art courses as general electives. Two faculty members teach art history and seven teach studio art classes. Since the 1998 audit, seven long term faculty have retired and one passed away. New full time faculty have been hired. These individuals have helped add depth to the program, bringing expertise in computer graphics as well as in other foundation areas. No additional retirements are anticipated in the near future. Three of the Department’s faculty members are over the age of fifty and six are between thirty and forty years of age. The Department also has thirteen part-time faculty, many of whom participate fully in department responsibilities beyond teaching specific courses.

The full time faculty of the Art Department includes four women (one Asian-American and three Caucasian) and five men (one African-American and four Caucasian) as full-time personnel. The part-time faculty includes six men and seven women of varying racial and ethnic backgrounds.

Full-time Faculty

Members of the art faculty are active members of the community and are involved in professional and scholarly groups. The Art and Design faculty all practice their profession, which is unusual for a community college faculty. They “do,” as well as teach, and this has a profound effect on students since they serve as role models for them. Students are invited to their art openings, scholarly lectures, and, periodically to their studios. The studio faculty exhibit their work regularly; highlights of professional activities may be found in the chart on page 17. A more detailed list of recognition through grants, awards and exhibitions are cited in the resumes found in Appendix A. The art historians also make presentations at professional meetings and pursue their research in art history and inter-disciplinary humanities.

Part-time and Visiting Lecturers

The task of providing a high quality foundation experience equal to that of the major art colleges, is indeed, a daunting one. Every aspect of curricular activity must be focused clearly on this goal. To help assure quality instruction, all part time faculty are observed during their first semester. In addition, the Art Department evaluation plan requires that all studio faculty have a peer evaluation at least once every three years. Part time faculty are expected to contribute to curricular activities. As a result, the department has developed an excellent group of part-time instructors. See Appendix A for faculty resumes.
Accomplishments and Expertise of Faculty

The Art and Design faculty remain committed to the mission and goals of the College while maintaining their commitment as active professionals in their respective fields. The full-time and part-time faculty are respected artists with national reputations. Many studio faculty members maintain reputable gallery affiliations and participate in fellowship and artist residency programs; some have been commissioned for important public art projects and other public activities which focus attention on the Art Department of Community College of Philadelphia. The many successes and established professional reputations of the studio faculty are viewed from “outside” institutions as important indicators of the excellence of the College’s Art Department and its program. The art historians also continue to represent the College in numerous academic conferences and programs. Activities of the art historians provide the Art Department with a reputation of academic excellence which complements its reputation for artistic/creative excellence.

The current studio faculty represent a balanced team of professionals with expertise in three critical visual areas - sculpture and ceramics, painting and drawing, and graphic design. Because these visual areas form the foundation of any baccalaureate art program, it is important that the curriculum continue to maintain this ratio of faculty with specific skills in these different disciplines. Five full-time and six part-time faculty members hold terminal degrees in their respective disciplines. The diversity required within an art curriculum also requires that individuals hold appropriate degrees in specific areas of expertise.

An important consequence of maintaining this high caliber of academic achievement among the Art faculty is the validation it confers onto the applications of the curriculum’s transferring students. The high professional standards and excellence of the Art and Design faculty ensure that they are able to interact with aspiring students on a level that provides a foundation art education at Community College of Philadelphia equal to that of the best art colleges in the nation.

To maintain the Art and Design curriculum, inter-institutional contact is continual between the faculty and a growing number of transfer institutions. The viability of the Art and Design curriculum relies heavily on periodic review and revision of the program as reflected in end-of-semester assessments of the performance of the Art and Design major students. Faculty members continue as academic advisors who work at different times in the academic year to advise, mentor and support Art and Design majors.

In accordance with the Art Department Faculty Evaluation System each faculty member must have a peer evaluation at least one time in a three-year period. Peer evaluations are kept on file with the Department Chair and are an opportunity for faculty to receive input as to how they can improve their teaching and keep current with their discipline. Additionally, the department can evaluate itself is during end of semester student reviews. Insights are gleaned about how each faculty member interacts with the student body. During end of semester reviews the faculty can assess how well the department is meeting both program and course outcomes and make appropriate adjustments when necessary.
Contributions to the Life of the College

The faculty of the Art Department, though small in number, have always maintained a high profile within the College by being actively involved in many aspects of the College’s operations. The faculty are in attendance during Professional Development Week, willing to take on the many requests for art work at various College sites, and often serve on College-wide committees. Some recent examples of contributions are:

- Serving on hiring committees for a variety of positions throughout the College.
- Organizing school-wide cultural events such as the lecture given by artist and writer Barry Nemit.
- Delivering lectures open to the entire college as part of the spring art history lecture series. Most recently this lecture complemented the Cezanne and Beyond exhibit at the Philadelphia Museum of Art.
- Offering workshops during Professional Development Week, most recently on the use of portfolios as a teaching and assessment tool.
- Developing proposals and receiving both mini and micro grants to offer new opportunities to both students and faculty.
- Mounting exhibitions in public spaces such as the Teaching Center, the Cohen Gallery and the Rotunda.
- Managing the acquisitions for college owned art that is displayed throughout the campus.
- Participating in the leadership institute.
- Participating in a group faculty exhibition with the Photographic Imaging department.
- Designing booklets, folders and brochures for the College.
- Participating in organization of study abroad programs and co-leading these activities on-site.

Contributions to the Curriculum and the Department

As members of the Art department, all full-time faculty are expected to participate in projects that support departmental/curricular efforts and that enhance the student experience in the curriculum. Part-time faculty also contribute to projects. To respond to the various needs and functions required, the Department has organized a “project list.” These projects represent significant tasks that require continuous faculty involvement and are critical to the success of the
Please see the chart on page 17 for highlights of individual contributions and Appendix A- Faculty Resumes for more detailed additional information on faculty contributions. At present the project list contains over 30 items; a sample follows

- **Coordinator: April is Art**
The Art Department’s largest, most visible event, the annual student art show, is partially supported by Student Activities and is an important recruiting tool.

- **Coordinator: Transfer**
The Department has signed formal articulation agreements with four colleges, most recently with the Pennsylvania Academy of Fine Arts. The transfer coordinator is responsible for communication with the transfer institutions. This faculty member also teaches the portfolio preparation class and works directly with both students and transfer institutions to facilitate a successful transfer process for the students.

- **Coordinator: End of Semester Reviews**
In a week-long process, each art major is reviewed by the entire Art faculty with portfolios of the semester’s art work during finals week. Follow-up letters are sent and student progress within the Department from semester to semester is tracked.

- **Coordinator: Art Department Website**
A specialist in the graphics area is in charge of overseeing all aspects involved with the Art Department website. The website is an important tool for communicating with current, prospective and former students, and for showcasing both student and faculty work. Please visit [http://faculty.ccp.edu/dept/art/](http://faculty.ccp.edu/dept/art/)

- **Coordinator: Student Workers**
A faculty member supervises student workers who help with maintenance of the studios as well as assist with organization of semester reviews.

- **Coordinator: Bus Trips**
Each semester the Art Department takes a bus trip to visit museums and galleries in either New York or Washington DC. The coordinator of this event has the responsibility scheduling of the bus, selling tickets, preparing an information packet for the museums to be visited as well as chaperoning the event.

- **Coordinator: Advising**
All full time faculty in the Art Department do advising as part of their contractual responsibilities. The coordinator of advising oversees the process, monitors enrollment and helps to make sure that all art majors have an advisor from the Art Department.

- **Coordinator: Pottery Sale**
Each year the department conducts a sale of student and faculty pottery. The coordinator is responsible for the scheduling and supervision of this event. Proceeds from this activity go towards the funding of student attendance at the annual National Council on Education in the Ceramic Arts (NCECA) Conference.
Professional Development

In past years, the Art faculty has used the professional development periods during the academic year for discussion of issues of importance to the Department, and to develop strategies for implementation of directed efforts in the Department. Issues explored in recent years include:

Technology in the Art Studios  
Art 105- Drawing I Exit Criteria  
Art 125- Design I Exit Criteria  
Ceramics courses Exit Criteria  
General Education  
Tonal Drawing Workshop  
Transfer: Visit to Maryland College Institute of Art (2006)  
Visit to California College of Art (2007)  
Contacts with faculty of the Pennsylvania Academy of Fine Arts (ongoing)

The following charts detail faculty credentials and highlight contributions to the curriculum and the College, as well as activities in the external professional art community. Complete details may be found Appendix A – Faculty Resumes.
## Faculty Credentials and Accomplishments

### Full Time Faculty and Visiting Lecturers

<table>
<thead>
<tr>
<th>Name</th>
<th>Rank</th>
<th>Degrees</th>
<th>Specialty Area Taught</th>
<th>Recent Contributions to Program/ College</th>
<th>Recent Professional Activities</th>
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<tbody>
<tr>
<td>Feiro, Christopher</td>
<td>Assistant Professor</td>
<td>MFA, Painting BFA, Painting</td>
<td>Drawing, Painting, Design</td>
<td>▪ Dept Head January 2008-December 2009</td>
<td>▪ Solo Exhibition (painting, drawings) Rosenfeld Gallery (Phila), 2009, 2006, 2004</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ Coordinator, Student Workers</td>
<td>▪ Article on drawings of Chris Feiro, American Artist Drawings magazine, 2008</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ Coordinator, Bus Trips</td>
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<td></td>
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<td></td>
<td></td>
<td>▪ Solo Exhibition(painting, drawings) Rosenfeld Gallery (Phila), 2009, 2006, 2004</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ Article on drawings of Chris Feiro, American Artist Drawings magazine, 2008</td>
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<tr>
<td>Aumann, Karen</td>
<td>Associate Professor</td>
<td>BFA, Ceramics</td>
<td>Ceramics</td>
<td>▪ Acting Department Head xx-August 2005</td>
<td>▪ 31st Annual Open Juried Art Exhibition, (Reading, Pa), 2009</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ CCP Foundation Mini-Grant</td>
<td>▪ Assisted artists Christo and Jeanne Clause in Gates Project installation in NY Central Park, 2005 (supported by CCP mini-grant)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ Coordinator, Advising</td>
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<tr>
<td>Hahn, Monica</td>
<td>Visiting Lecturer</td>
<td>MA, Art History BA, American Culture</td>
<td>Art History</td>
<td>▪ Spring Lecture Series 2007-2009</td>
<td>▪ Faculty of the Future 2009 conference (Bucks CCC): Pictures and Pixels: innovative and collaborative use of images for student/teacher engagement, 2009</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>▪ Art History Lecturer, Cross Cultural Workshop, Merida, Mexico</td>
<td>▪ SITE presentation: Experiential Learning in Virtual Worlds: Second Life in Art Education and Art History, 2009</td>
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<tr>
<td>Name</td>
<td>Title</td>
<td>Education</td>
<td>Responsibilities</td>
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<tr>
<td>Higgins, Rebekah</td>
<td>Assistant Professor</td>
<td>BFA, Design</td>
<td>● Coordinator, Art Dept Website</td>
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<tr>
<td></td>
<td></td>
<td>Drawing, Design (B&amp;W, color, graphic)</td>
<td>● Gallery Committee of the William Way Community Center</td>
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<td></td>
<td></td>
<td></td>
<td>● College arts Association presentation, <em>Virtual Drama and the Cyber School</em>, 2000</td>
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<tr>
<td>Iepson, Sarah</td>
<td>Assistant Professor</td>
<td>PhD student (ABD)</td>
<td>● Spring Lecture Series 2009</td>
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<td></td>
<td></td>
<td>MA, Art History</td>
<td>● Cross Cultural Workshop, Merida, Mexico</td>
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<tr>
<td></td>
<td></td>
<td>BA, Art History</td>
<td>● Leadership Institute Participant 2008-09</td>
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<tr>
<td>Lee, Kyung</td>
<td>Associate Professor</td>
<td>MA, Ceramics</td>
<td>● Coordinator, Pottery Sale</td>
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<td></td>
<td></td>
<td>Ceramics</td>
<td>● Coordinator, End of Semester Reviews</td>
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<td></td>
<td></td>
<td></td>
<td>● Exhibition, City Hall (Phila)</td>
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<td>● 8th National Arts Program</td>
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<td>● Solo Ceramics Exhibit Fine Art People Gallery (Exton, Pa.), 2007</td>
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<td></td>
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<td></td>
<td>● Solo Ceramics Exhibition Sun Gallery (Seoul, So. Korea), 2002</td>
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<tr>
<td>Name</td>
<td>Title</td>
<td>Education</td>
<td>Position</td>
<td>Accomplishments</td>
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<tr>
<td>Peterson, Terry</td>
<td>Assistant Professor</td>
<td>MFA, Book Arts/Printmaking</td>
<td>Drawing, 2-D design, Graphic Design</td>
<td>Coordinator, April is Art</td>
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<tr>
<td>Reed, Jeffrey</td>
<td>Associate Professor</td>
<td>MFA, Drawing and Painting</td>
<td>Painting, Drawing, 2-D design, Color Design</td>
<td>Department Head, Sept 2005-Dec 2007</td>
<td></td>
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<tr>
<td>Sauer, Sean</td>
<td>Assistant Professor</td>
<td>MFA, Painting and Drawing</td>
<td>Painting, Drawing</td>
<td>Coordinator, Transfer&lt;br&gt; Led Professional Development Week program, <em>Using the Portfolio as a Teaching and Assessment Tool</em>, Fall 2009&lt;br&gt; Woodmere Art Museum, 67th Juried Exhibition, 2007&lt;br&gt; Summer Group Show, Gross McCleef Gallery (Phila), 2006</td>
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<tr>
<td>Seymour, Brian</td>
<td>Assistant Professor</td>
<td>MA, Art History BA, Business Administration</td>
<td>Art History</td>
<td>Spring Lecture Series 2009&lt;br&gt; Study Abroad Fellowship, 2009 (China)&lt;br&gt; Coordinator, LA - Honors Curriculum&lt;br&gt; Leadership Institute Participant 2005-06&lt;br&gt; ASDP Conference (Phila) presentation: <em>Constructing a Canon in the New Art Museums of China, 2009</em></td>
<td></td>
</tr>
<tr>
<td>Gaydos, Frank</td>
<td>Instructional Aide “A”</td>
<td>BS, Ceramics</td>
<td>N/A</td>
<td>6th Annual “Strictly Function Pottery National”, juried show, 2008</td>
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## Part Time Faculty

<table>
<thead>
<tr>
<th>Name</th>
<th>Degrees/ Specialty Area</th>
<th>Activities in Professional Community</th>
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</thead>
<tbody>
<tr>
<td>Campbell, Bruce</td>
<td>MFA, Sculpture BFA, Ceramics and Art History</td>
<td>▪ Solo Exhibition, Rebekah Templeton Gallery (Phila), 2008</td>
</tr>
<tr>
<td>Conte, Tim</td>
<td>MFA BFA</td>
<td>▪ Group Exhibition, Maine Landscape, GWatson Gallery (Stonington, ME), 2009</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ Group Exhibition, City Lights, George Billis Gallery (NY), 2008</td>
</tr>
<tr>
<td>Cox, Meghan</td>
<td>MFA, Painting BFA, Painting BA, Art History</td>
<td>▪ Solo Exhibition, Rodgers La Pelle Gallery (Phila) 2008</td>
</tr>
<tr>
<td>Estell, Richard</td>
<td>MFA BFA</td>
<td>▪ Solo Exhibition, Cerulean Arts Gallery (Phila) 2009</td>
</tr>
<tr>
<td>Fickle, Robin</td>
<td>MA, Art History BA, Art</td>
<td></td>
</tr>
<tr>
<td>Hartung, Dean</td>
<td>BFA</td>
<td>▪ Solo Exhibition, Gross McLeaf Gallery (Phila) 2006</td>
</tr>
<tr>
<td>Paterson, Lauren</td>
<td>PhD coursework completed MA, BFA, Painting</td>
<td></td>
</tr>
<tr>
<td>Scarborough, Klare</td>
<td>PhD, History of Art MA, History of Art BA, History of Art</td>
<td>Independent Consultant, ▪ Glencairn Museum, 2008-present</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ Civil War and Underground Railroad Museum (Phila), 2007-2008</td>
</tr>
<tr>
<td>Slivka, David</td>
<td>BFA, Jewelry and Metals</td>
<td>Self-Employed Multi-Media Specialist</td>
</tr>
</tbody>
</table>
Facilities and Equipment

The Main Campus

The Art and Design course offerings are primarily located in the Mint Building on the main campus. This space consists of four studio classrooms, one computer lab, one art history classroom and the Art Image Center.

Four large studio classrooms with high ceilings take up the entire back wall of the second floor of the Mint Building. These four rooms have 15 foot high windows overlooking the cafeteria, which brings light and a feeling of openness to the studios. Each of the four studio rooms is multi-purpose, but has a primary use.

Three of the studio rooms are arranged with tables, chairs, easels and storage cabinets. The ceramics room, however, has kilns, wheels and spacious worktables. The current tables and chairs in the studios are old and in very poor condition. Many of the tables date back prior to the College relocating to its current location. These tables and chairs will need to be replaced as soon as possible.

The four studio classrooms are adjacent to each other with connecting doors. This has been found to be a major asset. The flow of traffic among the classrooms creates understanding, friendship and camaraderie among students and promotes openness and sharing of assignments, teaching methods and projects among faculty.

Since the completion of the last academic audit, and in collaboration with the Department of Academic Computing a technology plan (1998) has been implemented. A dedicated computer lab has been added in the triangular space connecting the Mint, Bonnell and West buildings on the second floor, Room M2-29A. The lab is equipped with twenty-six Dell computer workstations. Each computer has the most up to date version of Adobe Illustrator, Adobe Photoshop and InDesign. The lab is utilized for several of the courses offered within the art curriculum: Art 125 - Design I and Art 126 - Design II, Art 150 - Introduction to Computer Art/Graphics, Art 151 - Graphic Design I and Art 251 - Graphic Design II. This Lab is a valuable and much used addition to the Art Department. Two additional computer classrooms in the area are shared with the Architecture, Design and Construction programs.

The Art Image Center, previously the slide library, housed over 30,000 inventoried slides. In recent years the Art Image Center has been used to convert this collection of 35 mm slides to digital images. The Art History classroom is a “smart room” with full digital projection capabilities. Digital images, currently the standard for professional art programs, are higher quality, have longer lasting images and utilize less space than slides. A student lounge in this area displays 15 years of Art Department promotional posters and bulletin boards with announcements of current art events.
Housed in the storeroom closet in M2-23, is a 25 year archive of approximately 6,000, 35 mm slides of Community College of Philadelphia student art. These slides are used by studio faculty as examples and to illustrate specific points about design issues. However, use of 35 mm slides is outdated and no longer considered standard for art departments. These archives need to be converted to digital format. In recent years, the College photographer has spent two full days during final exam week documenting the best student art of the semester in digital images. These images are used in the Art Department recruitment activities.

Another large collection of slides featuring historical and contemporary works in clay, architecture and interior spaces, jewelry, furniture and sculpture and industrial design is housed in two cabinets in office M2-17 for use in the 3-D Design courses and in Ceramics. These also need to be converted to digital format.

Studio classrooms, however, are not digitally equipped. Digital studios will keep the Art and Design curriculum competitive in attracting prospective students and will enable faculty to prepare current students to meet evolving expectations of higher education transfer institutions. A growing number of institutions are requiring applicants to submit digital images of their work on a CD. Additional resources are needed to support students as they document and submit their work digitally.

In February 2008 the faculty submitted a Studio Technology Plan that described how to bring digital technology to the studio classroom. The recommendations were incorporated into the College-wide Academic Computing plan. Capital Budget requests have been submitted as funds allow. Please see Appendix B for details of the Studio Technology Plan.

**Northeast Regional Center (NERC)**

At the Northeast Regional Center, there is one studio classroom for the exclusive purpose of teaching studio art classes. To date, Art 105 - Drawing I, Art 106 - Drawing II, and Art 115 - Painting I have been offered at this location. In addition to the studio offerings, Art 103 - Art History I and Art 104 - Art History II are offered by the Art Department. The art history courses are scheduled in shared lecture space.

These offerings primarily attract students selecting elective coursework. Approximately 25% of the students who enroll in these courses have an interest in pursuing art further and becoming Art and Design majors who will complete the curriculum at the main campus. It is possible for students who are interested in Art and Design to take up to 15 credits in their major and virtually all the general education courses at the NERC campus before coming to the main campus to complete the program.

As part of the NERC expansion the Art and Design faculty have designed a state of the art facility with full digital projection capabilities, computer work stations as well as dramatic improvements to studio lighting and overall student work space.
Outcomes and Assessment

Assessment of Student Learning

The curriculum provides a coherent sequence of coursework and activities designed to help students achieve expected learning outcomes. The curriculum map which follows provides an assessment of how required and elective courses allow students to achieve these defined learning outcomes. Analysis of the map shows where students are introduced to concepts, where the concepts and skills are reinforced, where students must demonstrate mastery of concepts/skills and where assessment activities take place. At both midterm and the end of the semester reviews the student’s portfolio is reviewed by the instructor with the student present. This practice provides the opportunity for the instructor and student to discuss one-on-one the strengths and weaknesses of the portfolio. The end of semester reviews described earlier provides students the added feedback and insights of all Art and Design faculty. This ongoing assessment of learning helps students understand strengths and identify areas for further development.
The Art and Design curriculum prepares students to achieve the expected student learning outcomes identified in the College catalog. The following table demonstrates how learning activities in specific courses map to these learning outcomes.

**Key:**
- I – Introduced
- R – Reinforced and opportunity to practice
- M – Mastery at exit level
- A – Assessment evidence collected

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Programmatic Student Learning Outcomes</th>
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<tbody>
<tr>
<td></td>
<td>Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing</td>
</tr>
<tr>
<td></td>
<td>Use a wide range of materials and means of expression to communicate visual ideas</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Art 103- History of Art I</td>
<td></td>
</tr>
<tr>
<td>Art 104- History of Art II</td>
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</tr>
<tr>
<td>Art 105- Drawing I</td>
<td>I</td>
</tr>
<tr>
<td>Art 106- Drawing II</td>
<td>R</td>
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<tr>
<td>Art 111- 3-D Design I</td>
<td>I</td>
</tr>
<tr>
<td>Art 112- 3-D Design II</td>
<td>M A</td>
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<tr>
<td>Art 125- Design I (B&amp;W)</td>
<td>I</td>
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<tr>
<td>Art 126- Design II (Color)</td>
<td>M A</td>
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<tr>
<td>Art 150- Intro to Computer Art/Graphics</td>
<td>I</td>
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<tr>
<td>Art 207- Drawing III</td>
<td>R</td>
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<td>Art 208- Drawing IV</td>
<td>M A</td>
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<tr>
<td>Art 290- Portfolio Prep</td>
<td>A</td>
</tr>
<tr>
<td>Directed Elective Courses</td>
<td>Programmatic Student Learning Outcomes</td>
</tr>
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<td>--------------------------</td>
<td>---------------------------------------</td>
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<tr>
<td>Art 109 – Ceramics I</td>
<td>Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing</td>
</tr>
<tr>
<td>Art 115 – Painting I</td>
<td>Utilize learned technical studio and/or computer-based skills to realize and test visual ideas</td>
</tr>
<tr>
<td>Art 151 – Graphic Design I</td>
<td>Use a wide range of materials and means of expression to communicate visual ideas</td>
</tr>
<tr>
<td>Art 205 – Modern American Art</td>
<td>Critically interpret and analyze visual concepts</td>
</tr>
<tr>
<td>Art 209 – Ceramics II</td>
<td>Demonstrate knowledge of the arts, through associated terminology, historical practices and contemporary developments</td>
</tr>
<tr>
<td>Art 215 – Painting II</td>
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</tr>
<tr>
<td>Art 251- Graphic Design II</td>
<td></td>
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<tr>
<td>Phot 101 – Basic Photography</td>
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<tr>
<td>Phot 151- Digital Imaging</td>
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</table>
Student Profile

The Art and Design curriculum enrolls a very diverse student body. Enrollment data, drawn from the College’s Office of Institutional Research website, indicates that over the past four academic years the Art and Design students are primarily female. They are largely minority and the program consistently enrolls a higher percentage of American Indian/Alaskan Native, Asian and Hispanic student than the College-wide population. They are younger and closer to traditional college-age students than the college-wide population, with the highest percentage in the 22-29 year bracket. Credit headcount enrollment fluctuations are typically consistent with fluctuations in college-wide enrollment. An unexplained greater decline from Spring 2008 to Fall 2008 has been followed by strong growth in the two succeeding semesters. Over the past five years full time and part time enrollments have varied, with a noted increase in part time students since Fall 2008.

Credit Headcount

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<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
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<tr>
<td>Art and Design</td>
<td>108</td>
<td>112</td>
<td>88</td>
<td>94</td>
<td>90</td>
<td>93</td>
<td>72</td>
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<td>College-wide</td>
<td>16,236</td>
<td>16,978</td>
<td>16,871</td>
<td>17,019</td>
<td>17,334</td>
<td>17,661</td>
<td>17,327</td>
<td>18,023</td>
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Program Enrollment by Gender as Compared to College-wide Enrollment (Percent)

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<th>Spring 2009</th>
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<td>Female</td>
<td>Program</td>
<td>52.3</td>
<td>54.5</td>
<td>55.7</td>
<td>59.8</td>
<td>55.9</td>
<td>52.8</td>
<td>52.8</td>
<td>56.5</td>
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<td>College</td>
<td>66.5</td>
<td>66.5</td>
<td>66.5</td>
<td>66.8</td>
<td>66.6</td>
<td>66.4</td>
<td>66.3</td>
<td>65.8</td>
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<tr>
<td>Male</td>
<td>Program</td>
<td>46.7</td>
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<td>35.1</td>
<td>41.1</td>
<td>43</td>
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<td></td>
<td>College</td>
<td>32.2</td>
<td>32.4</td>
<td>32.3</td>
<td>32</td>
<td>32.2</td>
<td>32.7</td>
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### Program Enrollment by Racial/Ethnic Background as Compared to College-Wide Distribution (percent)

<table>
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<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
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<tr>
<td>Amer Indian or Alaskan Native</td>
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<td>Other</td>
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<td>5.6</td>
</tr>
<tr>
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<td>College</td>
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<td>4.6</td>
<td>4.6</td>
<td>4.2</td>
<td>4.4</td>
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<td>4.3</td>
<td>9.7</td>
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<td>6.6</td>
<td>6.9</td>
<td>7</td>
<td>8</td>
<td>8.1</td>
<td>9.1</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>Program</td>
<td>34.6</td>
<td>37.5</td>
<td>42</td>
<td>35.1</td>
<td>26.7</td>
<td>29</td>
<td>25</td>
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<tr>
<td></td>
<td>College</td>
<td>28.4</td>
<td>27.3</td>
<td>27.4</td>
<td>26.3</td>
<td>26</td>
<td>25.3</td>
<td>25.9</td>
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### Enrollment by Age as Compared to College-wide Enrollment (Percent)

<table>
<thead>
<tr>
<th>Years</th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>16-21</td>
<td>Program</td>
<td>40.2</td>
<td>30.4</td>
<td>26.1</td>
<td>23.4</td>
<td>34.4</td>
<td>32.3</td>
<td>30.6</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>33.8</td>
<td>28.3</td>
<td>35.8</td>
<td>30</td>
<td>36.9</td>
<td>30.7</td>
<td>36.6</td>
</tr>
<tr>
<td>22-29</td>
<td>Program</td>
<td>37.4</td>
<td>42</td>
<td>44.3</td>
<td>50</td>
<td>45.6</td>
<td>48.4</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>College</td>
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<td>33.6</td>
<td>30</td>
<td>34.2</td>
<td>30.3</td>
<td>35.1</td>
<td>30.7</td>
</tr>
<tr>
<td>30-39</td>
<td>Program</td>
<td>8.4</td>
<td>10.7</td>
<td>10.2</td>
<td>11.7</td>
<td>12.2</td>
<td>10.8</td>
<td>8.3</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>17.2</td>
<td>18.1</td>
<td>16.2</td>
<td>17.3</td>
<td>15.2</td>
<td>16.8</td>
<td>15.9</td>
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<tr>
<td>40+</td>
<td>Program</td>
<td>8.4</td>
<td>11.6</td>
<td>14.8</td>
<td>11.7</td>
<td>6.7</td>
<td>7.5</td>
<td>8.3</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>14.5</td>
<td>15.6</td>
<td>14.2</td>
<td>14.9</td>
<td>13.8</td>
<td>14.6</td>
<td>14.3</td>
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<tr>
<td>Unknown</td>
<td>Program</td>
<td>5.6</td>
<td>5.4</td>
<td>4.5</td>
<td>3.2</td>
<td>1.1</td>
<td>1.1</td>
<td>2.8</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>4.2</td>
<td>4.5</td>
<td>3.8</td>
<td>3.7</td>
<td>3.2</td>
<td>2.9</td>
<td>2.6</td>
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</table>

### Program Full time/Part Time Enrollments as Compared to College-wide Enrollments (Percent)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>FT</td>
<td>Program</td>
<td>40.2</td>
<td>47.3</td>
<td>36.4</td>
<td>42.6</td>
<td>50</td>
<td>49.5</td>
<td>43.1</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>31.8</td>
<td>30</td>
<td>33.3</td>
<td>29</td>
<td>32.8</td>
<td>29.2</td>
<td>32.7</td>
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<tr>
<td>PT</td>
<td>Program</td>
<td>59.8</td>
<td>52.7</td>
<td>63.6</td>
<td>57.4</td>
<td>50</td>
<td>50</td>
<td>56.9</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>68.2</td>
<td>70</td>
<td>66.7</td>
<td>71</td>
<td>67.2</td>
<td>70.8</td>
<td>67.3</td>
</tr>
</tbody>
</table>
One half to three quarters of new students require at least some developmental coursework, while one third to one half of entering students begin at College level. As mentioned above, students may enroll in art studio courses while completing developmental English coursework.

Developmental Status at Entry Program Students as Compared to College-Wide Enrollment (Percent)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Developmental</td>
<td>Program</td>
<td>6.7</td>
<td>6.7</td>
<td>12.5</td>
<td>6.7</td>
<td>42.9</td>
<td>7.1</td>
<td>7.7</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>22.6</td>
<td>29.1</td>
<td>25.5</td>
<td>29.2</td>
<td>23.8</td>
<td>29.1</td>
<td>25.3</td>
</tr>
<tr>
<td>Some Developmental</td>
<td>Program</td>
<td>66.7</td>
<td>40</td>
<td>50</td>
<td>66.7</td>
<td>40</td>
<td>57.1</td>
<td>38.5</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>45</td>
<td>38.3</td>
<td>45.6</td>
<td>40.8</td>
<td>48.1</td>
<td>38.4</td>
<td>46.6</td>
</tr>
<tr>
<td>College Level</td>
<td>Program</td>
<td>26.7</td>
<td>53.3</td>
<td>37.5</td>
<td>33.3</td>
<td>53.3</td>
<td>35.7</td>
<td>53.8</td>
</tr>
<tr>
<td></td>
<td>College</td>
<td>32.7</td>
<td>32.5</td>
<td>28.9</td>
<td>30</td>
<td>28.1</td>
<td>32.5</td>
<td>28.1</td>
</tr>
</tbody>
</table>
Retention Data

Students in the Art and Design curriculum persist as shown in the following tables. Average persistence is greater than the College-wide rates and in general students who do not return to the Art and Design curriculum do return to the College in a different program. Over the past four years, the percentage of Art and Design students who did not persist fall to spring is lower than college-wide numbers.

Students who returned to the Same Program or a different program in the subsequent Spring Semester (Percentage)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Fall 2006</th>
<th>Fall 2007</th>
<th>Fall 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Returned Same Program</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>72</td>
<td>68.2</td>
<td>73.3</td>
<td>66.7</td>
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<td>College</td>
<td>65.6</td>
<td>64.3</td>
<td>64.2</td>
<td>64.6</td>
</tr>
<tr>
<td>Returned Different Program</td>
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<td>Program</td>
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<td>6.8</td>
<td>3.3</td>
<td>5.6</td>
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<td>College</td>
<td>3.6</td>
<td>4.1</td>
<td>5.2</td>
<td>5.1</td>
</tr>
<tr>
<td>Graduated Fall Program</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>College</td>
<td>1.9</td>
<td>1.7</td>
<td>2.1</td>
<td>1.8</td>
</tr>
<tr>
<td>Did not return Spring</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>26.2</td>
<td>20.5</td>
<td>23.3</td>
<td>26.4</td>
</tr>
<tr>
<td>College</td>
<td>28.9</td>
<td>29.9</td>
<td>28.6</td>
<td>28.5</td>
</tr>
</tbody>
</table>

Students who returned to the Same Program or a different program in the subsequent Fall Semester (Percentage)

<table>
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<th></th>
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<th>Fall 2006</th>
<th>Fall 2007</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>43.9</td>
<td>35.2</td>
<td>33.3</td>
</tr>
<tr>
<td>College</td>
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<td>36</td>
<td>32.5</td>
</tr>
<tr>
<td>Returned Different Program</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>3.7</td>
<td>5.7</td>
<td>6.7</td>
</tr>
<tr>
<td>College</td>
<td>7.2</td>
<td>7.5</td>
<td>8.2</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>3.7</td>
<td>14.8</td>
<td>10</td>
</tr>
<tr>
<td>College</td>
<td>7.7</td>
<td>8.1</td>
<td>8</td>
</tr>
<tr>
<td>Did not return Fall</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td>48.6</td>
<td>44.6</td>
<td>50</td>
</tr>
<tr>
<td>College</td>
<td>49.1</td>
<td>48.3</td>
<td>48.8</td>
</tr>
</tbody>
</table>
Academic Performance

Students in the Art and Design are academically successful as evidenced by course completion, grade point average (GPA), academic standing and graduation rates, which compare favorably with college-wide performance. Most students who depart before graduation, whether short term or long term, leave successfully.

Academic Performance

<table>
<thead>
<tr>
<th>Semester/Year</th>
<th>% of college-level credits attempted/completed</th>
<th>Average GPA</th>
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<tr>
<td>Fall 2005</td>
<td>91.2%</td>
<td>2.87</td>
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<td>91.2%</td>
<td>2.94</td>
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<tr>
<td>Fall 2006</td>
<td>94.7%</td>
<td>3.15</td>
</tr>
<tr>
<td>Spring 2007</td>
<td>90.6%</td>
<td>2.96</td>
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<tr>
<td>Fall 2007</td>
<td>93.8%</td>
<td>3.03</td>
</tr>
<tr>
<td>Spring 2008</td>
<td>93.8%</td>
<td>N/A</td>
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<tr>
<td>Fall 2008</td>
<td>89.5%</td>
<td>N/A</td>
</tr>
<tr>
<td>Spring 2009</td>
<td>95%</td>
<td>N/A</td>
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</table>

Academic Standing (percent)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Standing</td>
<td>86</td>
<td>95.5</td>
<td>95.5</td>
<td>92.6</td>
<td>90</td>
<td>91.4</td>
<td>87.5</td>
<td>92.3</td>
</tr>
<tr>
<td>Dropped insufficent progres/poor scholarship</td>
<td>3.7</td>
<td>1.8</td>
<td>2.2</td>
<td>2.1</td>
<td>2.2</td>
<td>4.4</td>
<td>5.6</td>
<td>1.5</td>
</tr>
<tr>
<td>Probation - FT/PT/Prov</td>
<td>9.3</td>
<td>2.7</td>
<td>2.3</td>
<td>5.4</td>
<td>6.7</td>
<td>4.3</td>
<td>7</td>
<td>6.2</td>
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</tbody>
</table>

Success at departure - percent

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<th>Fall 2006</th>
<th>Spring 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduated</td>
<td>33.3</td>
<td>58.8</td>
<td>61.1</td>
<td>50</td>
</tr>
<tr>
<td>Short term success</td>
<td>20.8</td>
<td>12.2</td>
<td>11.1</td>
<td>5.6</td>
</tr>
<tr>
<td>Unsuccessful</td>
<td>45.8</td>
<td>19.5</td>
<td>11.1</td>
<td>16.7</td>
</tr>
</tbody>
</table>

- Long term success is defined as departure with a GPA of 2.0 or greater and 12 or more cumulative hours earned
- Short Term success is defined as departure with GPA of 2.0 or greater with 11 or fewer cumulative hours earned.
- Unsuccessful is defined as all departing students not otherwise classified including students who never completed a college-level course
Graduation

Students are successful in completing the Art and Design curriculum. The following table shows the number of degrees awarded from 2000 through 2009. As supported by survey responses, approximately 22% of students who enroll in the curriculum do so with the intent to work towards transfer and/or strengthen an existing portfolio, and not specifically to obtain a degree. An additional 6% reported already holding a baccalaureate degree and enrolling to prepare for a graduate degree in art.

<table>
<thead>
<tr>
<th>Year</th>
<th>2000</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9</td>
<td>12</td>
<td>14</td>
<td>14</td>
<td>17</td>
<td>22</td>
<td>7</td>
<td>12</td>
<td>11</td>
<td>12</td>
</tr>
</tbody>
</table>

Transfer Outcomes

The Art and Design curriculum has a long history of successful student transfer to four-year colleges, universities and professional schools of art. Graduates are sought after by transfer institutions because they (the transfer institutions) find our students well prepared for future challenges. At their respective transfer institutions graduates enroll in a wide range of majors such as art therapy, painting/drawing, film, animation, printmaking, graphic design, fashion design, industrial design, jewelry design, illustration, sculpture, ceramics, furniture design and interior design.

Over the years, program graduates have transferred to the prestigious Pennsylvania Academy of the Fine Arts (PAFA), receiving variable transfer credits. A recent collaboration by the art faculty and the Director of Admissions of PAFA resulted in an agreement that would facilitate smooth transfer for our students to PAFA. Students graduating from the Art and Design curriculum from Spring 2009 forward are now able to reliably plan for their transfer to PAFA.

The following listing indicates institutions to which our graduates have consistently been accepted. These include local partner institutions such as Temple University and many other well respected institutions throughout the United States. Relative to the implementation of the College’s new general education requirements, all transfer agreements are under review during the 2009-2010 academic year. Institutions asterisked indicate that a formal agreement currently exists.

These institutions are:
- Tyler School of Art (Temple University)
- Pennsylvania Academy of the Fine Arts*
- Moore College of Art and Design*
- The University of the Arts
- Drexel University
- Philadelphia University (formerly Philadelphia College of Textile and Science)*
- Rosemont College*
- Rhode Island School of Design
- Parsons School of Design
In addition to strong transfer outcomes, many students are awarded merit and other scholarships to support completion of a baccalaureate degree.

The following table shows scholarship awards earned by program graduates. These awards include “promising artist,” “President’s Scholars” and similar merit awards. Some students received awards from more than one institution.

<table>
<thead>
<tr>
<th>Graduation Year</th>
<th>Number of Students Receiving Awards</th>
<th>Total Award Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>8</td>
<td>$114,200</td>
</tr>
<tr>
<td>2006</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2007</td>
<td>3</td>
<td>$69,600</td>
</tr>
<tr>
<td>2008</td>
<td>12</td>
<td>$130,000</td>
</tr>
<tr>
<td>2009</td>
<td>7</td>
<td>$145,900</td>
</tr>
<tr>
<td>Total</td>
<td>46</td>
<td>$355,600</td>
</tr>
</tbody>
</table>

**Employment outcomes**

The Art and Design curriculum is designed as a transfer program. Therefore, data on employment is of limited value since most graduates are focused on completing their professional education. The low response rate from graduate surveys provides limited data on long term employment outcomes.
Demand and Need for the Program

Student Satisfaction

In order to help assess the student experience in the program, three surveys were conducted during the Spring/Summer 2009 in preparation for this audit. Attempts were made to contact all students who enrolled in the Art and Design (formerly Art) curriculum since the 1998 audit. Please see Appendices C-E for survey instruments and detailed responses.

- **Current Students**: Surveys were distributed to currently enrolled students at the conclusion of their end of semester review. Of the 101 students identified as Art and Design majors, 72 (71%) completed surveys were returned and usable. (Appendix C)
- **Program Graduates**: Surveys were mailed to 134 program graduates, currently identified in the College’s database as having graduated from the Art and Design curriculum since Spring 1999. Seven (5%) surveys were returned and usable. In light of the timeframe covered by this audit, many surveys were returned for unknown/unable to forward addresses. (Appendix D)
- **Former Students**: Surveys were mailed to 245 former students identified in the College’s database as having been enrolled in the Art and Design curriculum, but who did not graduate from the program. Eleven (4%) surveys were returned and usable. (Appendix E)

**Current Students**

Allowing for multiple responses, when asked about educational goals on entering the College, 66% of current student respondents indicated that their goal was to obtain an associate’s degree and transfer; 6% indicated they planned to obtain an associate’s degree and 22% indicated they planned to work towards transfer. Six per cent indicated that they planned to work towards a graduate degree. Upon entering the College, 17% of respondents indicated that they either had a degree or transferred in coursework to obtain a placement test waiver. Forty-two percent of respondents indicated they were English 101 ready and 41% indicated the need for developmental coursework.

When asked about long term professional goals, a wide range of career interests were identified. Approximately 26% of respondents indicated interest in graphic design, 10% identified animation, and 5-7% indicated interest each in industrial design, illustration and art education. The remaining responses varied but included photography, fashion design, drawing, and computer art and gaming.

When asked about their satisfaction with the range and availability of Art and Design curriculum offerings, approximately 85% of respondents were strongly positive in their responses. They identified the diverse range of courses offered and the program as a strong foundation for transfer. Approximately 15% of respondents indicated some concern with the availability of courses; they pointed out that semester offerings were critical to being able to graduate in two years. Saturday, evening and summer offerings are limited.
Regarding satisfaction with facilities and equipment available in class and to complete outside assignments, most students indicated that they were satisfied or highly satisfied. They noted that studio availability on Saturdays provided a distraction-free place to work. A few students expressed concern over the condition of work tables and chairs. In addition they mentioned problems with image projection. A small number of respondents indicated a need for more secure and appropriate size lockers to store projects. Small item equipment, particularly paper cutters are needed.

Current students expressed an extremely high level of satisfaction with the education they received in the Art and Design curriculum. Of particular note is the consistent expression of respect for and appreciation of the faculty. When asked about satisfaction with the support students received from the Art and Design faculty, respondents were nearly unanimous in being satisfied or very satisfied. Respondents characterized the faculty as honest, professional, respectful, genuinely concerned, supportive, encouraging, and perhaps best summarized as “not once did I find a member of the art faculty that was not willing to help.”

When asked about the importance of the extra/co-curricular activities described above in enriching learning experiences, students were again strongly positive. They expressed appreciation for the opportunity to broaden horizons, to study from original work, to feel a part of the art community and to travel out of the city. Approximately 90% of students participated in the bus trips. Those who did not cited lack of time or funds to participate.

Graduates and Former Students
While there were limited return rates, graduates and former students mirrored the same overall satisfaction with the Art and Design program as current students.

Allowing for multiple responses, when asked about their reasons for enrolling in the Art and Design curriculum 57% indicated they were preparing to transfer, 71% indicated they wanted to improve their skills to become a better artist and 29% indicated they wanted to improve skills for a job they current held. Following CCP graduation, 57% of the respondent indicated they had attended a four year college full time and 29% indicated they attended a four year college on a part time basis. Respondents indicated that a few courses were not accepted in transfer. These include general education courses – English 101 and 102 and Math 118. Art courses not accepted varied by institution. The greatest variability was in transfer to PAFA and it should be noted that these students transferred before the recent agreement with the Pennsylvania Academy of Fine Arts.

Program graduates are satisfied with their preparation for transfer. One hundred percent of respondents rated their preparation for transfer as excellent or good. One respondent specifically commented CCP courses were exciting and rigorous.
Percent of Art and Design graduates survey respondents who rated their CCP preparation for transfer as excellent or good

<table>
<thead>
<tr>
<th>Grad Year</th>
<th>Data from College-wide Graduate Survey</th>
<th>Art and Design Curriculum Survey, June/July 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>N/A</td>
<td>100%</td>
</tr>
</tbody>
</table>

Graduates pointed to the strengths of the program as an excellent, caring faculty, the diversity of the students and a well designed curriculum. In regards to what could be done to improve the program, respondents who graduated in 2005 and 2006 indicated that the addition of Photoshop and the need for more computer integration; these recommendations have already been addressed in the current curriculum.

Allowing for multiple responses, when asked about their reasons for enrolling in the Art and Design curriculum 82% of former students indicated that they were preparing for transfer and 18% indicated they enrolled to learn new skills needed to enter the job market in art immediately after CCP. Fifty-four per cent enrolled to improve skills to become a better artist.

Former students left the curriculum for a variety of reasons: completing courses of interest to complement a bachelor’s degree, taking courses to help meet certificate requirements for an education program, and illness.

Overall, former students expressed satisfaction with the Art and Design curriculum. They pointed to the faculty as dedicated and demanding working artists who pushed for the best out of every student. Suggestions for improving the curriculum included incorporation of additional elective choices such as metals and glass, modifying requirements for students with special interests, technology upgrades including printing and scanning lab, and a recommendation that every student complete an internship.
Operating Costs and Efficiencies

The following information is drawn from the College’s Budget Office reports. Fiscal Year 2007-08 is the most recent year for which cost and efficiencies data is available.

Program Enrollment
Program enrollment over the past five years has shown some fluctuation. Declines are consistent with College-wide enrollments declines associated with implementation of Banner system and the varying external economic environment. In the current semester (Fall 2009) enrollment has continued to climb and all sections offered are fully enrolled.

### Credit Headcount

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
<th>Fall 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and Design</td>
<td>108</td>
<td>112</td>
<td>88</td>
<td>94</td>
<td>90</td>
<td>93</td>
<td>72</td>
<td>108</td>
<td>113</td>
</tr>
<tr>
<td>College-wide</td>
<td>16,236</td>
<td>16,978</td>
<td>16,871</td>
<td>17,019</td>
<td>17,334</td>
<td>17,661</td>
<td>17,327</td>
<td>18,023</td>
<td>N/A</td>
</tr>
</tbody>
</table>

### Credit FTE Enrollment

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
<th>Fall 2008</th>
<th>Spring 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>79</td>
<td>85</td>
<td>62</td>
<td>72</td>
<td>69</td>
<td>72</td>
<td>54</td>
<td>81</td>
</tr>
<tr>
<td>College-wide</td>
<td>11,016</td>
<td>11,328</td>
<td>11,524</td>
<td>11,297</td>
<td>11,868</td>
<td>11,823</td>
<td>11,883</td>
<td>12,128</td>
</tr>
</tbody>
</table>

### Credit Sections at the Main Campus

<table>
<thead>
<tr>
<th></th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
<th>Fall 2007</th>
<th>Spring 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>82</td>
<td>85</td>
<td>62</td>
<td>72</td>
<td>70</td>
<td>73</td>
</tr>
<tr>
<td>College-wide</td>
<td>11,337</td>
<td>11,251</td>
<td>11,422</td>
<td>11,266</td>
<td>11,868</td>
<td>11,809</td>
</tr>
</tbody>
</table>

### Credit Sections Off Campus – Fall and Spring Terms

<table>
<thead>
<tr>
<th></th>
<th>Spring 2005</th>
<th>Fall 2005</th>
<th>Spring 2006</th>
<th>Fall 2006</th>
<th>Spring 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>College-wide</td>
<td>621</td>
<td>521</td>
<td>550</td>
<td>542</td>
<td>550</td>
</tr>
</tbody>
</table>

### Average Class size
Note: Enrollment in studio courses is limited to 24 students.

<table>
<thead>
<tr>
<th>Number of Sections</th>
<th>Number of Sections</th>
<th>Avg Class Size</th>
<th>Total # Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2008</td>
<td>40</td>
<td>19.9</td>
<td>797</td>
</tr>
<tr>
<td>Spring 2009</td>
<td>40</td>
<td>20.8</td>
<td>832</td>
</tr>
</tbody>
</table>

### Operating Costs
In the 2007-08 fiscal year total operating costs for the Art and Design program were $680,199. Direct instructional costs were $365,858 and indirect costs were $314,341. The Art and Design program produced 79.8 FTE’s at a direct cost of $8529.14 per FTE. This cost is in the mid-range of all programs.

Credit Hours Produced and Cost per Credit Hour 2007-2008

Costs per credit hour are higher than the College-wide costs but in the mid-range of all programs and comparable to programs in Architecture, Design and Construction or Music Performance and ASL/Interpreter Education programs, which requires increased instructional hours due to studio/ performance/ lab requirements.

<table>
<thead>
<tr>
<th></th>
<th>Art and Design</th>
<th>College Wide</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit hours produced</td>
<td>5,527</td>
<td>342,147</td>
</tr>
<tr>
<td>Cost per credit hour</td>
<td>$217.10</td>
<td>$144.42</td>
</tr>
</tbody>
</table>

Annual Program FTE’s and Average Direct Program Costs FY 2007-08

Costs are in the low to mid-range of all college programs and comparable to costs in the Architecture, Interior Design, Engineering, and Health Services Management curricula.

<table>
<thead>
<tr>
<th></th>
<th>Art and Design</th>
<th>College-Wide</th>
</tr>
</thead>
<tbody>
<tr>
<td># FTE</td>
<td>79.8</td>
<td>13,941</td>
</tr>
<tr>
<td>Direct Instr’l Cost</td>
<td>$365,858</td>
<td>$49,399,485</td>
</tr>
<tr>
<td>Indirect Cost</td>
<td>$314,341</td>
<td>$54,967,510</td>
</tr>
<tr>
<td>Total Operating Cost</td>
<td>$680,199</td>
<td>$104,366,995</td>
</tr>
<tr>
<td>Indirect Cost per FTE</td>
<td>$4587.56</td>
<td>$3494.94</td>
</tr>
<tr>
<td>Program Cost per FTE</td>
<td>$8529.14</td>
<td>$7486.11</td>
</tr>
</tbody>
</table>
Findings and Recommendations – Analysis and Discussion

Strengths

Initiated in the early 1970s as the Art Curriculum, the Art and Design Curriculum continues today as a strong, viable program, well established and well respected in the professional community. The mission of the program, to prepare students for transfer to baccalaureate institutions or professional art schools, is clear and well served by the program. As supported by current student, graduate and former student surveys, the program offers an accessible and affordable way for students to obtain the professional art education they seek.

The curriculum is built on a coherent progression of introductory coursework in drawing, design, graphics and art history followed by the opportunity to pursue individual areas of interest. Students may elect courses in fine arts and illustration (painting), sculpture and crafts (ceramics) commercial design arts and industrial design (graphic design), film, media arts (photography) or art history. Since drawing is the basis for all art, they complete additional drawing courses. General education courses support this foundation and students’ preparation for future academic challenges. Instructional methodologies are varied and allow students the opportunity for active and collaborative learning, require significant student effort in academic and creative challenges and provide for ongoing student-faculty interaction, all practices noted to promote student success. Extra/co-curricular activities enhance curricular offerings and support the development of the student artist.

The studio art faculty are all working artists, allowing them to bring the demands, expectations and realities of contemporary art to the classroom. They are characterized by current and former students as well as program graduates as dedicated, caring, supportive, and demanding; they are values as mentors and role models. They are current in their disciplines and maintain strong ties with faculty of 4-year college and university and art schools as professional colleagues and as program recipients of our students. They are actively involved in college-wide activities and professional organizations.

Assessment of student learning is a key priority in higher education today and the Art and Design Curriculum is well positioned to address this accountability issue. Early and frequent assessment of student learning, a recognized practice for promoting student success, is characteristic of the philosophical approach of the studio faculty. Throughout the various courses and the program as a whole, students have multiple opportunities to develop and master the range of skills and abilities defined as programmatic student learning outcomes. These outcomes are consistent with the expectations of transfer institutions. Students are successful in achieving these outcomes as evidenced by their culminating portfolio and acceptance rates at transfer institutions nationwide.

Studio facilities provide an atmosphere that fosters collaboration – student to student, student to faculty and faculty to faculty. The faculty looks forward to the new studio at the Northeast
Regional Center. The larger space, dedicated studio furniture and natural lighting incorporated fosters a more productive painting and drawing experience.

The program is operated in a cost effective manner. An enrollment decline, consistent with College-wide declines, in Fall 2006 was followed by a slight increase and then relatively flat enrollment. Presently, enrollments show a positive trend. Student retention exceeds College-wide rates. Costs per FTE are in the low to mid range college-wide and comparable to other programs with studio/performance instructional costs.

As described above, the Art and Design curriculum supports the College mission and accomplishment of strategic priorities.

**Concerns and Limitations**

While studio facilities are adequate as described above, there is a need to replace furniture including work tables and chairs. In addition, projection in the studios needs to be brought up to current standards by securing state of the art projection and screens. All remaining 35 mm slides need to be converted to digital images. Internet access and digital projection will enable visiting artists and admissions representatives from prospective transfer institutions to provide enhanced presentations. Visiting artists will be able to reference personal or gallery websites that display images of their work. Admissions representatives can access their institution’s website to better assist students in navigating the online application process. Survey respondents have expressed concern about the need for adequate size lockers.

Program enrollments have fluctuated, consistent with changes in College-wide enrollment. Student recruitment activities identified in the previous audit were only partially realized.

Students who participated in various field trips and used free passes to the Philadelphia Museum of Art were strongly positive about the benefits of these opportunities. However, approximately 10% of current student respondents indicated that they were unable to participate in these learning activities.

Survey respondents indicated that semester course offerings are critical to a student’s ability to complete the program in a 2 year period. Specifically, students recommended inclusion of more evening and Saturday course offerings. In addition, students have expressed interest in specialty areas such as jewelry making, fashion design and game design. Course offerings are tied to enrollments and the Art and Design curriculum has addressed student concerns in several ways. One approach has been to cross-list courses in summer sessions to facilitate smooth flow through the curriculum. Additionally, student interest in specialty areas has been addressed by the Topics in Art courses offered in accelerated format during summer sessions.
Recommendations

Recommendation I: Studio Technology Upgrade

After extensive research the Art and Design faculty developed a plan for significant technology upgrades to the art studios. Appendix B – Studio Technology Plan (2008) details the rationale for these upgrades, the specific equipment and wireless access needed as well as a variety of additional supports to fully realize 21st century art studios. Teaching and learning will be enhanced in 9 required and 4 directed elective courses with implementation of plan. This plan has been reviewed with the Academic Computing Department and included in the budget although funding is not yet available.

In addition to the technological improvements, well worn tables in the studios need to be replaced.

Schedule for Implementation: Funds have already been requested for upgrading technology in the art studios. The most immediate needs are for conversion of all remaining 35 mm slides to digital format and securing state of the art projection in the art studios. Capital budget requests will be submitted for the 2010-2011 year for furniture replacement.

Recommendation II: Student Recruitment

A recruitment plan that includes assessment of effectiveness of current efforts and identification and implementation of additional strategies needs to be developed. Attention should be focused on capturing internal student audiences and individuals changing careers or returning to complete their art education, as well as the traditional high school population.

Art 105- Drawing I is the art course most often taken by non-majors. The Art and Design faculty have identified this course as an ideal place to acquaint students with career possibilities in art. Other introductory level courses such as Art 109- Ceramics I also provide the opportunity to develop student interest in careers in art. Alumni panel presentations have been used and a recent alumni exhibit encouraged interaction of this group with current students. Enhanced relationships with alumni may provide additional benefits to the program.

College exhibits such as April is Art, which draw the general public to the College, also provide an additional potential pool of program applicants.

The Art and Design faculty are pleased to note that the School District of Philadelphia is placing new emphasis on art education for its students. The District anticipates hiring 40 new art teachers this academic year. The Art and Design faculty are poised to grasp this opportunity to reconnect with the District. A reception at the College for the District’s art teachers is scheduled during the NCECA conference in April 2010. This will allow for
showcasing our faculty, facilities and student work as well as positioning the Art and Design curriculum as an accessible and affordable educational path for Philadelphia students interested in a career in art.

**Schedule for Implementation:** Recruitment efforts are ongoing. The plan and initial implementation should begin in Spring 2010.

**Recommendation III: Course Scheduling and Course Offerings**

The program has attempted to address student concerns about course scheduling and elective offerings. If enrollment trends continue as indicated above, additional course offerings may be added to the schedule. Further exploration into barriers that prevent some students from fully participating in extra/co-curricular activities and ways to address the barriers should be attempted.

**Schedule for Implementation:** Enrollment patterns will be reviewed and courses added in requested timeframes as enrollments allow.
Appendix A

Faculty Resumes - Full Time Faculty
Chris Feiro CV

Education

2000  MFA Painting, Indiana University, Bloomington, IN
1998  BFA Painting, Minneapolis College of Art and Design, Minneapolis, MN

Solo Exhibitions

2009  Chris Feiro Paintings and Drawings, Rosenfeld Gallery, Philadelphia, PA
2006  Chris Feiro Paintings and Drawings, Rosenfeld Gallery, Philadelphia, PA
2004  Chris Feiro Paintings and Drawings, Rosenfeld Gallery, Philadelphia, PA
2000  MFA Thesis Exhibition, Indiana University, SOFA Gallery
1999  Chris Feiro Paintings and Drawings, Boom Gallery, Minneapolis, MN

Group Exhibitions

2008  Annual Small Works Exhibition, Rosenfeld Gallery, Philadelphia, PA
2008  Annual Juried Show, Woodmere Art Museum, Philadelphia, PA
2007  Annual Small Works Exhibition, Rosenfeld Gallery, Philadelphia, PA
2006  Annual Juried Show, Woodmere Art Museum, Philadelphia, PA
2006  Landscape Revisited, Main Line Art Center, Haverford, PA
2005  Annual Small Works Exhibition, Rosenfeld Gallery, Philadelphia, PA
2004  US Artists American Fine Arts Show, Philadelphia, PA
2004  Annual Small Works Exhibition, Rosenfeld Gallery, Philadelphia, PA
2003  Annual Small Works Exhibition, Rosenfeld Gallery, Philadelphia, PA
2003  New Talent Exhibition, Rosenfeld Gallery, Philadelphia, PA
2002  Artists Ourselves, Faculty Exhibition, Delaware College of Art and Design, Wilmington, DE
2002  Artists From The Midwestern Edition of New American Paintings, OSP Gallery, Boston, MA
2002  Faculty Exhibition, Krannert Art Museum, University of Illinois, Champaign, IL
2000  2D3D5 Works on Paper, Octagon Center for the Arts, Ames, IA
2000  MFA Painting Group Exhibition, Indiana University, SOFA Gallery
1999  Drawings, Boom Gallery, Minneapolis, MN
1999  Realism in Detail, Juried Exhibition, St. Cloud Arts Council, St. Cloud, MN
1999  MFA Painting Group Exhibition, Indiana University, SOFA Gallery
1998  Selections from Commencement Exhibition, Juried Exhibition, Minneapolis College of Art and Design, Mpls, MN
Publications
2006  Philadelphia Inquirer, June 2, 2006
2002  New American Paintings, Volume 41, Midwest Region

Teaching Experience
2003- Present:
  Faculty, Drawing, Painting, and Design, The Community College of Philadelphia, Philadelphia, PA

2002-03
  Adjunct Faculty, Foundation Drawing, Delaware College of Art and Design, Wilmington, DE

2001-02
  Visiting Assistant Professor, Foundation Drawing, University of Illinois, Urbana–Champaign, IL

2001
  Adjunct Faculty, Drawing, Herron School of Fine Art, Indianapolis, IN

2001
  Adjunct Faculty, Drawing, Indiana University, Bloomington, IN

2000
  Associate Instructor, Drawing and Watercolor, Indiana University Overseas Study Program, Florence, Italy

2000
  MFA application review panel, Indiana University, Bloomington, IN

1999-00
  Associate Instructor, Foundation Drawing / Painting, Indiana University, Bloomington, IN

Reviews
2001  Bloomington Independent, *Best of Bloomington Arts and Culture*  
      2000, March 22-29, 200

Lectures
2006  On My Work, Pennsylvania Academy of Fine Arts

Awards
2006  Edith Emerson Prize, Woodmere Art Museum, Philadelphia, PA
RESUME
Karen Aumann
701 Reed Street Philadelphia PA 19147
kaumann@ccp.edu
215-334-0823

EMPLOYMENT
1992 – present  Associate Professor of Art, Community College of Philadelphia
1996-1999  Chair, Department of Art, Community College of Philadelphia
1982-1991  Instructor, Visiting Lectureships, Community College of Philadelphia
1988-1990  Instructor, University of the Arts Summer Programs
1981  Ceramics Faculty, University of the Arts
1975-1983  Ceramics Faculty, The Cheltenham Township Art Centre
1973-1979  Co-Owner Spacecraft Gallery and Studio, Philadelphia, PA

EDUCATION
BFA University of the Arts, Philadelphia, PA

AWARDS and FELLOWSHIPS
“Project Serving Artists,” Wood firing awarded residency, Perkins Art Center, 2005
“Ceramics USA”, National juried show of contemporary American ceramics, University of North Texas, Merit Prize 1996
Pennsylvania Council on the Arts Fellowship 1990

COLLECTIONS
The Wustum Art Museum, Mequon, WI
The Mint Museum of Craft and Design, Charlotte, NC
Millersville University, Permanent Collection, Millersville, PA

RECENT SHOWS
2009  “31st Annual Open Juried Art Exhibition”, the Reading Public Art Museum, Reading, PA
2007  “Modern Kuyo”, Onishi Gallery, New York, NY
  “30th Annual Open Juried Art Exhibition”, The Reading Public Art Museum, Reading, PA
  “Small Works”, The Clay Studio, Philadelphia, PA
  NAP International Exhibition, Kutztown, PA
“Sixteenth San Angelo National Ceramic Competition”, San Angelo Museum of Fine Arts, San Angelo, TX
“Ashes to Art” ICE BOX Gallery, Crane Arts, Philadelphia. International competition sponsored by Funeria
“Holiday Show”, Perkins Center for the Arts, Haddonfield, NJ 2005
“POTS: Objects of Virtue” National juried exhibition, Bedford Gallery, CA
“Gallery in the Garden” Outdoor sculpture exhibition, curator Eileen Tognini, Hawk Mountain, PA
“2005 PSA Exhibition”, Apple Farm Art Center, Elmer, NJ

CATALOGUES
“I’m a Little Teapot…”, Islip Art Museum, East Islip, NY 1995
“Contemporary Soup Tureens”, Campbell Museum, Camden, NJ
“American Clay Artists” The Port of History Museum, Philadelphia, PA
“Vessels Aesthetic 1983”, Taft College Art Gallery, Taft, CA
“Function-Non-function”, Towson State University, Towson, MD

TRAVEL
Sabbatical Study 2003 / February through April
  Germany - With sculptor Theresia Hebenstreit and potter Carola Seuss
  Holland – With potter Amrita Karunaratne
RESUME

Frank Gaydos
510 Gerritt Street
Philadelphia, PA 19147

EXHIBITIONS

2008
16th Annual “Strictly Functional Pottery National”
Lancaster, Pa.
National, Juried Show

2005
William Green Federal Building
Public Corridor one - FBI.
Placed three large TerraCotta Platters

1999
Westmoreland Arts and Heritage Festival
Westmoreland County Comm. College
Latrobe, Pa.
National, Juried Show

1998
6th Annual “Strictly Functional Pottery National”
Market House Craft Center
Ephrata, Pa.
National, Juried Show

"Functional Ceramics"
Wayne Center for the Arts
Wooster, Ohio
National, Invitational Show
1997
"USA Craft Today"
Silvermine Guild Arts Center
New Canaan, Ct.
National, Juried Show

"5th Annual Strictly Functional Pottery National"
Market House Craft Center
Ephrata, Pa.
National, Juried Show

"Clay Today"
Main Line Art Center
Haverford, Pa.
National, Juried Show

"Materials: Hard and Soft"
Greater Denton Arts Council
Denton, Texas
National, Juried Show

"Clay on the Wall"
Texas Tech University
Lubbock, Texas
National, Juried Show

1996
"Celebration of American Crafts"
Creative Arts Workshop
New Haven, Ct.
National, Juried Show

"Crossroads in Clay"
Middletown Fine Arts Center
Middletown, Ohio
National, Juried Show
AWARDS

Awards of Distinction
"Westmoreland Arts & Heritage Festival" Latrobe Pa.
"Crafts 15" Central Pennsylvania Festival of Arts
"Rhythm and Rhyme" Gallery Ten, Ill.
"Clay Today" Main Line Art Center, Pa.

Purchase Awards
"Westmoreland Arts & Heritage Festival" Latrobe, Pa.
"LaGrange National Biennial '96" LaGrange, Ga.
"Feats of Clay II", Lincoln, Ca.
"Vessels Aesthetic", Downey Museum of Art, Ca.

COLLECTIONS

William Green Federal Building, Philadelphia, Pa. (Public Corridor one, FBI floor)
Uniform Code Council-Princeton NJ.
Wilmington Port Authority-Wilmington, De.
Merrill Lynch-Jenkintown, Pa.
Wachovia Corporation.-Wilmington, De.
Unisys Headquarters-Blue Bell, Pa.
LaMar Dodd Art Center-LaGrange, Ga.
NCO Financial-Blue Bell, Pa.

PUBLICATIONS

Ceramics Monthly, May 1990, P.34

Clay Times, March 1999, 'Gallery'

Clay and Glazes for the Potter, Text Book,

"500 Plates, Platters and Chargers", Lark Books. 2008
two images of large platters.
MONICA ANKE HAHN

2416 Poplar Street
Philadelphia, PA 19130
(215) 765-1568 (ph & fax)
MonicaAnkelHahn@gmail.com

PROFESSIONAL EXPERIENCE

2006 – present
**Visiting Lecturer in Art History**, Community College of Philadelphia, Philadelphia, PA
- Designed and planned college-level art history courses.
- Created and facilitated online art history course.
- Instructed and evaluated students.
- Designed, administered and evaluated exams and assignments.

1994 – present
**Freelance Writer/Editor.**
- Prepared manuscripts for publication by editing, proofreading and performing research assistance.

2003 – 2006
**Instructor of Art History**, Philadelphia University, Philadelphia, PA
- Designed and planned art history courses.
- Instructed and evaluated university students.
- Designed, administered and evaluated exams and assignments.
- Led student excursion to local and NYC museums.

1996 – 1998
**Assistant Editor**, *Bryn Mawr Alumnae Bulletin*, Bryn Mawr College, Bryn Mawr, PA
- Wrote features, news reports and other copy.
- Edited all features, reviews, and notices in the magazine.
- Designed and maintained magazine site on the World Wide Web.
- Co-designed the publication, choosing and creating graphics, and laying out pages.

1991 – 1992
**Curatorial Assistant**, Erie Canal Museum, Syracuse, New York.
- Wrote and edited exhibit label copy, developed and researched exhibit content.
- Developed and implemented museum education programs for visitors of all ages.
- Organized museum collections and coordinated exhibits.
- Designed maps for museum publications.
EDUCATION

- **Syracuse University** School of Arts and Sciences, Syracuse, New York. Master of Arts in Art History, Graduate Certificate in Women’s Studies, 1995. Thesis: *Nathan Negus, Painter (1801-1825): “An Ornament to the American Name,”* the culmination of a five-year original research project begun as a Summer Fellow at Historic Deerfield, Inc. GPA: 4.0


AWARDS, GRANTS AND HONORS

- **Community College of Philadelphia:** Spring 2008 Academic Affairs Micro Grant: *The Barnes Foundation: Looking Backward, Looking Forward.*


- **Historic Deerfield, Inc.:** Summer Fellowship Program in museum studies and early American life and material culture (1991), Elizabeth Fuller Fellowship, awarded to continue research begun in the summer program (1991).


CONFERENCES AND PRESENTATIONS

- *Faculty of the Future 2009* conference at Bucks County Community College, Newtown, PA. “Pictures and Pixels: innovative and collaborative use of images for teacher/student engagement.”

• Faculty of the Future 2008 conference at Bucks County Community College, Newtown, PA. “Wikis, Podcasts, Social Networking and Beyond: Engaging Students with Technology In and Out of the Classroom.”

CONFERENCES AND PRESENTATIONS


• “Using Online Technology in the Classroom,” 2006 Philadelphia University Faculty Technology Expo.

SPECIAL LECTURES

• “Approaching Cezanne,” 2009 Art History Spring Lecture, Community College of Philadelphia.


• “The Governor’s Palace Mural by Fernando Castro-Pacheco,” “Spanish Colonial Franciscan Architecture,” and “Yucatecan Art in the MACAY Museum,” as Art History Lecturer in Merida, Mexico in conjunction with the 2008 Community College of Philadelphia Cross-Cultural Workshop.


LANGUAGE SKILLS

• Fluent German, conversational Mandarin Chinese and Spanish.
Rebekah Higgins

1732 Montrose Street, Philadelphia, PA 19146
Mobile: 215 429 4856  info@rebekahhiggins.com  www.rebekahhiggins.com

Designer | Illustrator | Fine Artist | Teacher

Applied practice: A creative problem solver with strong conceptual skills and 18 years experience as a graphic designer, trainer/consultant, illustrator and fine artist. Developed design projects in print & multimedia from concept through final product. Packaging, corporate identity packages, advertising campaigns, product design, CD interactive and website design. For the past 2 years I have been specializing in typographic illustration and creating fine art pieces utilizing type as conceptual elements. (Full artist's statement upon request)

Instructional Design: Wrote technical training and testing materials for design courses. Created state licensed job training programs in Digital Color Prepress and Multimedia. Acted as creative lead for the production of several computer based training products.

Teaching: Currently teaching Foundation Art and Graphic Design at The Community College of Philadelphia. Taught both as an adjunct faculty member at several area art colleges including Moore College of Art and Design and Tyler School of Art and as a full time instructor at a private educational facility. Subjects include: drawing, black and white design, color design, graphic design (all levels), digital imaging, multimedia, portfolio, website design, advertising and concept development.

I perceive my teaching philosophy as something dynamic rather than static. Teaching for me is a love, a thoughtful and passionate balance of complex variables. It is a balancing act that I hope—in my most utopian of moments—will facilitate a change on how one perceives their entire world. I want people’s worlds to become bigger, more diverse and more flexible. There is not much that is more joyful than seeing someone discover a new way to see and having the confidence to demonstrate it.
Areas of Expertise

Skills

Computer

Concept Development
Design Development
Consulting
Training|Teaching
Drawing|Illustration
Print|Web | CBT | Interactive
Illustrator, Collage, Painter, Photoshop,
QuarkXPress, In-Design, Dimensions, Infini-D,
StudioPro, AfterEffects, Authorware, Debabelizer,
Director, PowerPoint, Premiere, SoundEdit ,
Dreamweaver, DHTML and HTML, Flash
Proprietary Systems: Cubicom 3-D System
(modeling), CD Quality Video In & Out,
NuVista's TrueVision Targa System, Media 100
QX and Quantel Paintbox.
Professional Experience and Significant Achievements

Community College of Philadelphia ‘02—Present, Assistant Professor
Atelier27 ‘97—‘04, Principal (Design Studio)
Community College of Philadelphia Spring ‘01 —‘02, Visiting Lecturer
Community College of Philadelphia ‘99 —Spring ‘01 Adjunct Faculty Member
Tyler School of Art ‘99—‘02, Adjunct Faculty Member
Moore College of Art & Design ‘95—‘01 Adjunct Faculty Member
Marcolina Design ‘96 —‘97, Senior Production Manager
Berkeley Corporation ‘92 —‘96 Full Time Instructor/Consultant and in house Art Director
Internship in Graphic Design with Eleanor Pettit, ‘92
Internship with computer illustrator and artist Barbara Nessim, ‘90
AMC Bucks County Drive-In 1989, assistant manager
September ‘87-August ‘88, self-employed restorer of historic sites in Bucks County, PA

Partial Client List

Education
BFA, Pratt Institute ‘92, Computer Graphics Concentration
Postbacheloreate training at the Passalaqua School of Drawing and Illustration
On-going continuing education classes in drawing, design and book arts at area art schools

Speaking Engagements | Consulting | Professional Organizations
College Arts Association 2000, Panel: Design and Design Education for the 21st Century,
Topic: Virtual Drama and the Cyber School

Multicom ‘95
Program Advisory Committee

54
Consulted on the development and marketing of seminars on design, print technology, new media and the Internet.

Producing Four Color Electronic Mechanicals
Apple Market Center, ‘94
Designed the structure and the script, created sample files to be used, provided art direction and design for all printed promotional materials.

Women of Wyncote, Art in the Digital Age 2001

**Community Service**
Currently serving on the Gallery Committee of The William Way Community Center.
Sarah M. Iepson  
Curriculum Vitae

Present Address:  
29 West Holly Avenue  
Oaklyn, NJ  08107  
(856) 419-1005  
siepson@gmail.com

EDUCATION:  
ABD, PhD Student  
Focus on 19th century American Painting  
Expected Graduation, 2011  
Temple University (TU), Philadelphia, PA

M.A. in Art History.  
Focus on Western Art, thesis in nineteenth century French drawing  
May 2003, Temple University (TU), Philadelphia, PA.

B.A. with a major in Art History.  
Focus on Western Art.  
May 2000, Wayne State University (WSU), Detroit, MI.

Diploma.  
Graduated with Honors.  
June 1996, Adlai E. Stevenson High School (SHS), Livonia, MI.

PROFESSIONAL OBJECTIVES:  
I have completed my course work, Preliminary exams, and dissertation proposal for my doctoral degree. Currently considered ABD, I am at work on the research and writing of my dissertation on 19th century American painting and photography, with a focus on portraits of children in the antebellum period. I am also a full-time Assistant Professor at the Community College of Philadelphia teaching a broad range of humanities and art history related courses, including introductory surveys and upper level courses focused on more specific time periods. I am interested in, and have experience with, the utilization of multi-media in teaching art history classes, including web-based materials, digital images, and distance or online learning courses.

HONORS AND AWARDS:  
- Golden Key International Honour Society (2007)  
- University Assistantship, TU (2001)  
- Presidential Scholarship, WSU (1996-2000)  
- Scholar Athlete Award, WSU (1997-2000)  
- Athletic Scholarship, WSU (1998-2000)

PROFESSIONAL ACTIVITIES AND MEMBERSHIPS:  
- Co-director of the Cultural Workshop in Mérida, Yucatán, Mexico, CCP (2009 and 2010)  
- Member of the Assessment Task Force, CCP (2009)  
- Co-Advisor, Phi Theta Kappa Student Organization (2008-2010)  
- Participant in the Leadership Institute, CCP (2008-2009)
• Coordinator for April is Art Student Exhibition, CCP (2008-2009)
• Co-President of the Graduate Art History Organization, TU (2008)
• Faculty Participant in the Cultural Workshop in Mérida, Yucatán, Mexico, CCP (2007 and 2008)
  o I was a member of the faculty and staff coordination team that led the student group in Mexico. In particular, I was the art historical liaison for the group; I was responsible for speaking to the students at the Museum in Mérida and at the various sites.
• Art Department Representative, Faculty Council on Education, CCP (2006-2008)
• Chair of Communications Sub-Committee, Faculty Council on Education, CCP (2006-2007)
  o As chair, my main contribution is to serve as creator and editor of the FCE Newsletter. I am charged with keeping up the lines of communication between the FCE and the College.
• Member of Early Success Task Force, CCP (2006-2007)
  o One of several faculty members charged with analyzing and interpreting the problem of first year attrition in the students at CCP. We are developing classroom pedagogy that might help in deterring the withdrawal of students in the first year.
• Participant in the Title VI Middle East Studies Program to Istanbul, CCP (2006)
  o I gave several lectures prior to the trip and during our stay in Istanbul regarding the art historical significance of the city, the buildings and the culture of the area.
• Search Committee for 19th Century American Professor (Tenure Track), Graduate Student Representative, Temple University (2006-2007)
• Search Committee for Visiting Lecturer, Art History, CCP (2006)
• Search Committee for Renaissance Professor (Tenure Track), Student Representative, WSU (1999-2000)
• Member of the Graduate Art History Organization, TU (2004-current)
• Member of the College Art Association
• Member of the Philadelphia Museum of Art
• Member of the Faculty Federation, CCP
• Project Co-Manager, Livia, Digital Image Database, CCP
  o Along with Brian Seymour, I coordinate and develop the Digital Image Database used by Art Department faculty. We are currently developing the system for College-wide access.
• Co-founder of the First Friday Flâneurs student/faculty organization
  o I am the primary director of this student organized body that just began this semester. At the current time, I meet the students every First Friday in Old City to visit the galleries. In addition, I help support and run an online website for communications and notices.
• Coordinator, Madeline L. Cohen Memorial Art History Reading Room
  o I coordinated the construction of the Reading Room, which is currently housed in the Art Department Image Center. I continue to monitor the use and borrowing of the books from the collection and the upkeep of the space.

PRESENTATIONS:
• Spring Lecture Series, CCP, Art Department, Approaching Cezanne, April 14th, 2009
• Finding the African American Artist (two lectures), Woodmere Art Museum, Philadelphia, PA, September 15th and September 29th, 2008
• A Peep at Propaganda: Children as World’s Fair Cosmopolitans, Nineteenth Century Studies Association Conference, April 3-5th, 2008
• Spring Lecture Series, CCP, Art Department: Frida Kahlo, April 1st, 2008
The Art and Architecture of the Maya People, CCP, February 26, 2007
Istanbul: Gateway to the East, Poster Presentation, Global Temple Conference, Temple University, November 17, 2006
Spring Lecture Series, CCP, Art Department, Leonardo and the Art of the Da Vinci Code, CCP, February 18, 2006
Hagia Sophia: East Meets West, CCP, February 1, 2006

THESIS and PUBLICATIONS:

RESEARCH INTERESTS:
Master’s Degree: My thesis focused on researching the questions raised by David Hockney in his study of the drawings of Jean-Auguste-Dominique Ingres. In taking Hockney’s visual interpretations in conjunction with art historical methodology, I was able to assimilate further clues and facts concerning the probability that Ingres was familiar with or had utilized the camera lucida to aid in his portrait drawings. Though the factual evidence was inconclusive, I believe that Hockney’s interest in the artist and the device is well grounded.

Doctoral Degree: My focus of study is American art of the nineteenth century. In particular, I have focused on a study of antebellum portraiture of children and early photography.

EMPLOYMENT:

Presented lectures on six works of art from the Philadelphia of Art’s collection. The lectures focused on several works from the 19th century American galleries including paintings, sculpture, and craft arts.

Lectures: Joshua Johnson, Portrait of Edward Aisquith
William Merritt Chase, Courtyard in Venice
Cigar Store Indian
Face Jugs, Thomas Davies Pottery
Violet Oakley, Sketch for the Right Mural of “The Heavenly Host”
Seymour Guy, Making a Train

Assistant Professor, Art Department: Community College of Philadelphia, Philadelphia, PA (Fall 2005 – current)
I am currently serving as a full-time, tenured faculty member at CCP. I teach four sections of courses per semester, ranging from introductory survey courses to upper level courses focused on particular time periods and geographical regions. I also have developed and teach two online art history survey courses. I am also a curriculum advisor to students in the Art Department, and also complete other departmental duties. I continue to work on updating and implementing an image database for all courses.

Courses Taught:
Art 101: Visual Communication
Art 103: History of Art from Prehistory to the Renaissance
Art 104: History of Art from the Renaissance to the Modern Day
Art 103 and Art 104 Distance Education Courses
Art 205: Modern American Art (19th and 20th century Art in America)
Hum 101: Humanities: Cultural Traditions from Antiquity to the Renaissance

Visiting Lecturer, Art Department: Community College of Philadelphia, Philadelphia, PA (Fall 2004 – Spring 2005)

Part-Time Faculty Member, Art Department: Community College of Philadelphia, Philadelphia, PA (Spring 2002 – Spring 2004)

Adjunct Faculty Member, Art History Department: Temple University, Philadelphia, PA (Spring 2002– Spring 2004)

Graduate Teaching Assistant: Temple University, Philadelphia, PA (Spring and Fall 2001)

Substitute Teacher: Gloucester City Public Schools, Gloucester City, NJ (September 2000-May 2002)

Art History Tutor: Wayne State University, Detroit, MI (2000)

SKILLS:

Academic: Strong problem-solving, critical judgment, conceptualization, realization, organization and research skills; curious and enthusiastic; comfortable in unstructured or loosely structured environments where initiative, creativity, and individual exploration and action are encouraged. Knowledge of and experience with multi-media, internet, and digital sources.

Languages: Moderate written and spoken competency in French and German. Limited knowledge of Turkish.

PERSONAL INTERESTS AND HOBBIES:

Photography
Competitive Cycling

REFERENCES:

Dr. Alan Braddock, Assistant Professor, Art History Department, Temple University
Dissertation Advisor
braddock@temple.edu
215-204-7837

Dr. Susanna Gold, Lecturer, Art History Department, Temple University
gold@temple.edu
215-204-7837

Dr. Matthew Shupp, Director of Student Affairs, Penn State Brandywine
mrs32@psu.edu
610-892-1289
Kyung C. Lee

2106 Berks Road
Lansdale, PA 19446
klee@ccp.edu

(H) 610-584-1309
(O) 215-751-8297

STATEMENT

Throughout my life long teaching career at the Community college of Philadelphia, I take pride in my continuous and consistent efforts to further the fundamental principals of education at CCP. I encourage my students to understand their own cultural background and experience as the foundation of their learning and provide a learning environment that fosters the development and mastery of sound technical skills. In addition, I have strived to instill principles of a good work ethic and personalized artistic expression. As an experienced ceramics teacher I deliberately participate in exhibitions in order to utilize my own experiences to teach my students so that I am able to better address the unique needs of my diverse students. Through this, I personally connect with my students and help them develop their artistic skills and creativity. I have had the great opportunity through my teaching career to enrich my students’ lives along with my own.

EDUCATION AND TRAINING

*Peters Valley Craft Educational Center*
Layton, New Jersey


*New York State College of Ceramics, Alfred University*
Alfred, New York

Summer 2001

*Temple University, Tyler School of Art*
Elkins Park, Pennsylvania

Spring 1982

*University of the Arts*
Philadelphia, Pennsylvania

M.A. in Art Education 1971

*Maryland Institute of Art*
Baltimore, Maryland

1966-1967

*Hong-Ik University*
Seoul, Korea

B.F.A in 1962

EMPLOYMENT

*Community College of Philadelphia*
Philadelphia, PA

- Associate Professor: 2008-2009
- Assistant Professor: 1973-2007
• Full-time Instructor: 1970 – 1972
• Adjunct Instructor: 1969 - 1970

_Yong Do Ye Pottery Studio_ Seoul, Korea

_Hong-Ik University: Ceramics Department_ Seoul, Korea

_Penland Craft School_ Penland, North Carolina
• Studio Assistant : Summer 1969

_Dung Duck Girls High School_ Seoul, Korea
• Art Teacher : 1965 - 1966

_Moon Sung Girls High School_ Seoul, Korea
• Art Teacher: 1963 - 1965

_Su Woon High School_ Seoul, Korea
• Art Teacher: 1962 – 1963

**RECENT PROFESSIONAL ACTIVITIES**

_National Council on Education for the Ceramic Arts Conference_ Phoenix, Arizona
April 2009 (Attendee)

_National Council on Education for the Ceramic Arts Conference_ Pittsburgh, Pennsylvania
March 2008 (Attendee)

_Teaching Center, Community College of Philadelphia_ Philadelphia, Pennsylvania
“World Ceramics Biennale 2007 & International Ceramics Competition Slide Presentation” (Presenter) Sept.2007

_Peters Valley Craft Education Center_ Layton, New Jersey
“Lidded Form” (participant) July 2007

_Open Studio and Lecture with Korean Traditional Potter, Mr. Yong Shik Bae_ Kyongki-Do, Korea
“Pottery for Large Size Ceramics and Thoughts on Wood Firing Techniques” (Attendee) June 2007

_Lecture at Ewha Women University, Ceramics Department_ Ewha University, Seoul, Korea
“Slideshows on Various Potteries and Workshop” (Attendee) June 2007
Contemporary Ceramics in Natural Forms
“Slide Lecture of Ceramics” (Lecturer) June 2007
Hongik University, Seoul, Korea

Open Studio & Lecture on Wood Kiln Firing Method, Hongik Univ. Prof. In Chin Lee
“Studies on Fire and Wood Kiln Firing Techniques” (Attendee) June 2007
Kyongki-Do, Korea

World Ceramics Biennale 2007, Korea and the Intl. Competition Exhibitions
“Creative Direction for 21st Century Ceramic Arts” (Attendee) June 2007
Incheon, Korea

National Council on Education for the Ceramic Arts
Louisville, Kentucky

Peters Valley Craft Education Center
“Firing the Two Chambered Wood Kiln” (Participant) July 2006
Layton, New Jersey

Peters Valley Craft Education Center
“Salt Firing” (Participant) June 2006
Layton, New Jersey

National Council on Education for the Ceramic Arts
“Explorations, Navigations: The Resonance of Place” (Attendee) March 2006
Portland, Oregon

Peters Valley Craft Education Center
“Two Chamber Wood Kiln Firing” (Participant) June 2005
Layton, New Jersey

National Council on Education for the Ceramic Arts
“Centering: Community, Clay and Culture” (Attendee) March 2005
Baltimore, Maryland

Peters Valley Craft Education Center
“Two Chamber Wood Kiln Firing” (Participant) June 2004
Layton, New Jersey

National Council on Education for the Ceramic Arts
Indianapolis, Indiana

Apple Farm Art Center
“Wood Kiln Firing” (Participant) November 2003
Elmer, New Jersey

National Council on Education for the Ceramic Arts
“Borders in Flux” (Attendee) March 2003
San Diego, California

New York State College of Ceramics at Alfred University
“Ceramics Circus” (Participant) Summer 2001
Alfred, New York

National Council on Education for the Ceramic Arts
“Evolving Legacies” (Attendee) March 2001
Charlotte, North Carolina
Peters Valley Craft Education Center
“Wood Kiln Firing” (Participant) August 2001

National Council on Education for the Ceramic Arts
“Higher Ground” (Participant) March 2000

EXHIBITIONS

City Hall Philadelphia, Pennsylvania
8th Annual National Arts Program Exhibit January 2008

Fine Art People Gallery, Exton, Pennsylvania
Solo Ceramics Exhibition November 2007

Madeline Cohen Gallery
Art Faculty Exhibition April 2007

Sun Gallery, Seoul, Korea
Solo Ceramics Exhibition August 2002

Community College of Philadelphia Philadelphia, Pennsylvania
Showcase (Rotunda Gallery) 2001, 2000
Faculty Show October 1983
Permanent Collection

Balch Institute, Philadelphia, Pennsylvania
Exhibit June 1975

YM/YWHA Gallery, Philadelphia, Pennsylvania
Exhibit June 1974

Jewish Community Center, Wilmington, Delaware
Exhibit March 1971

International House Gallery, Philadelphia, Pennsylvania
Exhibit May 1970

Baltimore Jewish Community Center, Baltimore, Maryland
Exhibit June 1967

Maryland Institute of Art, Baltimore, Maryland
Exhibit June 1967

Hong-Ik University Art Museum, Seoul, Korea
Permanent Collection
EDUCATION

The University of the Arts, September 2007 – May 2009
Philadelphia, PA
MFA in Book Arts/Printmaking, 2009

Rhode Island School of Design, September 1991 – June 1994
Providence, RI
Bachelor Degrees in both Graphic Design and Fine Art

Philadelphia, PA
Associate in Arts Degree

AWARDS

- The University of the Arts Graduate Grant/Assistantship Recipient
- Community College of Philadelphia Minority Fellowship Recipient
- Rhode Island School of Design Scholarship Recipient
- Community College of Philadelphia Academic Achievement Recipient

TECHNICAL SKILLS

Adobe InDesign, Illustrator and Photoshop, QuarkXpress, Bookbinding, Letterpress

SELECTED EXHIBITIONS

Faculty Exhibition, October 2009
Community College of Philadelphia
Philadelphia, PA

MFA Thesis Exhibition: The University of the Arts, May 2009
The Skybox Gallery
Philadelphia, PA

Enchanting Simplicity: Children’s Book Illustration Exhibition, March 2009
The Athenaeum of Philadelphia
Philadelphia, PA
SELECTED EXHIBITIONS

*Design Explorations: Graphic Design and Typography*, October 2008  
The Cohen Gallery - Community College of Philadelphia  
Philadelphia, PA

*Are We There Yet?: Works In Progress Show*, October 2008  
The University of the Arts  
Philadelphia, PA

*What We Did This Summer: Bookbinding Workshop Exhibition*, June 2008  
The Cohen Gallery - Community College of Philadelphia  
Philadelphia, PA

*Mistakes Were Made: Works In Progress Show*, March 2008  
The University of the Arts  
Philadelphia, PA

*Broadside Battle Exhibition*, October 2007  
Space 1026  
Philadelphia, PA

*Book in a Week Exhibition*, September 2007  
The University of the Arts  
Philadelphia, PA

POST (Philadelphia Open Studio Tours)  
Presskit Graphic Design Studio, October 2006  
915 Spring Garden Street/Artist Studios  
Philadelphia, PA

*40th Anniversary Student Alumni Exhibition*, June 2004  
Community College of Philadelphia  
Philadelphia, PA

EDITION EXCHANGES

*Colorful Characters: Print Exchange and Exhibition*, June 2008  
The University of the Arts  
Philadelphia, PA

*Kit Exchange Exhibition*, June 2008  
The University of the Arts  
Philadelphia, PA
EXPERIENCE

Community College of Philadelphia, August 2000 – Present
Philadelphia, PA

Assistant Professor, Art
Teach courses that stress foundational art skills within the areas of drawing, two-dimensional design and graphic design. The curriculum prepares students for transfer to four-year art colleges. Collectively, the courses underscore the following formal and traditional design challenges:
- The quality and usage of line, shape and tone
- Measuring, composition, spatial relationships and perspective
- Comprehension of form-vs-counter form issues inherent in design
- Appreciation of careful typographic and image selection/usage
- Understanding the importance of “concept(s)”, prior to the use of technology
- Respect for completeness and craft issues for presentation purposes

Held part-time teaching appointments each year from 1996 to 2000

Philadelphia, PA

Book Designer
Responsible for the design and layout of the Running Press line of eclectic books (interiors and covers). Involved in all stages of book and sales catalog production, including visual needs for sales conferences and marketing purposes.
- Contracted illustration and photographic talents
- Consulted with Editorial and Production Departments on layout decisions
- Art-directed photo shoots for sales catalogs, book covers and interiors
- Supervised catalog designers

Michael Friedman Publishing Group, Inc., December 1994 – October 1995
New York, NY

Book Designer
Designed an array of popular and special-interest books
- Constructed prototypes (“dummies”)
- Executed editorial corrections
- Scanned and categorized artwork
EXPERIENCE

Smallwood and Stewart, Inc., October 1994 – October 1995
New York, NY

Freelance Graphic Designer
Assisted art director and designers with duties surrounding the design and production of various special-interest books.

- Assembled presentation boards
- Constructed prototypes ("dummies")
- Sized and prepared artwork for production
JEFFREY REED
Resume
127 W. Springfield Ave
Philadelphia, PA 19118
215-248-4468

EDUCATION

1983  MFA  University of Pennsylvania, Philadelphia, PA
1979  Skowhegan School of Painting and Sculpture, Skowhegan, ME
1976  BFA  The Maryland Institute College of Art, Baltimore, MD

SOLO EXHIBITIONS

2009  Gross McCleaf Gallery, Philadelphia, PA
2008  George Billis Gallery, New York, NY
2007  Gross McCleaf Gallery, Philadelphia, PA
2005  George Billis Gallery, New York, NY
2005  Gross McCleaf Gallery, Philadelphia, PA
2004  George Billis Gallery, New York, NY

2003  Gross McCleaf Gallery, Philadelphia, PA

2002  Gross McCleaf Gallery, Philadelphia, PA
2001  Gross McCleaf Gallery, Philadelphia, PA
1999  Gross McCleaf Gallery, Philadelphia, PA
1997  Gross McCleaf Gallery, Philadelphia, PA
1995  List Gallery, Swarthmore College, Swarthmore, PA
1993  Samuel Fleisher Challenge Exhibition, Samuel Fleisher Art Memorial, Philadelphia, PA
1993  Gross McCleaf Gallery, Philadelphia, PA
1988  Gross McCleaf Gallery, Philadelphia, PA
1986  Gross McCleaf Gallery, Philadelphia, PA
1984  Gross McCleaf Gallery, Philadelphia, PA

GROUP EXHIBITIONS (Selected)

2009  Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, NY, NY
       Introductions, Hidell Brooks Gallery, Charlotte, NC
2008  Interior Dialogues, Gross McCleaf Gallery, Philadelphia, PA
2007  Landscapes; Richard Crozier and Jeffrey Reed, Andrews Gallery, College of William and Mary, Williamsburg, VA
Visions of the Susquehanna: 250 Years of Painting by American Masters,
Lancaster Museum of Art, Lancaster, PA Traveling
Exhibition.
2006
Embassies Programme of the United States of America, US Embassy,
Rwanda
2004
Sunlight and Shadow, Leigh Yawkey Woodson Art Museum, Wausau,
WI
Embassies Programme of the United States of America, US Embassy,
Dublin, Ireland
2003
Ballinglen: The Artist in Rural Ireland. Castlebar, County Mayo, Ireland
Interior Dialogues, Andrews Gallery, College of William and Mary,
Williamsburg, VA
Plein Air, Gross McCleaf Gallery, Philadelphia, PA
2002
Imaginative Affinities Echoes of Edwin Dickinson in Contemporary
American Painting, Pennsylvania Academy of the Fine Arts,
Phila., PA
Aisling Geal, The Riverbanks Art Centre, Newbridge, Co Kildare, Ireland
Locations & Light, Three person show, Crealde School of Art, Winter
Park, FLA
Landscapes/Mindscape, Long Beach Island Foundation of the Arts and
Sciences, Loveladies, NJ
2001
Northern Images, The Ballinglen Arts Foundation, Co Mayo, Ireland
George Nick Selects, Concord Art Association, Concord, MA
Landscape Painting, Kerygma Gallery, Ridgewood, NJ
Distinct Visions, Diverse Pursuits, Andrews Gallery, College of William
and Mary, Williamsburg, VA
Landscape, Light, Juxtapositions, Schuylkill Center for Environmental
Education, Philadelphia, PA
2000
River Paintings, MCS Gallery, Easton, PA
1998
20 x 12: A Generation of Challenge Artists, Fleisher Art Memorial,
Philadelphia, PA
One Thing on Top of Another, Kerygma Gallery, Ridgewood, NJ
1997
Juried Show, First Street Gallery, New York, NY
Juried Show, Lancaster Museum of Art, Lancaster, PA
1996
Drawing Invitational, Smith College, Northampton, MA
Invited Artists, 55 Mercer, New York, NY
1994
Concepts in Drawing, Wayne Art Center, Wayne, PA
1995
Vistas/Visions, Samuel P. Harn Museum of Art, The University of
Florida, Gainesville, FLA
1992
Juried Show, Allentown Art Museum, Allentown, PA
1991
Philadelphia Art Now: Artists Choose Artists, Institute of Contemporary
Art, Philadelphia, PA
1989
Landscapes, Cudahy’s Gallery, New York, NY
Invitational, Hall-Barnet Gallery, New Orleans, LA
Skowhegan Ten Year Retrospective, A juried show that traveled to
Leo Castelli Gallery, New York, NY, Portland Museum of Art,
Portland, ME and other venues.
1984  

*Contemporary American Landscape Painting*, Witter Gallery, Storm Lake Iowa

**FELLOWSHIPS**

Ballycastle, County Mayo, Ireland, Returning Fellow  
2003 Individual Creative Artist Special Opportunity Stipend, Pennsylvania Council on the Arts  
2000 The Ballinglen Arts Foundation Ltd Fellowship, Ballycastle, Co Mayo, Ireland, Residency  
1993 Pennsylvania Council on the Arts, Visual Arts Fellowship  
1990 Virginia Center for the Creative Arts, Residency

**BIBLIOGRAPHY**

*American Art Collector*, December 2005, New Work, Joshua Rose  
*Art in America*, January 2000, “Philadelphia: Jeffrey Reed at Gross McCleff”, Bill Scott  
*The Morning Call*, November 20, 2000, “Arts & Travel: Riverscapes”, Tim Higgins  
*The Express-Times*, November 17, 2000, “River’s Majesty”, Kenneth J. Endick  
*The William and Mary Review*, 2002, Volume 40, Back Cover, Reproduction  

**COLLECTIONS**

The Ballinglen Archive, The Ballinglen Arts Foundation, Ballycastle, County Mayo, Ireland  
Blue Cross of Greater Philadelphia
Chemical Bank
Cigna Museum
Commerce Associates of Wilmington
Samuel P. Harn Museum of Art, University of Florida
Hospital of the University of Pennsylvania
Lancaster-York Heritage Region
Marine Midland Bank
New York University
NRG America
University of Pennsylvania
Pennsylvania Trust Company
Toy National Bank
Wilmington Trust
Numerous Private Collections

TEACHING EXPERIENCE


VISITING ARTIST / LECTURES

Artist for the Environment Foundation
College of William and Mary
Crealde School of Art
Haverford College
Maryland Institute College of Art
Pennsylvania Academy of Fine Arts
Swarthmore College
Wayne Art Center
Woodmere Art Museum
RESUME

EDUCATION

2001 MFA, Painting and drawing, Indiana University, Bloomington, IN
1994 BFA, Painting and drawing, The School of The Art Institute of Chicago, Chicago, IL
1992-94 Painting and drawing, The University of Cincinnati, Cincinnati, OH

PROFESSIONAL EXPERIENCE

2007-Present Assistant Professor, Community College of Philadelphia, Philadelphia, PA
2004-2007 Visiting Lecturer, Community College of Philadelphia, Philadelphia, PA
2004 Adjunct Instructor, Community College of Philadelphia, Philadelphia, PA
2003-04 Adjunct Instructor, Delaware College of Art and Design, Wilmington, DE
2001-03 Adjunct Assistant Professor, The School of The Art Institute of Chicago, Chicago, IL
2000-01 Associate Instructor, (instructor of record), Indiana University, Bloomington, IN
2001 MFA application review panel, Indiana University, Bloomington, IN
2000 Graduate Assistant, Indiana University, Bloomington, IN
1998-03 Mural and decorative painter, Christiaan Pretorius Studios, Chicago, IL
1996-98 Department Head, Painting, Big City Sets, Chicago, IL
1995-96 Set painting and construction, Ron Gard Ltd., Chicago, IL

VISITING ARTIST LECTURES

2007 Artist Lecturer, Maryland College of Art and Design, Baltimore, MD
1998, 2001 Artist Lecturer, The School of The Art Institute of Chicago, Chicago, IL

EXHIBITIONS

2008-09 Annual Faculty Exhibition, Community College of Philadelphia, Philadelphia, PA
2008 Solo Exhibition, Community College of Philadelphia, Philadelphia, PA
2007 67th Annual Juried Exhibition, Woodmere Art Museum, Philadelphia, PA
2006 Summer Group Show, Gross McCleaf Gallery, Philadelphia, PA
 Faculty Drawing Exhibition, Community College of Philadelphia, Philadelphia, PA
2004 Faculty Exhibition, Delaware College of Art and Design, Wilmington, DE
2003 Faculty Exhibition, Delaware College of Art and Design, Wilmington, DE
2002 Industrial Power and Beauty, Lake County Convention Bureau, Hammond, IN
2001 MFA Thesis Exhibition, SOFA Gallery, Bloomington, IN
MFA Annual Painting Exhibition, SOFA Gallery, Bloomington, IN

1999
Sound Performance, The Butchershop Gallery, Chicago, IL
Space and Emotion, (solo exhibition), Contemporary Art Workshop, Chicago, IL

1998
Group Show, The Butchershop Gallery, Chicago, IL

EXHIBITIONS

1994
BFA Thesis Exhibition, Gallery 2, The School of The Art Institute of Chicago, Chicago, IL
Religious Icons, 4th Floor Gallery, The School of The Art Institute of Chicago, Chicago, IL

AWARDS

2001
Anthony Moravec Overseas Fellowship to Italy, Indiana University

1992-94
Merit Scholarship, The School of The Art Institute of Chicago, Chicago, IL

BIBLIOGRAPHY

2007

2001
New American Paintings, MFA Annual
Tom Rhea, “Blueprints for a Ruin,” Bloomington Independent, Bloomington, IN, April 5, 2001
Herald Times, Indianapolis, IN, April 8, 2001

1993
Tanya Bricking, “Mural Puts School in Natural Setting,” Cincinnati Enquirer, Cincinnati, OH, August 26, 1993

TECHNICAL ABILITIES

Professional experience in mural painting, trompe l’oeil, and faux finishing.

Professional experience in design and construction of three-dimensional sets and props for television and still photography.

SPECIAL INTERESTS

Music composition
Brian Seymour (check actual resume)

**Education:**

M.A. **TEMPLE UNIVERSITY, Philadelphia, PA** 1994
Master of Arts, Art History
Thesis: The Critical Tradition of the Peasant Scenes of Pieter Bruegel the Elder (Advisor: Dr. Cynthia Lawrence)
Currently taking courses towards Doctoral Degree

B.A. **VILLANOVA UNIVERSITY, Villanova, PA** 1989
Bachelor of Arts, Business Administration

**Experience:**

1993 – Present  **COMMUNITY COLLEGE OF PHILADELPHIA, Philadelphia, PA**
Assistant Professor (Fall 2006–Present)
Instructor (Fall 2004-Fall 2006)
Visiting Lecturer (Spring 2004, Fall 2003, Spring 2003, Spring 2000, Fall 1999)
Adjunct Faculty (1993–2004)

1992 – 2001
Adjunct Faculty
**DREXEL UNIVERSITY, Philadelphia, PA**
**BUCKS COUNTY COMMUNITY COLLEGE, Newtown, PA**
**ROSEMONT COLLEGE, Rosemont, PA**
**TEMPLE UNIVERSITY, Philadelphia, PA**
**ARCADIA UNIVERSITY, Glenside, PA**

**Other Experience:**

**COMMUNITY COLLEGE OF PHILADELPHIA**
Department Chair, Art Department (Commencing January 2010)
Coordinator, Honors Curriculum (Fall 2007–Present)
Leadership Institute, Facilitator (2006-2009)
Hiring Committee (Spring 2007, Spring 2005)
Leadership Institute, Graduate (2006)
Union Representative, Art Department (Fall 2004 – Present)
Art Image Center Coordinator (2000–2008)

**ASH CAN GROUP, LLC**
Owner, Art Education Consultant Firm, (January 2008 - Present)

**SMARTHISTORY.ORG**
Lecturer, Creator of web content, (Summer 2009 - Present)

**CHRISTIE'S INTERNATIONAL INC.**
Regional Administrator, Philadelphia (November 1994 – September 1995)
Clerk, Bids Department, New York City (July 1993 – September 1994)

PHILADELPHIA MUSEUM OF ART
Intern, European Paintings Department (Fall 1992)
Museum Studies Internship Program (Summer 1992)

GRANTS, HONORS, PAPERS:

2009, Center for International Understanding, Community College of Philadelphia
Field Study  Beijing, Shanghai (May 2009) Special Topics:  “Exploring China’s Image Through Late 20th Century Art and Literature”

2009, ASDP Conference, Philadelphia
Presenter  (March 2009) “Constructing a Canon in the New Art Museums of China”

2008, ASDP Conference, Chicago
Presenter  (March 2008) “The Exploding Market for Contemporary Chinese Art as Challenge to China’s Image of Itself”

2007, Phi Theta Kappa Lecture Series, Community College of Philadelphia
Presenter  (October 2007) "The Changing Face of Power: Late Roman Imperial Sculpture"

2006 ASDP China Field Seminar, China
Participant  (July 2006) Travel and study from Beijing to Xinjiang: Traditions and Modernity: Performing Arts and Cultural Representation in Contemporary China

2006 Mini-Grant, Community College of Philadelphia Foundation
Writer  (Approved Fall 2005) Faculty and Student Painted Recreation of a Roman-Style Mural in the Art History Classroom; Writer  (Approved Spring 2003) Digitization of Art Images used in the Teaching of Art History Survey Courses

2006 Merida Cross-Cultural Studies Workshop, Merida Mexico
Lecturer  (March 2006) Travel and study on the Yucatan

2005 ASDP Conference, Whittier California

2004 ASDP Conference, Kansas City Missouri
2003-2004 NEH Grant: Intercultural Assimilation and the Creation of China

1991 Temple University, Rome
Seminar on Art and Culture, School of Arts & Sciences (Summer 1991)
An interdisciplinary seminar on aesthetics.
Part Time Faculty
Elizabeth A. Anderson  
2312 Wallace Street  
Philadelphia, PA 19130

**EDUCATION:**  
B.A. (1964), M.A. (1977), History of Art, University of Pennsylvania

**ADMINISTRATION:**

Curator of Education  

As Curator of Education for Adult and Public Programs, I was responsible for developing and supervising concerts, guest speakers, film programs, gallery lectures, performance arts, and other programs at the Philadelphia Museum of Art.

Associate Curator  
Adult and Public Programs  
Philadelphia Museum of Art  
1986-1999

I acted as liaison between Public Programs and other departments in the Art Museum, attending weekly staff meetings and planning meetings for special exhibitions.

Coordinator of Public Programs, Philadelphia Museum of Art  
1973—1986

In 1978 I was active in the creation of a successful grant funded by the Public Committee for the Humanities to present a year-long series of activities: Art as a Reflection of Human Concerns. In 1978 I established an on-going program whereby graduate students in the History of Art from the University of Pennsylvania present a series of gallery talks at the Museum for the general public. In 1980 I initiated the first program of live professional theatre presentations in the Museum. Since 1978 I have generated and supervised support programs for the following special exhibitions: The Second Empire, Irish Treasures, Picasso Drawings, Landseer, Thomas Eakins’ Paintings, The Pennsylvania Germans, Copley from Boston, Futurism, Cezanne in Philadelphia Collections, Design Since 1945, Dutch Genre Paintings, Jonathan Borofsky, Golden Age of British Photography, Marcel Duchamp, Retrospective, Anselm Kiefer, Dutch Landscape Painting, Munich Art Nouveau, The Annenberg Collection of Impressionist Paintings, Picasso’s Still-Lifes, Leonardo da Vinci: Anatomical Drawings, Cezanne, Manet and the Sea,
Salvador Dali, among others.

I directly administered a staff of three full-time employees and numerous Contracted employees

**LECTURING:**

Staff Lecturer
Division of Education, Philadelphia Museum of Art
1965-1973

Responsible for presenting, to adults, gallery lectures and slide illustrated lectures on the Museum’s collections and other aspects of Western Art History; from 1970-72 also presented museum lessons to school groups, kindergarten through college.

Responsible for training Volunteer Guides in all aspects of Western Art History as it pertains to the Museum’s collections; initiating the Museum’s first program for the visually disabled and participating in the training of guides for the deaf.

**TEACHING:**

From 1971 I have taught, as part time faculty, at various area colleges. I am currently on the faculty of St. Joseph’s University where I have been teaching since 1974. My areas of interest encompass Medieval, Renaissance and Baroque periods and 19th and 20th Century Painting and Architecture.

**Personal Data:**

Date of Birth: April 21, 1942
Marital Status: Single
Travel: Since 1958 I have traveled extensively in Europe and the Middle East

**Publications:**


Organization Memberships: The Charles Rennie Mackintosh Society
FOCUS - Philadelphia Focuses on Women in the Visual Arts
The Museum Council of Philadelphia
The Athenaeum of Philadelphia
Spring Garden Civic Association
Bruce Campbell
1162 S. Darien St., Floor 2
Philadelphia, PA 19147
(C) 215.512.1068
campbruce@gmail.com
www.brucencampbell.net

EDUCATION
2005 MFA - Sculpture, Massachusetts College of Art (MassArt), Boston, MA
2000 BFA – Ceramics and Art History, Kansas City Art Institute (KCAI), Kansas City, MO
1995-96 Cedar Valley Community College, Lancaster, TX

PROFESSIONAL EXPERIENCE
2008-Present Adjunct Instructor, Community College of Philadelphia, Philadelphia, PA
3-D Design I and 3-D Design II
2005 Teaching Assistant, Massachusetts College of Art, Boston, MA
Form Study w/ Taylor Davis
2004 Teaching Assistant, Massachusetts College of Art, Boston, MA
Advanced Sculpture Studio-Spring Semester w/ Judy Haberl
Teaching Assistant, Massachusetts College of Art, Boston, MA
2-D and 3-D Fundamentals w/ Jen Roberts
High School Summer Studio Program
Teaching Assistant, Massachusetts College of Art, Boston, MA
Issues and Images
High School Summer Studio Program
Teaching Assistant, Massachusetts College of Art, Boston, MA
Advanced Sculpture Studio-Fall Semester w/ Judy Haberl
2003 Teaching Assistant, Massachusetts College of Art, Boston, MA
Concepts and Processes w/ Janna Longacre

SELECTED AWARDS AND RESIDENCIES
2007 Abington Art Center, Annual Juried Show, Leonard B. Belber Award for Best in Show
2005 Art Farm, Marquette, NE
2004 Dedalus Foundation MFA Fellowship Nominee
2002 Dallas Museum of Art, Claire Hart DeGolyer Memorial Fund Award
1996 Dallas County Community College District, Cecil Wallace Fordham Award in the Visual Arts

ONE AND TWO PERSON EXHIBITIONS
2008 Nothing in Stone, Rebekah Templeton Contemporary Art, Philadelphia, PA
2005 MFA Thesis Exhibition, Paine Gallery, MassArt, Boston, MA (catalogue)
Surface Tempo, Studio Soto, Boston, MA
2004 Unintended Use, Doran Gallery, MassArt, Boston, MA
2002

Bruce Campbell and Christine Bisetto, Gallery 414, Fort Worth, TX
New Works, Cedar Valley Community College, Lancaster, TX
SELECTED GROUP EXHIBITIONS

2010 (upcoming) SPECTRUM: Contemporary Color Abstraction, Delaware Center for the Contemporary Arts, Wilmington, DE (Curator: Carina Evangelista)
(upcoming) Untitled NCECA exhibit, Rotunda Gallery, Mint Building, Community College of Philadelphia, Philadelphia, PA (Curator: Karen Aumann)

2009 CCP Faculty Show, Rotunda Gallery, Mint Building, Community College of Philadelphia, Philadelphia, PA

2008 Dear Fleisher, Fleisher Art Memorial, Philadelphia, PA
Starting with Goo, Rebekah Templeton Contemporary Art, Philadelphia, PA
Some Sort of Uncertainty, Axiom Gallery, Boston, MA (catalogue)

2007 Annual Juried Show, Abington Art Center, Jenkintown, PA
(Juror: Andrea Kirsh) Leonard B. Belber Award for Best in Show
The 1950 Ford Show, Art Gallery of Alberta, Edmonton, Canada
Annual Staff Exhibition, University of Pennsylvania, School of Design, Meyerson Hall Gallery, Philadelphia, PA
The World is Flat, Falling Cow Gallery, Philadelphia, PA

2006 The Variety Show, Falling Cow Gallery, Philadelphia, PA
Boobies, Falling Cow Gallery, Philadelphia, PA

2005 Art Harvest, Art Farm, Marquette, NE
Some Sort of Uncertainty, Doran Gallery, MassArt, Boston, MA
Cinco de Soto, Studio Soto, Boston, MA
The Daily News, Salt Lake Art Center, Salt Lake, UT - Travels to Boise Art Museum, Boise, ID;
Nicolaysen Art Museum, Casper, WY (catalogue)
Works on Paper Too, Doran Gallery, MassArt, Boston, MA

2004 Now Sculpture Now, Doran Gallery, MassArt, Boston, MA
Works on Paper, Doran Gallery, MassArt, Boston, MA
The Midway Show, Paine Gallery, MassArt, Boston, MA

2003 Mark Making: A Drawing Show, Arlington Museum of Art, Arlington, TX
Incoming, Doran Gallery, MassArt, Boston, MA
Sunny Side Up, Arlington Museum of Art, Arlington, TX (catalogue)

2002 The Yellow Line, The Art Corridor II, Tarrant County College SE Campus, Arlington, TX
Art in the Metroplex, Muddy Gallery, Texas Christian University, Fort Worth, TX
(Juror: Deborah Remington)

2000 BFA Exhibition, H&R Block Artspace at KCAD, Kansas City, MO
14 Degrees, Fahrenheit Gallery, Kansas City, MO (Invitational)
Annual Juried Undergraduate College Exhibition, Kansas City Artist’s Coalition, Kansas City, MO (Juror: Sherry Leedy)
All the Young Dudes: The Big Pink Show, 4th Floor Gallery, Kansas City, MO

BIBLIOGRAPHY

Selected Articles


83
links>.
Jan. 2007:
W30.

Weekly
22 Feb. 2006


2003  Martin, Courtney Porter. “Conceptual-art exhibit engages, intrigues,” Fort Worth
Star
Telegram 11 Jan. 2003: 8F.
Zevitas, Steven, ED. New American Paintings: Western Competition. Boston, MA:
The

Writings
“On The Road (and in the Air): Philadelphia, Dallas-Ft. Worth, Miami Airports.”

RELATED EXPERIENCE
2003-05  MASSACHUSETTS COLLEGE OF ART  Boston, MA
Foundation’s Woodshop Technician and Monitor
Taylor Davis - 617.879.7379
- Maintenance of a supplementary woodshop facility available to Freshman.
  Duties included ordering supplies, equipment maintenance, and scheduling.
- Assisted students with project design and execution as well as tool operation and
care.

2000-03  GREEN MOUNTAIN STUDIO AND GARDEN  Crowley, TX
Artist’s Assistant
Harry Geffert - 817.297.7806
- Primary duties were to be responsible for all stages of casting fine unique
  bronzes.
- Secondary responsibilities included shop organization, cleanliness, and safety.
- Experience in all aspects of art handling including crating, delivery, gallery
  quality installation, maintenance and cleaning of works.
- Professional interaction with artists, collectors, gallerists, and museum curators.
- Additionally assisted in home repair and construction.

TECHNICAL SKILLS
Bronze Casting - Mold making, patinization, wax-work, chasing, ceramic shell formulation, spruing, lost
wax, sand casting
Ceramics - Slip casting, hand forming techniques, glaze formulation, mold making, kiln
design and
construction, kiln firing - high fire, low fire, salt/soda firing, raku, wheel throwing
Construction - Framing, drywall, finishing, plumbing, electrical, concrete
Digital Media - PC and Mac, MS Word, Adobe Photoshop, Macromedia Dreamweaver, Outlook,
Excel,
Powerpoint
Mechanical - General mechanical repair, auto/engine repair
Metalworking - Tool operation, repair, maintenance, fabrication
Papermaking - Creating hand made paper, casting, molding, dyeing, processing Asian fibers
Woodworking - Tool operation, repair, maintenance, hand carving techniques
TIM CONTE

EMPLOYMENT

Currently Employed
Adjunct Instructor
Drawing I and Drawing II

Community College of Philadelphia

Currently Employed
Adjunct Instructor
Drawing I and Painting I

Camden County College

2006
Assistant Instructor
Drawing I and Painting

Pennsylvania Academy of the Fine Arts

EDUCATION

2000
Indiana University
Bachelors Degree in the Fine Arts

2006
Pennsylvania Academy of the Fine Arts
Masters Degree in the Fine Arts

AWARDS RECEIVED

• Honors Society Grant for excellence in the Fine Arts
• Wilson Woodrow Fellowship
• All-Academy Fellowship
• Caroline Gibbons Granger Award
• Independent Painting Residency in Umbria, Italy
EXHIBITION HISTORY

- Maine Landscape, Group exhibition, GWatson Gallery, Stonington, ME
  August 2009
- Summer Group Exhibition, F.A.N. Gallery
  August 2009
- “City Lights” Group exhibition, George Billis Gallery, New York, NY
  July 2008
- National Juried Show, Academy of Fine Arts, Lynchburg, VA
  - Awarded Best in Show
  April, 2008
- Recent Paintings, Solo Show - F.A.N. Gallery.
  September, 2007
- Faculty Exhibition – Community College of Philadelphia.
  April, 2007
- Faculty Exhibition – Camden County College.
  October, 2006
- U.S. Artists.
  October, 2006
- 109th Fellowship Exhibition.
  September, 2006
- Summer Group Exhibition – F.A.N. Gallery.
  August, 2006
  May, 2006

REFERENCES

- Scott Noel - Artist and Professor of Fine Arts. (215) 482 - 4637
- Jeffrey Reed - Artist and Director of Fine Arts, CCP (215) 751 – 8301
- Eve Mansdorf - Artist and Professor of Fine Arts. (812) 330 – 8095
- Barry Gealt - Artist and Professor of Fine Arts. (812) 829 – 4120
- Robert Barnes - Artist (207) 548 – 2131
meghan cox  
708 pine street  
philadelphia, pa 19106  
phone # - 215.510.4095  
meaghanlee79@hotmail.co  

www.meghancox.com

education

university of
pennsylvania, school of design
philadelphia, pa
mfa painting 2005

indiana university
bloomington, in
bfa painting 2003
ba art history 2003

exhibitions

meghan cox / robyn hill ,  
blink art gallery,  
philadelphia pa 2009  
new work, rodger la pelle galleries, philadelphia, pa 2008 (solo)  
small paintings, jenningen gallery, ahoskie nc 2008 (solo)  
january group show,  
rodger la pelle galleries,  
philadelphia pa 2007  
valerie and other paintings, rodger la pelle galleries, philadelphia, pa 2006 (solo)  
december group show,  
rodger la pelle galleries,  
philadelphia pa 2006  
July group show, rodger la pelle galleries, philadelphia pa 2006  
September group show,  
rodger la pelle galleries,  
philadelphia pa 2006  
November group show,  
rodger la pelle galleries,  
philadelphia pa 2006  
sleep, anneberg school of communications, university of pennsylvania 2005 (solo)  
fox family exhibition ,  
addams gallery,  
philadelphia pa 2004  
surface, sofa gallery bloomington, in 2003
teaching

brooklyn college, c.u.n.y.
brooklyn, ny
adjunct instructor –
painting 1, painting 2

community college of
philadelphia
philadelphia, pa
adjunct instructor –
drawing 1, drawing 2,
drawing 3, drawing 4,
portrait painting

drexel university, college
of media and design
philadelphia, pa
adjunct instructor -
drawing 1, figure drawing
1, figure drawing 2

temple university, tyler
school of art/art education
philadelphia, pa
adjunct instructor -
painting 1

university of the arts
philadelphia, pa
philadelphia, pa
adjunct lecturer - drawing
1

awards

elizabeth greenshields
foundation grant 2006
george sugarman
foundation grant 2006
chairman’s merit
scholarship, university of
pennsylvania 2003- 2005
full fellowship, vermont
studio center 2001
indiana university,
creative arts research grant
2001

residencies

vermont studio center
2001
Richard Estell  
4686 Umbria Street  
Philadelphia, PA 19127  
215-482-9914  
restell1@verizon.net  

Education:  
Skowhegan School: 1987  
Cornell University, M.F.A.: 1984  
Art Institute of Chicago: 1978  
Cleveland Institute of Art, B.F.A.: 1979  

Selected Professional Experience:  
Lecturer in Drawing; University of Pennsylvania: January 2006 - Present  
Visiting Assistant Professor, Drawing I - IV; Community College of Philadelphia: 1997 - Present  
Visiting Assistant Professor; Painting I: Fall 2000; Landscape Painting: Summer 2001; Community College of Philadelphia  
Visiting Assistant Professor, Watercolor; Pennsylvania Academy Of The Fine Arts: Summer 1999-Present  
Visiting Assistant Professor, Advanced Figure Painting; Swarthmore College; Swarthmore, PA: Spring 1999  
Visiting Critic; Pennsylvania Academy Of The Fine Arts; Philadelphia, PA: Spring and Fall 1995, Spring and Fall 1996  
Associate Adjunct Professor, Drawing and Painting; Drexel University; Philadelphia, PA: 1994-1999; 2006-Present  
Visiting Assistant Professor, Painting and Drawing; Cornell University; Ithaca, NY: 1987-88 and 1990-1992  
Visiting Assistant Professor, Landscape Painting and Drawing; Cornell University Summer Session: 1992, 1991, 1988  

Solo Exhibitions:  
Cerulean Arts Gallery; Philadelphia, PA: June 6-July 18, 2008  
Paintings; David Findlay Galleries; New York, NY: February 2003  
Paintings; Boland Hall; St. Joseph's University; Philadelphia, PA: October 2002  
Paintings; Charles Chamot Gallery; Jersey City, NJ: October 2000  
Paintings; F.A.N. Gallery; Philadelphia, PA: January 1996  
Paintings 1988-1992; List Gallery, List Performing Arts Center; Swarthmore College; Swarthmore, PA: January-February 1993  
Richard Estell: Paintings; Butler Institute of American Art; Salem, OH: July-September 1992  
Richard Estell: Regional Realist Paintings; Ruth Siegel Gallery; New York, NY: January 11-February 5, 1992  
Richard Estell: Figures In Landscape; Ruth Siegel Gallery; New York, NY: September 7-30, 1989  
Olive Tjaden Gallery; Cornell University; Ithaca, NY: 1984  
Sarah Lawrence College in LaCoste, France: 1981  

Selected Group Exhibitions:  
Group Exhibitions; David Findlay Galleries; New York, NY: 2003-Present  
Faculty Exhibitions; University of Pennsylvania: 2006-Present  
George Nick Selects Paintings; Concord Art Association; Concord, MA: April 2001  
Traces Of Provence; Alliance Francaise; New York, NY: April 2001  
Embodied Fictions, St. Mary's College; St. Mary's, MD: Spring 1998  
Faculty Exhibition, Pennsylvania Academy Of The Fine Arts; Philadelphia, PA: 1996 - Present
Works On Paper; Smith College; MA: February 1996
Rural & Urban Landscapes; Rodger LaPelle Galleries; Philadelphia, PA: September-October 1994

Selected Group Exhibitions:
Contemporary Perspectives II; Louis Newman Galleries; Beverly Hills, CA: September 8-22, 1994
Paley Design Center, Philadelphia College of Textiles & Science; Philadelphia, PA: June-September 1994
Gallery Artists Group Exhibition; Rodger LaPelle Galleries; Philadelphia, PA: April-May 1994
West: Art & The Law; West Publishing Company; St. Paul, MN: February-April 1991 travelling exhibition
Landscape, A Travelogue Painted From Memory, Imagination Or Reality; Ruth Siegel Gallery; New York, NY: June 1-26, 1989
Chicago International Art Exposition, Navy Pier; Chicago, IL: May 11-16, 1989
Joanna Deanne Gallery; New York, NY 1982
Butler Institute of American Art, Midyear Show; Youngstown, OH: 1979-1981

Selected Bibliography:
A Love Of Landscape, by Victoria Donohoe, The Philadelphia Inquirer (October 27, 2002)
Embodied Fictions, by Jeffrey Carr, American Artist, September 1998
Embodied Fictions (catalogue), by Jeffrey Carr; St. Mary's College; St. Mary's , MD: 1998
"Pathos And Play," by Daniel Garrett, Arts and Antiques Magazine, Vol. 9, no. 6 (Summer 1992)

Select Corporate, Public and Private Collections:
Rayovac Corporation
Cornell University Special Collections; Ithaca, NY
Princeton University; Princeton, NJ
The Butler Institute of American Art; Youngstown, OH
Community College of Philadelphia; Philadelphia, PA
Miller, Anderson and Sherrerd; Philadelphia, PA
Springfield Museum of Art; Springfield, OH
Primavera Systems; Philadelphia, PA
The McGraw Hill Companies; New York, NY
The Innes Collection; Charlottesville, VA
Leslie Jones and Gil Smith; Seargeantsville, NJ
John Borek and Jackie Levine; Rochester, NY
Mr. and Mrs. Randall Exon; Wallingford, PA
William Levin; New York, NY
Dr. Thomas DiPiero; Rochester, NY
Dr. Blake Leland; Atlanta, GA
Joe Kolman and Lenore Skenazy; New York, NY
Robert Harbison and Esther Whitby; London, UK
Drs. Patricia Gill and Richard Wheeler; Champaign-Urbana, IL
Philip Smith; Queens, NY
CURRICULUM VITAE

Robin M. Fickle
An experienced and consistently successful educator who has taught upper and lower division Art History and Humanities

213 Penn Valley Terrace
Yardley, PA 19067-1028
(215) 428-1944
courses at a variety of colleges and universities.

EDUCATION
1979 M.A. in Art History, University of California, Santa Barbara
1976 B.A. Summa Cum Laude in Art; Minor in French, California State University, Fresno

MASTER'S THESIS
"Codex Cotton Caligula A VII in the British Museum: A Study of the Iconography and Style of the Eight Late 12th Century Illuminations"

TEACHING EXPERIENCE
Adjunct faculty member at the following institutions:
1995-present Arcadia University, Glenside, PA.
1993-present Philadelphia Community College, Philadelphia, PA.
1982-'93 California State University, Northridge.
1991 University of California at Los Angeles, Extension Program
1990 California State University, Long Beach.
1982-90 Long Beach City College, Long Beach, CA.
1988 University of Southern California, Los Angeles
1980-’82 Oxnard College, Oxnard, CA.
1980 Santa Barbara Adult Education, Santa Barbara, CA.
1978 Westmont College, Montecito, CA.

ART HISTORY AND HUMANITIES COURSES TAUGHT
I have a complete slide collection for use in all courses listed below
Early Christian and Medieval Art (upper division, Art History course at Cal. State University, Northridge. This course attracted masters candidates and majors in art history).
Art and Life in the Middle Ages (extension course at U.C.L.A. Cultural history course viewed through the arts.).
Arthurian Pastimes (freshman seminar course at Arcadia University (formerly Beaver College). Cultural history recreated through various hands-on artistic and theatrical endeavors. Includes a multi-course Medieval banquet).
Perspectives in Art History (upper division, aimed at Humanities students and taught like a social history course viewed through the arts at Cal. State University, Northridge).
Cultural Eras: The Middle Ages (upper division, Humanities course at Cal. State University, Northridge).
Western Survey of Art History I (lower division, introductory survey of art history, part one, known by various titles: Prehistoric to Gothic/Art and Civilization I/Egypt to Medieval/Prehistoric to Renaissance and taught at various colleges and universities).

Western Survey of Art History II (lower division, art history survey, part two, known by various titles: Proto-Renaissance to Modern Art/Art and Civilization II/High Renaissance to Modern Art; and taught at various colleges and universities).

Western Art to 1550 (Segment II)-Early Christian and Medieval (the second segment of a three part survey of Western art at the University of Southern California).

Art Appreciation/Introduction to Art (an introduction to art history and the appreciation of form at Oxnard Community College; also at U.C. Santa Barbara).

FOREIGN TRAVEL

Extensive travel throughout Europe. I have visited most of the monuments which are discussed in my lectures on western art history.

Robin M. Fickle (page 2)

PERSONAL

- Freelance harpist performing regularly for weddings, parties and occasional concerts (e.g. the Lower Makefield Society of the Performing Arts).
- Teach harp at my private studio.
- Composer and recording Artist. Publications: Wedding Wishes, 2009; Renaissance Songs of the Merrie Cavalier, 2009; Renaissance Songs of the Merrie Jester, 2009; CD Mediterranean Journey. (My original compositions and arrangements of traditional and ancient melodies from Spain, Greece and the Balkans received excellent reviews, e.g. see Folk Harp Journal, Summer 1994). For these products go to www.harpcenter.com.
- Studied pedal harp with JoAnn Turovsky, former chair of the American Harp Society competitions and adjunct faculty at U.S.C.
- Studied harp and voice with internationally acclaimed scholar-performers of Medieval music: Sequentia of Cologne, Germany and Ensemble Alcatraz of San Francisco.
- 1988-93 Co-founder of the early music ensemble Decameron of the Los Angeles area.
- My passion for the culture and arts of the Middle Ages led me to recreate the pageantry of the medieval banquet, a spectacle which I directed for several of my humanities, art and extension courses. Over the years I have created several elaborate costumes for this purpose which were exhibited in the 1989 Long Beach
City College Art Department Faculty Show entitled *Artists That Teach* which was held at the Laguna Art Institute in Laguna Beach, CA.
Dean Hartung

Resume

Dean Hartung studied at Kent State University, in Kent, Ohio; The School of The Art Institute of Chicago; the Cleveland Institute of Art; and the Skowhegan School of Painting and Sculpture, in Skowhegan, Maine. His paintings have been included in exhibitions organized by a number of galleries and museums, and he has been commissioned to create several important murals. He teaches drawing, painting, and mural-painting.

DEAN HARTUNG
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Philadelphia, PA  19119
(215) 247-9718
deanhartung@comcast.net

BORN Ravenna, Ohio, 1956
EDUCATION La Napoule Art Foundation, La Napoule, France 1985
Skowhegan School of Painting and Sculpture, 1979
Cleveland Institute of Art BFA
Chicago Art Institute, 1979
Kent State University, 1978

COMMISSIONS
2009  private Mural Commission 10’x27’ Bryn Mawr, Pa
2005  2000-01 Mosaic Subway 41st & Seventh Ave. mural
collaboration with Jack Beal Mural 6’ x 9’ Reading Hospital, Reading, PA
1997-2002 Nine murals 6’ x 12’ Montefiore Hospital, New York, NY
1995-97 Mural Diptych Desmond Hotel, Malvern, PA
1994-96 Six 10’ x 24’ murals (1,440 running feet) depicting the
history of Delaware County, Media County Courthouse Law Library

SOLO EXHIBITIONS
2006 1996 Gross McCleaf Gallery, Philadelphia, PA
1990 Gross McCleaf Gallery, Philadelphia, PA
1981 Long Island University, Brooklyn, NY

TWO-PERSON EXHIBITIONS
1984 Don Yates Gallery, New York City
1992 Swarthmore College, Swarthmore, PA

SELECTED GROUP EXHIBITIONS
2007-9  Faculty Exhibition Art Students NYC
2007 2001-05 1998 Into the Heart of the Southwest: 20 Painters
Interpret the Forbes Trinchera Ranch, at The Forbes Galleries
Faculty Exhibition Art Students League Faculty Exhibition National Academy of
Design NYC Holiday Imagery in Art, The Noyes Museum of Art, Oceanville, NJ
1998 The Artists’ Window, Lee Hanlsey Gallery, Raleigh, NC
1997 The Still Life, Gross McCleaf Gallery
1995 Night of Champions, Art and Athletics Invitational Exhibition,
The Racquet Club of Philadelphia
1995-2002 26th Annual Summer Exhibition, Gross McCleaf Gallery
1994 Contemporary Realists, Philadelphia Art Conservatory, Berwyn, PA
1993 Estelle Gross Memorial Exhibition, Philadelphia Art Alliance
1990 Sports Art, Gross McCleaf Gallery, Philadelphia, PA
1990 Small Works, Gross McCleaf Gallery, Philadelphia, PA
1990 Spectrum Spectacular, Hunter Art Museum, Chattanooga, TN
1990 A Summer Place, Gross McCleaf Gallery, Philadelphia, PA
1990 Sport in Art, Woodmere Museum, Philadelphia, PA
1989 Small Works Show, Gross McCleaf Gallery, Philadelphia, PA
1988 The Feminine, Sherry French Gallery, New York, NY
Exhibition
1986 Peter Fraenkel, Dean Hartung & Les Reker, Sherry French Gallery,
New York, NY
1986 Accurate Depictions? Figurative Realist Painters, School of Art,
Bowling Green State University, Bowling Green, OH  
1986 The North County Landscape, Roland Gibson Gallery, Potsdam  
College, Potsdam, NY  
1986 Short Stories, One Penn Plaza, New York, NY  
Exhibition including Blanden Memorial Art Museum, St. Paul, MN and  
Sunrise Art Museum, Charleston, WV  
1986 Still Lifes, Sherry French Gallery, New York, NY  
1985 Six are Selected: Emerging American Realists, Sherry French  
Gallery, New York, NY  
1985 Works on Paper, Sherry French Gallery, New York, NY  
1984 Mood in Landscape, Sherry French Gallery, New York, NY  
1985 Introductions, Rachel Davis Gallery, Houston, TX  
1983 Bodies and Souls, Artists Choice Museum Kornblee Gallery, NYC  
1983 Running ’83, New York City Running Club  
1983 Skowhegan to Brooklyn, Brooklyn Museum, Brooklyn, NY  
1981 Brooklyn’ 81, Brooklyn Downtown Cultural Society, Brooklyn, NY  
1980 For Real, Katonah Gallery, Katonah, NY  
1978-79 May Show, Cleveland Institute Gallery, Cleveland Museum of  
Art, Cleveland, OH  
EMPLOYMENT  
2007 - present 2006 - present 2003Summer 2001 - present Instructor, Art  
Students League NYCAuxiliary Professor - Penn State College,  
AbingtonAuxiliary Professor – Swarthmore College, Swarthmore,  
PAInstructor, Mural Painting, New York Academy of Design, New York, NY  
1997 - present Associate Professor – Community College, Philadelphia, PA  
1999-2001 Instructor, Painting, Woodmere Art Museum, Philadelphia, PA  
1994 Instructor, Painting, The New York Academy, New York, NY  
AWARDS  
2006 2005  1979 Awarded Forbes Traveling Grant to  
ColoradoAwarded Mural Grant from CCPScholarship, Skowhegan School of  
Painting & Sculpture, Skowhegan, ME  
1985 Fellowship, LaNapoule Art Foundation, LaNapoule, France  
SELECTED PUBLIC AND PRIVATE COLLECTIONS  
Forbes Magazine, New York, NYChemical Bank, New York, NYMr. & Mrs. M.  
Stephen Doherty, Croton-on-Hudson, NYMalcolm Holzman, New York, NYJack  
Beal and Sondra Freckleton, New York, NYJohn Whitney Payson, New York, NY  
NYARA Services, Philadelphia, PAPhiladelphia Cricket Club,  
Philadelphia, PAThe Racquet Club, Philadelphia, PAMr. & Mrs. Dennis  
Alter, Horsham, PANewark MuseumJohn Hancock Mutual Life Insurance  
Company, Boston, MA  
BIBLIOGRAPHY  
“Into the Heart of The Southwest: 20 Painters Interpret the Forbes  
Trinchera Ranch” March 2007 Steven M Doherty”, American Artist“The  
Internet and the Studio” Mark G. Mitchell Drawing, August 2004Magazine
Editors, “A Survey of Contemporary Art of the Figure”, American Artist magazine, February, 1985
Everingham, Carol J., Review, Houston Post, July 15, 1984
Review, Christian Science Monitor, 1987
Logue, Marion, “Budding Artists Learn from a Master”, Delaware County Daily Times, December 4, 1989
Donohoe, Victoria, Easel Painting Show by Courthouse Artist”, The Philadelphia Inquirer, March 23, 1992
Ellis, Hal, Feature Article, Delaware County Times, February, 1994
Durso, Christopher “Delco Tells Its History in a Big Way The Philadelphia Inquirer, March 30, 1994
Doherty, Stephen M., “Painting on the Scale of the Masters”, American Artist, December 1994
Kay Oliver, “Art on a Grand Scale”, Chester County Business & Industry, 1995

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Dean Hartung
RESEARCH INTERESTS
Post World War II Art, Women Artists, Contemporary American Realism, Artist’s Materials and Methods, Feminist Art

EDUCATION

Ph.D.  Ongoing  Temple University; Philadelphia, PA.
Completed coursework, studying for exams

M.A.  2006  Temple University; Philadelphia, PA.
Master’s Thesis: “Sex and the Studio: The Art of Lisa Yuskavage”
Thesis Advisors: Dr. Gerald Silk and Dr. Therese Dolan

B.F.A.  2001  Beaver College (Now Arcadia University); Glenside, PA.
Concentration in Painting.
Extensive course work in Printmaking and Drawing.
Minor in Art History.

LANGUAGES
Reading knowledge of French, Italian, German, Latin
Reading knowledge and conversational Spanish

TEACHING EXPERIENCE

Fall 2009  Adjunct Faculty, Community College of Philadelphia
Art 101- Visual Communication

Adjunct Faculty, Philadelphia University
History of Architecture and Interiors I

Spring 2009  Adjunct Faculty, Philadelphia University
History of Architecture and Interiors II
History of Western Art II
<table>
<thead>
<tr>
<th>Year</th>
<th>Position</th>
<th>Institution</th>
<th>Courses</th>
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<tr>
<td>Fall 2008</td>
<td>Adjunct Faculty</td>
<td>Temple University, Main Campus</td>
<td><em>Women Artists of the Twentieth Century</em></td>
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<td>Adjunct Faculty, Philadelphia University</td>
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<td><em>History of Architecture and Interiors I</em></td>
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<tr>
<td>Summer 2008</td>
<td>Adjunct Faculty</td>
<td>Temple University, Main Campus</td>
<td><em>Women Artists of the Twentieth Century</em></td>
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<td>Adjunct Faculty</td>
<td>Temple University, Main Campus</td>
<td><em>The Body in Contemporary Art</em></td>
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<td>Included a graduate component</td>
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<td>Philadelphia University</td>
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<td>Adjunct Faculty, Temple University, Ambler Campus</td>
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<td>Spring 2005</td>
<td>Teaching Assistant</td>
<td>Temple University Main Campus</td>
<td><em>The Visual Experience</em></td>
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<td>Fall 2004</td>
<td>Teaching Assistant</td>
<td>Tyler School of Art</td>
<td><em>Art Heritage of the Western World I</em></td>
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**PROFESSIONAL EXPERIENCE**
Fall 2005-Fall 2007
Digital Media Intern, Tyler Slide Library
Assistant to Visual Resources Curator
Responsible for cataloguing, color-correcting and uploading images to Tyler’s Digital Image Database
Light office duties, slide circulation duties, and editing

Fall 1997-Spring 2001
Gallery Assistant, Beaver College Art Gallery (Now Arcadia University)
Monitored gallery space, assisted with promotion of shows and events, aided in hanging of exhibitions

SELECTED HONORS, GRANTS AND AWARDS

Fall 2005
Graduate Assistantship, full year
Tuition remission plus stipend

Fall 2004
Teaching Assistantship, full year
Tuition Remission plus stipend

CONFERENCES, SYMPOSIA AND EXHIBITIONS

Spring 2006
Temple University, Graduate Association of Visual Anthropologists Forum: Graduate Student Papers in Visual Research
“Dirrrty Realism: The Pornographic Image in Contemporary Painting”

ACADEMIC AND PERSONAL AFFILIATIONS

2002-present
Member, Graduate Art History Organization, Temple University

2002-present
Member, College Art Association

1999-present
Member, Philadelphia Museum of Art

REFERENCES

Dr. Gerald Silk, Chair and Professor
Tyler School of Art, Temple University
Main Campus 215-204-7837
gsilk@temple.edu

Dr. Therese Dolan, Professor
Tyler School of Art, Temple University
Main campus - 215-204-7837

102
Klare (Ketti) Neil Scarborough, Ph.D.

Curriculum vitae

310 Dartmouth Avenue, Swarthmore, PA  19081

October 2009

Phone: 610-338-0181, E-mail: kscarbor@sas.upenn.edu

Education


Professional Teaching Experience

Adjunct Instructor of Art History, Community College of Philadelphia, 2006–present.

Courses Taught: Survey of Western Art; and Visual Communication (with focus on art since 1945).

Adjunct Instructor of Art History, Delaware County Community College, 2006.

Museum Employment


Campaign Associate/Assistant Development Officer, University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, 10/2002–12/2005. Coordinated, wrote and stewarded grants; assisted with design, budget and marketing for exhibitions, projects and...
programs; and assisted Museum Scientists with prospect research, cultivation and solicitation. Upon request by Museum Directors, also coordinated Internet2 technology efforts. Full-time.

**Independent Consultant Work**

Klare (Ketti) Neil Scarborough, Ph.D.  

Curriculum vitae  

310 Dartmouth Avenue, Swarthmore, PA  19081  

October 2009  

Phone: 610-338-0181, E-mail: kscarbor@sas.upenn.edu  

Honors, Awards and Appointments  
2008–2009, Research Associate Appointment, American Section, University of Pennsylvania Museum.  
1986–1988, Mirian Johnson Full Graduate Fellowship, Rutgers.  
1985, Henry Stern Award for Best Art History Paper, Newcomb College.  
1984, Alice Stirling Parkerson Memorial Award in Art, Newcomb College.  
1982–1985, Louisiana Legislative Scholarship, Newcomb College.  

Research Interests  
Museums and exhibitions; contemporary art; performance/ritual studies; social communication theories; and relations between sacred and secular, private and public, in contemporary culture.  

Selected Scholarly Publications  
“Gina Pane: Performing the Sacred” (In Progress).  
“Negotiating Exhibition Spaces: (Subtitle TBD),” in Suzanne MacLeod (ed.), Narrative Space (In Progress).  


Selected Professional Conferences and Presentations  
“Narrative Encounters: Negotiating Exhibition Spaces,” Paper to be presented at the Narrative Space conference sponsored by the Museum Studies Department at the University of Leicester, April 2010.  
“Performing the Sacred: Constructing Martyrdom in the Art of Gina Pane,” Paper presented at the College Art Association conference in Los Angeles, February 2009, in a session chaired by
Pepe Karmel entitled *Altars, Relics, and Ascetics: The Invention of Religion in Contemporary Art.*


“Modern Primitive Body Art of the 1990s: Performativity, Ritual and *Communitas;*” Presentation at the Bryn Mawr College Graduate Symposium on “Head to Toe: (Un)covering the Human Body,” October 2003.

**Professional Organizations**
American Association of Museums; Association of College and University Museums and Galleries; College Art Association; Performance Studies International.

**References Available Upon Request**
David Slivka
2100 Fairmount Ave. Apt #1
Philadelphia, PA 19130
(610) 509-0598
dgslivka@comcast.net

Objective: To deliver highly creative and quality products to the client by using multimedia and graphic design cutting edge applications and techniques.

Experience: Philadelphia Community College, Philadelphia, PA
Part Time Art Instructor for Graphic Design Art 150: 2001 to present

David Slivka Design
Self-Employed Multimedia Specialist: 1999 to present
Specializing in multimedia and graphic design delivering quality products for a diverse range of clientele including AARP, First Union, Lutron, and OSI Pharmaceuticals.

• Construction progression photos
• Designed and developed web sites
• Created interactive kiosks
• Produced product package designs
• Developed direct mail interactive CD-ROMs
• Generated and developed flash sites
• Designed online certification web sites
• Created interactive CD-ROM tradeshow games
• Produced email blast flash cards

My work can be viewed at http://www.davidslivkadesign.com

POP Interactive, Media, PA
Multimedia specialist: 1998 to 1999
• Created a wide variety of multimedia presentations including interactive web sites
• Produced CD-ROMs and flash cards

CoreStates Creative Resources, Philadelphia, PA
Multimedia specialist in the communications department: 1995 to 1998
• Managed presentation development for senior level board meetings
• Developed multimedia presentations and cross platformed interactive CD-ROMs
• Supervised in-house and vendor AV support

Proficient In: Director, Flash, Photoshop, Freehand, Illustrator, Quark Dreamweaver, PowerPoint, and GoLive

Continuing Studies in Web Design, Director, and Flash

Associate Degree in Specialized Technology with a major in Visual Communications.

Tyler School of Art, Philadelphia, PA (1988 to 1991)
Bachelor of Fine Art with a major in Jewelry and Metals
Camille Ward
4686 Umbria Street
Philadelphia, PA 19127
215-482-9914/camiward@verizon.net

Education:
New York University; Paris, France: 1980

Teaching Experience:
- Associate Adjunct Professor, Drexel University; Philadelphia, PA:
  2D Design I (black and white) and 2D Design II (Color): 2005-Present
  Introductory Drawing and Figure Drawing: 1999 - Present
- Adjunct Professor, Community College of Philadelphia; Philadelphia, PA:
  Introductory Drawing: 1998 - Present
  Drawing II: 1999 -- Present
  Introductory Painting: 1998 -- 1999
- Adjunct Professor, Beaver College (Arcadia University); Glenside, PA
  Drawing II: Spring 1998
- Visiting Lecturer, Cornell University; Ithaca, NY:
  Introductory Drawing; Introductory Painting: 1991-1993

Exhibitions:
- David Findlay Galleries; New York City; Gallery Artists Group Exhibitions: 2004- Present
- "Garden, Meadow & Wood: Recent Paintings" (solo exhibit):
  David Findlay Galleries; New York City: Oct 18 - Nov 8, 2003
- "The Nature of Nature"; Boyden Gallery, St. Mary's College of Maryland;
  St. Mary's City, MD: Oct-Nov 2002
- Recent Paintings (solo exhibit); Ambiance Gallery; Philadelphia, PA: Oct 2001
- "George Nick Selects Paintings"; Concord Art Association, MA: April 2001
- Smith College Invitational Drawing Exhibition; Northampton, MA: March 1996
- "Two-Up First Annual Juried Exhibition"; Philadelphia Art Alliance;
- "Rural and Urban Landscapes"; Rodger LaPelle Galleries; Philadelphia, PA:
  September 1994
- Juried Exhibition;The Paley Design Center; Philadelphia College of Textiles &
  Science; Philadelphia, PA: September 1994
- Group Exhibition; Rodger LaPelle Galleries; Philadelphia, PA: May 1994
- Art Dept. Faculty Exhibition; Johnson Museum of Art; Cornell University;
  Ithaca, NY: October 1992
- "New Art '92" Juried Exhibition; Kingston Gallery; Boston, MA: January 1992
- Council of Creative and Performing Arts Exhibition; Johnson Museum of Art;
  Cornell University; Ithaca, NY: November 1989

Bibliography:
"Beauty In The Desert", Edward J. Sozanski, The Philadelphia Enquirer 11/16/01

Fellowships/Grants:
Council of Creative and Performing Arts Grant: 1988
David Bean Travelling Fellowship: 1981
Appendix B

Studio Technology Plan
Studio Technology Plan
Art Department, Community College of Philadelphia

Submitted by Sean Sauer, Assistant Professor of Art, Head of the Technology Committee for the Art Department
February 2008

Bringing Digital Technology to the Studio Classroom

The utilization of digital technology has quickly become prevalent in the study of art in higher education, while older systems of presentation and exchange are becoming limiting to obsolete. To better serve the needs of our students, it has become necessary for the art department to transition into the digital world and bring updated tools and teaching methods into the studio classrooms. Integrating this technology into the studio will enhance students’ classroom experience by enabling the art faculty to extend current teaching resources, introduce new teaching methods and materials, and prepare students for future educational and vocational challenges.

A. The Art Department currently possesses a wealth of visual resources that could be preserved and better utilized with digital technologies. In the classroom, and especially in the studio art class, presenting visual examples is an essential component of successful teaching. In almost every class meeting the instructor will refer to examples of historical, contemporary, or student artwork to illustrate concepts and explain assignment expectations. The department’s large collections of student and artist slides, our most widely used resources, have a limited lifespan and have begun to wear over time. On average, a slide will last four to five years before constant exposure to light begins to distort the color, resulting in a lower quality image. Converted to a more stable digital format, these images will be preserved and available for generations of students to come, with the added benefit of being easily cataloged and more readily accessible. Furthermore, the Art History faculty, in implementing the department’s first smart classroom, has already transferred a large quantity of department slides to digital images. If implemented, this plan would make these images immediately available in the studios and throughout the department.

B. In pursuing the college’s mission of enhancing student learning though appropriate and optimal modes of delivery, digital technology will introduce classroom resources and teaching methods that are currently unavailable in the studio. With wireless access to ArtStor, an online image library, faculty will be able to present examples of artwork by thousands of artists, which will assist students in contextualizing the historic aspects of concepts covered in courses. Internet access will also enable faculty to display a greater variety of images, such as the work of contemporary and local artists, web-based video, and instructional films. Exposure to current events in the art world will enable students to develop a broader awareness of and connection to the arts community. As an instructional tool, digital media also allows the same resources to be accessed by multiple instructors simultaneously, lectures and presentations to be shared by faculty, and can make it
possible for students to reference information from a given lecture, in conjunction with their homework. The ability to retain and share visual presentations will also aid faculty in recruiting events and presentations outside of the classroom.

C. Digital classrooms will keep the Art Department competitive in attracting prospective students and will enable faculty to prepare current students to meet the evolving expectations of employers and higher education transfer institutions. Art programs at local colleges such as Tyler School of Art, Maryland Institute College of Art, University of the Arts, Arcadia, Haverford, and Swarthmore, where many of our students transfer, have all made the conversion to digital technology in the classroom. During their second year of study, art majors at the Community College of Philadelphia are taught how to photograph their work for documentation and are assisted with transfer applications. A growing number of schools are requiring applicants to submit digital images of their work on a CD and we need to provide the additional resources to instruct our students on how to document and submit their work digitally. Internet access and digital projection will enable visiting artists and admissions representatives from prospective transfer institutions to give better presentations. Visiting artists will be able to reference personal or gallery websites which display images of their work. Admissions representatives can access their school’s website to better answer questions and assist students in navigating the online application process.

Implementation (List of Equipment and Funding Needs):

1. **Digital Projectors and Screens for each of the 4 studio classrooms (M2-15, M2-16, M2-20, M2-23).** After considering both fixed and portable projectors we have found that portable projectors mounted on carts will best suit our needs. Studio furniture is re-arranged during each class and carts provide a more fluid option for addressing this situation. Furthermore, the quantities of charcoal and clay dust created during class could adversely affect the performance of permanent fixed projectors, while carts would be stored in clean secure closet spaces when not in use. Portable projectors would also be available for recruiting or other off-site events. These projectors will replace the four Kodak slide projectors currently in use and should be accompanied by four screens. Joe McFadden, from the Audio Visual Department, has recommended electric screens, which require less maintenance.

2. **Laptop Computers (1 for each studio, 4 total)** to communicate with the digital projectors while teaching in the classroom and prepare lessons and lectures in advance. The layout of the studio precludes the use of smart podiums (fixed desktop computers). Note: These laptop computers should be Macs, which are industry standard in the field of art and design, and are the predominant choice for art schools across the country. IT will soon be supporting Macs for the Music Department and we are hoping to also transition to Macs in the Art Department computer classroom (M2-31) when their leases expire in the next year.
3. **Wireless Internet Access.** The laptop computers will need to connect to the Internet so faculty can access images stored on the schools servers, and bring online resources such as ARTstor into the studios.

4. **Access to ARTstor.** ARTstor is a digital library of art history images which offers 550,000 images in the areas of art, architecture, and the humanities. Brian Seymour, Assistant Professor of Art History, and Jaylin Warren, Assistant Professor and Reference Librarian, have already submitted a proposal for the college to acquire an account.

5. **Centralized Digital Storage.** The department’s image assets will need to be stored in a centralized area that can be accessed by all faculty and would permit the posting of current student work on the department’s website. This amount of server space would be in addition to what is already in use by Art History faculty.

6. **Software for Cataloging and Presenting Images.** As our slides are digitized and combined with Art History’s collection, we will need an accessible means for identifying/cataloging and sharing them in a group environment, as well as a system for making subsequent additions to the collection. There are various prepackaged software solutions for creating image databases, both individually and over a network. Extensis Portfolio is one such option. The more expensive server version will allow us to maintain a highly organized database on the college’s server. Aperture is another possibility that also includes image-editing tools. Software as simple as iPhoto, which comes with Macs, could temporarily meet our needs until a more effective system is found. However, at this time, additional research is needed to determine which software will most effectively meet our needs for cataloging and communicating with our server. Keynote or PowerPoint are obvious choices for presentation software.

7. **Slide Scanning Station.** A permanent and secure place for the conversion of pre-existing slides and future additions. This space will need a desktop computer and dedicated slide scanner. We are currently considering the Nikon Coolscan that can process multiple images at high quality resolutions (dpi), and the iMac desktop that has a larger screen for image manipulation. The Art History faculty have already created an area, in the Art History Image Center, that will be ideal for the scanning station. All studio slides will be consolidated in this area to be scanned.

8. **Funding to Convert Existing Slides to Digital Format.** There are many service companies offering competitive pricing for bulk digitization of slides. Initially it would be most efficient to hire one of these companies to professionally scan a group of our most frequently used slides for immediate use. The department can then supplement the collection by hiring and training a student worker to transfer the remaining slides and ongoing additions each semester.

9. **Digital SLR Camera and Light Kit.** In the Portfolio Preparation (290) course, students are instructed in documenting their work and we will need a camera to shoot their work digitally. This camera will replace the 35 mm film camera currently in use.
A professional quality light kit will replace the makeshift lights currently in use, enabling students to more evenly light their work, and gain a better understanding of how to document their work. Students will need to checkout the lighting kit and digital camera, which is the standard procedure. This equipment will also be available for faculty to document artwork, visual examples, and department events. These images will be used in the classroom as teaching tools or posted on the department website for recruiting purposes.

10. **Technology Coordinator/System Support.** Someone will be needed to oversee the digitization of the slide collection, maintain organization of images once digitized, and handle training of faculty in the new system. This job could be taken on by a faculty member in the Art Department who already posses the knowledge and skills (compensated with release time or extended time) or this responsibility may need to be a full time position. A student worker, trained by art faculty, will be needed to scan pre-existing Art Department slides.

11. **Training.** Every instructor will need a basic understanding of the new presentation system in order for it to be implemented. This training may be available through pre-existing resources, such as the Academic Computing, ARTstor, time allocated to a faculty member to present the system, or some combination of the previous. It may also be necessary for supplemental training to be provided by the chosen hardware or software companies.

**Courses Impacted:**

Core Courses (Art and Design)  
Art 105 – Drawing 1  
Art 106 – Drawing 2  
Art 125 – Design 1 (black and white)  
Art 126 – Design 2 (color)  
Art 111 – 3-D Design 1  
Art 112 – 3-D Design 2  
Art 290 – Portfolio Preparation  
Art 207 – Drawing 3  
Art 208 – Drawing 4  

Directed Electives (Art and Design)  
Art 115 – Painting I  
Art 215 – Painting II  
Art 109 – Ceramics I  
Art 209 – Ceramics II  

**Estimate of Costs:**

**Portable Projection Carts**  
MacBook Pro, 15-inch, 2.0GHz Intel Core 2 Duo, with 2GB SDRAM .......................................................... $1,800.00  
Portable Digital Projectors ................................................ $700.00  
Document Camera ............................................................ $1,300.00  
DVD/VCR Player ............................................................ $100.00  
Speakers............................................................................. $200.00
Mobile Cart ........................................................................................................ $200.00
Cart Construction .......................................................................................... $700.00
Subtotal (Cost per Studio Classroom) ....................................................... $5,000.00
Total (× 4 Studio Classrooms) ................................................................. $20,000.00 .......... $20,000.00

Electronic Screens .......................................................................................... $625.00
Labor for installation ...................................................................................... $250.00
Total ($875.00 × 4 Studio Classrooms) .................................................... $3,500.00 .......... $3,500.00

Cart Storage/Housing
Closet space is available in 2-3 classrooms but space and housing may need to arranged for the 4th .................. unknown .............. unknown

Wireless (WiFi) Network and Internet Access
Routers (Airport $200.00 × 4) ............................................................... $800.00
Installation ................................................................................................. unknown ............. $800.00 *

Hardwire Internet Access
Equipment .................................................................................................. unknown
Installation .................................................................................................. unknown

Scanning Station
iMac, 20-inch, 2.0 GHz Intel Core 2 Duo .............................................. $1,400.00
with 2GB SDRAM
Slide Scanner: Nikon Super Coolscan 5 ED ........................................ $1,000.00 ............ $2,400.00

Slide Conversion ........................................................................................... $800.00 ................... $800.00
1300 slides (100 × 13 courses) at $.59 per 2000 dpi scan w/editing

Software
iWork, including Keynote ($71.00 × 4) .............................................. $300.00
Software for Image Database
Extensis Portfolio $200.00/Aperture $150.00 ( × 5) ...................... $1,000.00 .............. $1,300.00

Digital Photography
Digital SLR Camera (Canon Digital Rebel
XTi Eos with EF-S 18-55 mm Lens) .................................................... $800.00
Tripod (Calumet 7300) ............................................................................. $100.00
Tungsten Light Kit, Lowel Omni ($900.00) ....................................... $900.00 .............. $1,800.00

Technology Coordinator Position ......................................................... unknown .............. unknown

Faculty Training ......................................................................................... unknown .............. unknown

WORKING TOTAL .......................................................................................... ........ $30,600.00 *

* Incomplete Estimate
Why Mac Computers:

Note: It is important to keep in mind that the transition to digital technology will present a significant learning curve, regardless of the hardware and operating system we use. The following points represent some of the reasons we should consider a transition to Macs in the process of embarking on this upgrade.

Mac Are Made-For and Industry Standard in the Creative Arts. Historically, Apple's Macintosh was the first commercially successful personal computer to employ a mouse and a Graphical User Interface (GUI), rather than a command line interface. This, combined with Laserwriter printers and Mac-specific software, brought about the ability to preview, manipulate, and print both text and graphics, which developed the fields of desktop publishing and computer graphics. Since that time, Macs and Mac-specific software have continued to lead advancements in the area of visual-based computing. Catering to home, education, and creative-professional markets, with integrated hardware and software, it continues to be the most intuitive, user-friendly, tool-of-choice for creative professionals. Illustration, graphic design, industrial design, painting and drawing, fashion design, film, animation, and even sound design, included.

Art Schools across the country use Macs. It would be beneficial for CCP students to gain experience working with Macs because that is the equipment they will encounter and use when they transfer and begin practicing their profession. Former CCP students who return to give presentations are using Macs. In one particular case, a returning student was unable to give her presentation because AV didn’t have the appropriate adapters and our non-Mac computers were unable to converting her images. To be accessible to the larger art community, visiting artists and students alike, it can only be beneficial for compatibility between artist’s tool and the CCP network to be addressed within the Art Department and IT/AV.

Education Friendly. Macs are the standard in the field of art and are also becoming more prevalent for general use in higher education. Apple offers institutional purchasing options for colleges and education discounts for students, faculty, and administrators at the Apple store for education. [http://store.apple.com/Catalog/US/Images/routingpage.html] The Mac operating system (OS X) is designed for multi-user environments, which makes it ideal for sharing. Each user can essentially customize their own private desktop while excluding unauthorized users. And Macs even come with build-in tools designed for educators. In particular, iTunes University makes it easy to expand curriculum and recording lectures and making them available to students outside the classroom—essentially tapping into student’s digital lifestyle, a hot topic in education and CCP professional development meetings. [http://www.apple.com/education/itunesu/]

Macs are More Stable, Versatile and IT-Friendly. Macs don’t crash as often as PCs. They’re designed with security built-in, so they’re virtually immune to PC viruses and free of malware or spyware. Intel processors power the Mac and it runs on OS X (a UNIX-based operating system) but can also run Windows, Linus, and UNIX. Using a UNIX permissions model, the operating system makes it easy and secure for multiple users to use a single computer in workgroups or labs. Each user can have a unique user name, password, keychain, and home directory, while UNIX-based access controls prevent unauthorized users from accessing another user's private data. For added control, the administrator can authorize certain individuals to access specified resources, while restricting others from these privileges. Authorizations include permission to change what appears in the Dock, modify system preferences, change passwords, burn CDs or DVDs, install software, launch applications, and access printers. [http://images.apple.com/macosx/pdf/MacOSX_Leopard_Security_TB.pdf]
Appendix C

Survey of Current Students
Dear Students: We are taking a survey of students currently enrolled in the Art and Design curriculum. The information you provide will help us build a stronger program. Please be candid and honest with your answers; your responses will remain confidential. Please return the completed questionnaire to the drop box provided in the Art Department.

Are you enrolled: Full time (12 credits or more) 37___ Part time 31_____

1. What was your educational goal when you entered CCP?
   - To get an associate’s degree 4
   - To get an associate’s degree and transfer 45
   - To work towards transfer 15
   - To work towards a graduate degree 4

2. What reasons were the most important to you for choosing CCP’s Art and Design curriculum (choose all that apply)?
   - Program reputation
   - Location
   - Financial considerations
   - A chance to decide about a commitment to art
   - Availability of part-time options
   - Others (please list):

3. When you entered the College, what was your English placement level?
   - Developmental English (098, etc.) 30
   - English 101 ready 30
   - Placement test waiver – have a degree or transferred in coursework 12

4. How many credits have you accumulated at CCP?
   - 0 to 12
   - 13 to 21
   - 22 to 30
   - 31 to 45
   - over 45

5. How many years do you expect it will take for you to complete CCP’s program?
   - 1 year
   - 2 years
   - 3 years
   - 4 years
   - 5 or more years
   - NA

6. What are your long term professional goals?
   - Become successful and enjoy the work that I do
   - I plan to become a photographer in almost any given field.
   - I’m not sure what I want to do but definitely (sic) something in design or animation.
   - To have my own gallery and to be a well know successful (sic) artist and to paint murals all around for people
   - To get into graphic design
   - Finish art school, focus on animation and computer graphics, and get masters degrees in such a field
   - A career in graphic/web design
   - To be a graphic designer or an art director for a magazine
   - To become an art teacher and to go on and earn my BFA
   - To teach art
- To become a successful graphic designer
- Either to work in film or illustration or to continue with a Master of Fine Arts, work as a teacher and paint
- To be a employed (sic) graphic designer, or to start my own graphics business
- Finish college, get job, retire
- To be a freelancing artist
- I would like to pursue (sic) figurative sculpting
- I want to become an art teacher
- To graduate with a degree in graphic design, develop (sic) my own business, and expand my t-shirt business
- I’m going to play football for Temple and see where that goes, but also I want to go into gaming graphic arts
- Eventually I want to be a graphic design teacher
- Graphic design
- I would like to obtain my masters degree in fine arts and be an art educator at an art school or museum
- Get a degree in industrial design
- I would like to work as a graphic designer
- Be an awesome graphic designer!!
- Become mayor of Phila
- I want to own my own graphic design firm
- To make art
- To illustrate children’s books, to be a illustrator (sic)
- Owning a design studio (sic)
- To enter a 4-yr university and get a bachelor’s degree in game design and animation
- Move to Japan to do animation and comic illustration
- Professional illustrator, comic book artist, video game designer, or conceptual artist
- I would like to work as a designer
- Fashion designer
- Unsure at the moment
- After graduating with my BS, I plan to design professionally for a company
- Graphic design or game design
- May go into advertising, designer
- To possibly be employed by Urban Outfitters or continue modeling for art classes
- Graphic design
- Game designer
- To be able to be understand my needs; being able to cope with adequate amounts of stress
- Working artist; photographer (fine art or commercial)
- To go into industrial design
- Transfer to other school
- Transfer other school (sic)
- I want to become a animation illustrator (sic)
- Graphic design
- Computer art, graphic design, animation
- I would like to be a painter and possibly teach at the college level.
- Be a graphic designer
- To get a job in graphic design or industrial design
- I am interested in various mediums including painting, photography and video. I am still searching/discovering what specific form of expression I will concentrate on in the future.
- Interior design/decorator, lighting fixtures, textile.
- My goal is to get in to either Pratt or FIT and get the bachelor degree. I hope I can be a designer (travel).
- Character/environmental design, or industrial design
- Graphic designer, art teacher
- To be the greatest artist of the 21st century
- Animation and comic book, illustration
- Go into animation (or comic art)
- Fashion design
- I hope to become a full-time artist
- Freelance book illustration; perhaps work from home doing web design, site maintenance, etc.
- I would like to become a graphic designer, as well as pursue (sic) interests in painting and photography.
- Ceramics; professional teaching career (sic); community outreach; developmental psychology
- I may go into drawing/painting or graphic design
- To become a graphic designer and a music producer
- I want to aim for drawing or become a drawer for hire in either illustration or something gimmicky as comics to create my own style

7. How satisfied are you with the range and availability of the Art and Design curriculum offerings? Please explain.
- I am extremely satisfied on what there is present. I have learned and what there is more to learn in the designer.
- Extremely satisfied, CCP has a diverse range of art classes it offers.
- I am very satisfied. I think the program is great and I have learned alot (sic) sofar (sic).
- Very; it is exactly what I needed to build a strong transfer foundation
- I was very satisfied
- Yes, I am. I feel that I can take my time and learn to do things well.
- I am very satisfied with the curriculum availability, mostly because of my financial limitations, but they are kind to my timetable.
- Very. Art and design is much more organized than the rest of CCP’s programs
- Very satisfied. There is a good communication between
- I’m satisfied with it. It teaches me how to do real life drawing.
- Great introduction to a variety of classes
- Very satisfied. Many classes to engage all levels of interest.
- Very satisfied
- Ceramic specifically for the art curriculum. 3D computer design specific for art
- I think the range of art and design is too big. I don’t really sure about which major I should transfer. Graphic design, toy design, fashion design, jewelry design, ceramic, industrial design, etc.
- Satisfied, but some classes should both be offered fall and spring.
- I am satisfied and looking forward to taking more studio classes.
- Very satisfied
- There is a lack of studio classes at night/Saturday for people with full-time jobs
- It would be very, very helpful if Painting II could be offered in the fall as well as some other classes that are only offered in the spring
- Very satisfied. It’s easy to workout (sic) a decent schedule
- Highly
- I’m very satisfied because everything is explained well, and the teachers take a very personals stand in there (sic) students
- Yes! It’s helpful to next semester
- I feel good
- I am happy the art and design program and I like the amount of knowledge I’ve gained.
- I am satisfied
- Very. I did not expect a faculty that can be so personal, yet professional
- I’m happy
- The only problem is the computer lab not being open on weekends
- I am very satisfied, good teachers
- I am throughly (sic) satisfied but the college computer graphics and game design
- I am highly satisfied with the range and availability of the art and design program due to the steady yet intense pace.
- Pretty satisfied, not being an art major sometimes it’s hard to fit art classes in with other class (sic) I take.
- I am very satisfied. I am a new art student at CCP.
- I find the classes and instructors to be very helpful
- I enjoy it, but have made some poor choices
- Satisfied
- I’m pretty fine with things. I feel that the system is fair.
- Very, great instructors, great assignments
- Very satisfied
- I think more classes should be offered in the evenings. I think we need a wider range of electives such as illustration and typography
- I am satisfied
- Very well!
- I am not very satisfied, because I could not take Graphic Design I in fall 2008, and Graphic Design II in fall 2009. Also, I could not take Drawing II and Painting II together
- 7 out of 10
- I am very satisfied. Few other community college have this many art classes and varieties available.
- It’s usually pretty good, but some classes that I wanted/needed were not always available
- Very satisfied
- I am satisfied, it has alot (sic) to offer and I have learned alot (already).
- I am very satisfied. I learned alot (sic). Words cannot describe how much I appreciate everything I learned.
- I’m satisfied with the range and availability. I’ve taken all the classes I wanted.
- Satisfied. I offers enough entry level classes to decide where you want to specialize.
- Yes. Provides a variety of classes.
- Very satisfied.
- I was satisfied for the most part. I had hoped the college would offer a figurative sculpture class, figurative painting class, and an introduction to filmmaking class.
- The location; to stores, PMA, able to travel to work, time suit my needs and helping me learn.
- The only complaint I have is that certain classes are only available during certain semesters. This is cumbersome.
- I am satisfied but I wish there were more options during the summer.
- Satisfied with the availability of most classes with exceptions of ones only offered once a year.
- I am very satisfied.
- Very satisfied, because such a curriculum will help me become better at art when I transfer
- I feel very satisfied with the range and availability of the art and design curriculum because of all of the choices
The offerings are good and I like that the art classes break things down and keep you going to the next classes you need
- I’m happy with that there a nice variety of classes to take
- I am mostly satisfied. My only complaint is that I have to take a class on Saturday
- Very satisfied. I feel this will help me greatly once I transfer

8. How satisfied are you with the facilities and equipment available in class and to complete outside assignments? Please explain.
- Satisfied.
- I am very satisfied. It was quite easy to do my work at home. I just needed to pick the right subjects.
- I like how the studios are open on Saturdays. It provides a nice, distraction-free place to work.
- The equipment are OK but they should supply some supplies for students
- I feel that the facilities equipment were great and I was given ample time to complete assignments
- Very satisfied. Everything was available to me in a generous (sic) matter.
- I am very satisfied.
- Very satisfied, CCP offers a wide variety of facilities and schedules by which to complete assignments.
- The studios are great! I’m happy that there is one open most of the time.
- I’m pretty satisfied, it seems like everything we need is right here and it’s pretty easy to come by.
- Good condition. Seam (sic) to have what we need
- Very satisfied. Equipment is always available and ready to use.
- Given the nature of my assignments, the facilities were more than adequate.
- Very satisfied.
- Very satisfied. Material availability.
- Somewhat. Transferring huge projects to college is difficult.
- Everything is well maintained.
- I’m totally satisfied with all of the facilities and equipment.
- I am highly satisfied, I was provided with all the tools I needed.
- I am very satisfied because they have everything I need.
- Mostly good but I wish their (sic) were safe places to store certain materials and it would be nice if the paper cutters were better.
- Satisfied, had everything I needed.
- 8 out of 10
- I am satisfied.
- Pleased.
- I’m satisfied.
- Satisfied.
- Very much, I’ve never had a problem with needing equipment or space.
- Very, I thought everything was very good.
- I OK with it, I don’t have any particular arguments
- The equipment in the studios is appropriate for the assignments
- Very. Sometimes I have trouble locating tools such as paper cutters that are not in busy classes and I dislike interrupting them for any reason.
- I had everything (supplies) I needed. The instructors mentioned ahead of time what to use.
- I am satisfied with the art facilities, and the equipment at CCP
- Satisfied. Good equipment for working in class.
- I was not satisfied with the studio availability. I would have liked to have convenient access to the facilities.
- Excellentantly (sic) satisfied. However, I wish they would provide more supplies.
- The facility is very cool.
- Computer room is not available on weekends.
- It’s good but kind lack of something, for example, paper towel
- OK it’s school
- Very. I believed that cost : time was perfectly fine
- Not sure yet
- Good always flexible and open
- I wish there is an art store near by the CCP. Just wish!
- Good!
- I am satisfied with the equipment since the studios are always available and the computer rooms are also available threewout (sic) the day.
- Highly
- Very satisfied, except for the broken chairs…
- Some of the equipment could be upgraded. Availability of the facilities for outside assignments was very helpful.
- Very satisfied.
- Very satisfied.
- Pretty satisfied. Adequate equipment were provided.
- Replace equipment, clean environment, floors
- We need more chairs and desks. We also need more lights from different part of the room. We need bigger locker to store artwork and tools.
- Our facilities and equipments requires replacement, and a new projector.
- Very satisfied.
- Great department and accessibility expect (sic) no tools available for free
- Satisfied
- Its (sic) challenging to balance but okay
- Very. Teachers are thorough accommodating.
- I am very satisfied with the facilities and equipment available. They were very useful throughout my semmester (sic).
- Drawing studio is no good. I had extreme difficulty getting enough hours doing illustration in the lab and I had no computer at home. I had to drop out of the course.
- Overall the facilities themselves were fine. Although I do think the college needs to purchase some new chairs and tables in some of the studios.
- New chairs and paint!
- The studios and classrooms are great. They have a lot of working room, better than home.
- I like the facilities. I wish the studios could be open for later hours.
- Yes, even though it is a hike from my home, the studio is the perfect atmosphere for me to stay focused.

9. How satisfied are you with the support you received from the Art and Design faculty? Please explain.

- Very much, though there are times I seem exhausting them with my negative outlook, I am secretly happy they give me support.
- For the most part the faculty is concerned and always available to talk to.
- Very. The teachers give good advise and really help to make your work better.
- Extremely. Not once did I find a member of the art faculty that was not willing to help.
- The faculty here at CCP were very helpful and professional. You could tell they truly enjoyed teaching and helping the students reach their goals.
- Very satisfied. The teachers are kind and are good instructors.
- I am very pleased with the art faculty, I have no regrets and I hope to continue to strive here at Community.
- Very. Professor cleared up countless issues I had with future concerns at CCP.
- There is always someone available and everyone isn’t too crazy.
- Satisfied.
- Really well, great feedback.
- The faculty is very supportive and encouraging.
- Very satisfied. Faculty was very supportive and helpful.
- The faculties are very supportive and personal. The offered out of class help.
- They are very kind and helpful. They have good patience and willing to use their office time to give advice.
- Satisfied. The art department are awesome!
- Very satisfied. Encouraging and supportive faculty.
- Very satisfied. The faculty are friendly and always willing to help.
- Teachers are very supportive.
- I was very satisfied with the support from the faculty (art). I felt the support was instrumental in my growth.
- Very satisfied. The faculty is very supportive.
- Highly.
- I’m very satisfied with the support, the teachers are willing to talk to anyone and help them with understanding and completing the courses (sic).
- They are very nice.
- Every professor is glad to spend time to help us, thanks!
- Always willing to help and are willing to work with you.
- Very satisfied, everyone was helpful and had good advice for my situation.
- I am very satisfied: it is the reason why I am still here.
- Looove it!!!!
- I am very satisfied with the Art Design faculty
- Computer room is not available on weekends
- The support here is exact (sic)
- Also excellentant (sic) the staff is both respectful, helpful and cooperative.
- The support I received was excellent. All of my mentors and peers never hesitated to offer assistance with my questions and concerns
- Satisfied.
- I received lots of support from the Design faculty as far as what classes to take in the fall of 2009
- I found the faulty to be very fair and patient
- I have been assisted well and had many offers of help I sometimes get very nervous about bothering staff with any problems I may be having
- I’m very satisfied. The dept. offered feedback and advice that worked for me.
- Alright
- Very, great supportive teachers in both semesters.
- Very satisfied, I respect the instructors whose classes I have taken.
- I am satisfied w/ most of the faculty
- Very helpful with questions, etc.
- They’re great, thanks!
- My teacher always gave me great advices
- 10 out of 10
- Very satisfied. Everyone has been very helpful and genuinely concern in the Art Dept.
- The teacher I’ve had have been very helpful
- Very satisfied because I have consistent guidance
- I am highly satisfied with my ceramics and graphic design teacher. They were both very supportive, and they helped me a lot.
- I’m somewhat satisfied. I feel I could have received more input and instruction when it came to the guidelines of certain projects.
- Very satisfied. I have met a lot of mentors
- I’m satisfied. They are helpful in assisting in students’ needs.
- Very satisfied. Criticism was useful.
- Very satisfied.
- I was very satisfied with the support I received from the faculty. I fear I’m in for a rude awakening when I transfer, as I doubt I will get anywhere near the level of support I received at CCP.
- Everyone is helpful and knowledgeable.
- Very satisfied. I have learned more about myself through the support of the faculty.
- The staff seems fully dedicated to the students needs while maturely and professionally handling issues.
- I usually get the same teacher but she is a lot of help so are the others when I get the chance to talk to them.
- CCP faculty are very supportive and have very much so given me a great deal of confidence to continue my education.
- Very satisfied.
- Very satisfied. Never imagine that there could be such good support like that.
- I think that the faculty was very supportive and honest
- The supports are good in the art and design faculty. They are helpful and fare (sic).
- The faculty are always willing to help with problems and always have time for their students.
- I am very satisfied. They allowed me to get another’s opinion on my work and have me the feedback I needed.
- Very satisfied. The professors were very helpful.

10. How important are extra/co-curricular activities (field trips to art museums in New York, Washington, D.C., free admission to Philadelphia Museum of Art, guest speakers, exhibition of your work) in enriching your learning experiences? Please explain.

- I really like the extra/co-curricular activities. They help my understanding of a world which I have never really been a part of
- They are good for me because hey provide much needed idea and inspiration for projects
- I learned a lot from those trips and I learned about different art and history of art.
- I believe that earning outside the classroom is just as important as learning in the classroom
- Very important. I can criticize myself compared to others and try to learn there (sic) technique which will improve me
- Very important
- I feel as thought they cold be very helpful, unfortunately given my work schedule I don’t get to utilize them as I should
- I think is helps a lot and it’s great to see other peoples work
- As an artist we must be exposed to these things our world. We learn from others and it is inspiring
- I enjoy the trips help with the learning process to hear and see other work
- These perks described above were extremely valuable. The access to fine works of art increased my desire for experimenting with new mediums, subject matter, etc.
- A great deal of importance
- Very important. Field trips help broaden artist horizons by learning about other artists.
- Not really important class-wise but outside of class, it’s important
- I felt like they increase your understanding of art
- Very important
- I think they are very important. They give students inspiration (sic)
- Very important because they give you time to get to know your teachers and learn about different outlooks – aspects of art outside of school
- I feel that it is important, but I don’t always have the time
- Its very important to expand the knowledge of you passion. Its been very enlightening
- Did not participate
- Not that important
- Of course it’s a great opportunity to know more about art. Thanks for this chance.
- 1-10, a 10 being very good
- Very much so, I think the art faculty should have more trips and money to do so
- They are very important. We need more hues artists that talk about a wide variety of disciplines in the art field.
- Very much, research and knowledge are the basis of creativity
- Very important, this way I get a better learning range of art
- There (sic) ok, I’m not particularly passionate about them but I guess there (sic) fine
- I’m sure it’s a great experience but the work load of classes makes it difficult to attend the trips.
- These help a lot, but thus far I have only made use of the free museum admission due to the fact that I tend to be quite busy otherwise
- I find live experiences and seeing works of art in person to be more impressive that just hearing about it.
- I don’t do them much but they can be good
- Extra/co-curricular activities are fairly important. With a heavy work load it seems near impossible to engage in recreations
- Allows for more growth and expansion outside of the classroom
- It gives you a feel of how art begin to expand in the world
- Very much, because it offers examples
- I have never been to one
- Never went on one
- Free admission to PMA is awesome! Free resources!
- Umm, somewhat important. Most important is free art museum admission
- Haven’t experienced it
- I don’t have a chance to go to the museum before the bus trip. I really like it.
- I like the trip
- They are very important because to understand art better it’s best to look for it and go to openings and talk to others in the field to gain information and inspiration
- Semi
- Free admission to PMA is extremely helpful
- I think they are very important. They are wonderful experiences that are part of my education
- They are important although hard to take advantage of for people who work
- Pretty important. I actually haven’t taken advantage of the field trip opportunities
- Very important. Would like more free access to museums.
- Helpful
-Extra activities really give me ideas and they inspire me. The trip to the art museum – it was really different experience and good to visit museum. I have learn about ancient art and modern art in one of the trip to museum.
-It allows a great opportunity to study from real paintings and art works
-Very important
-Activities are helpful in learning and understanding art history
-Very fun especially when teachers are there to join in
-I think it’s important to learn off of and discover the history of art
-I love traveling out of Philly so it’s good
-Very. It’s important to expand your interests
-They are very important because they teach me how to become a better person, art student and guide me toward a bright future
-I loved going to D.C. It helped me feel a part of the profession of art.
-I think they are very important for students. Because they help inspire us as well as facilitate the creative process
-Extremely, to develop an artistic mind you must understand the state of the contemporary world
-I’m sure trips would be helpful. However, I have not gone on any of these trips. But the guest speakers are good to get info in real life. Not on the Internet
-Extremely important., it gives you great experience to view professional artist work
-As there is a time and money issue for these events, there are times that I go give the utmost lasting impressions I wish the experiences daily

11. What improvements would you suggest for the Art and Design curriculum?
-Wish they had studio classes near or on site at the West Phila branch to help on times with transportation
-I’m not sure
-I like the curriculum as it is
-Make a class that is ceramics for art majors
-I don’t have enough knowledge to suggest
-None at all, everything is well done
-Bigger lockers
-Maybe beginner’s animation
-I’m not sure
-Make it a 4-year (optional) and transfer program
-More night or weekend class
-I think we need to know what major to transfer. Maybe we should have more subject of majors enhance to technology industrial design major, fashion design, animation design.
-Schedule of classes, awareness of scholarship
-Free materials!
-Book binding should be more that 2 weeks long
-Just more night/Saturday options
-It is very difficult to finish a degree timely if you get out of step. Some classes need to be offered more than once a year.
-4 year degrees
-What can be improved is the resource to find a model outside of class and to possibly have more outside of class drawing sessions like the one that is all day and open to all art students
-pretty good as is
-Free food and drinks
-I want to learn cross hatching
- Add a game design course
- It is fine
- I cannot think of anything at the moment. Except for the possibility of more computer-centered art classes such as 3D modeling course (3D computer graphics)
- if possible provide more of the needed supplies for classes to the students
- great as is
- more scholarships
- a more unified approach between the teachers and their varying styles
- if we had more funding it would be nice!
- not so many projects at once month
- To make schedule more flexible (I do not ant to waste any time waiting for some subjects)
- I kind of wish that the courses were worth more credits, but that is probably not doable (they are 6 hours)
- Everything was on point
- Less judgmental. The professors goals should be spotting weak points and strengthening them, not digging into them with a palette knife
- Have more programs and varied classes
- Just to stay continually creative
- offer a figurative sculpture class, figurative painting class and introduction to filmmaking class
- perhaps if they made buying materials more friendly
- more options during the summer
- that they be lenient (sic) on lateness and missing days
- Even thought I know its sometimes impossible, to have more options for classes then one slot

12. Please feel free to add any other comments, suggestions or information that you think would be helpful.
- the teachers where (sic) great in the art department I learned a lot
- It’s a great program
- to teach fashion again
- The teachers in the Art department have made my experiences here an inspiring one
- I really enjoyed my art classes. I had fun and I learned a lot at the same time
- We need more competition inside of the Art Dept
- Add a game design course
- More food a lot more
- I feel the professor have responsibility to help us and to teach which is very god. Thanks!
- Since people have different ways of concentrating I think maybe allowing some students to have earphones so they can zone out and focus might help
- lockers big enough to fit portfolios that lock
- Very high quality education is provided by a caring Art Dept staff
- WACOM tablets
- Never thought I would paint. I actually like it.
- The art department is good because small and we have a chance to know each other well. But, I think it need to expand more subject of majors. Overall, CCP art if very ?? I have learn a lot in CC art. But I expect more successful from CCP.
- I enjoyed running into a diverse amount of students who all have very different reasons for being here. Also it’s small and comforting, nourishment from a small group of staff.
- It’s a wonderful experience learning here
- deep clean the ceramics studio. Get a custodial staff that will clean all of the art studios. They never do!!
I wonder if there were any art classes that go on the line of fantasy or game developments i.e. character design

Thank you for your help! If you have any questions about this survey you may contact:
Marge Niven, Assistant Dean
Division of Liberal Studies – Room BR-21
Community College of Philadelphia
1700 Spring Garden Street
Philadelphia, Pa. 19130
Appendix D

Survey of Graduates
We are conducting a survey of graduates of the Art and Design curriculum as we work to build on the program strengths and meet student needs. We are interested in knowing what you think about the program and what you have been doing since you graduated from the College. Please take a few minutes to respond to the following questions. Your responses will be held in confidence.

1. **When did you graduate from the Art and Design Curriculum?**
   Semester ____________ Year ______________________

2. **Which of the following reasons were important to you when you initially enrolled in the Art and Design Curriculum at CCP? (Mark all that apply)**
   - To prepare for transfer to a four year college: 4
   - To learn skills needed to enter the job market in art immediately after CCP: 1
   - To improve my skills for the job that I now have: 2
   - To improve my skills to become a better artist: 5
   - Other (Please explain):
     ____________________________________________________________

3. **Which of the following describe what you have done since leaving CCP? (Mark all that apply)**
   - Attended a four year college full time 4
   - Attended a four year college part time 1
   - Graduated from a four year college 2
   - Attended a graduate school
   - Secured full time employment 2
   - Secured part time employment

4. **Name of most recently attended college:**
   __________________________
   Date started: _______________________
   Major: __________________________

College attended: and majors
   - PAFA –Sculpture with painting minor (4-yr certificate)
   - Moore College of Art and Design-Textile Design (BFA)
   - Arcadia University 2009 – Psychology, Pre-Art Therapy

5. **Present enrollment status at the college listed in Question 4:**
   - Still attending full time 1
   - Still attending part time
   - Stopped attending before graduating
   - Graduated: 3 Degree: __________________________ Graduation Date: __________________________

6. **Did your transfer institution accept your CCP courses?**
   - Yes, all of them
   - Yes, some of them 6
   - None of them

Please list each course that did not transfer:
-Art History (to PAFA)
-All foundation courses transferred; some courses counted as electives but I had enough so some were not counted (to Moore College of Art and Design)
-Math 118, CIS 103 (to Temple University)
-English 101, 102 (no institution identified)
-B&W Design, Graphic Design, 3D – I, II (to PAFA)
-Fewer than half (to Pre Art Therapy at Arcadia University)

7. How well did the CCP Art and Design Curriculum prepare you for the academic demands at the college to which you transferred?

☐ Preparation was excellent  5
☐ Preparation was good  2
☐ Preparation was fair
☐ Preparation was not helpful
Please explain. We would appreciate your comments on your art courses as well as your other general education courses.
-good – but I waited a long time to go back; I forgot a lot and it will probably take too long to catch up
-I felt well prepared; I was never at a disadvantage
-CCP courses were excellent, exciting and rigorous. I had excellent teachers and -interesting other artists in the classroom. The homework at CCP was excellent, preparing me to be an independent artist
-recommend Photoshop at CCP in Photo Dept – better than at PAFA

Please answer questions 8-15 if you are working; otherwise skip to question 16.

8. What is your current job title and what type of work you do in your primary job?
Current job title and type of work
-contractor (90%), detail (10%) and teach landscape painting ½ day /week
-textile designer- I work to create prints, stripes, woven designs in the Design and Product Development Dept at Charming Shoppes

9. Is this job in the art field?  □ Yes -1  □ No -1

10. Was your enrollment in the Art and Design Curriculum helpful to you in getting this job?  □ Yes -1  □ No -1

y-1  n-1  n/a  1. Was enrollment in A&D curriculum helpful in getting this job?
-y- faculty gave me confidence and pointed me to world of design- all my teachers were fantastic

11. Were you employed in this job prior to enrolling in the Art and Design Curriculum at CCP? □ Yes □ No

12. If yes, have your experiences in the Art and Design Curriculum at CCP helped you do your job better? □ Yes □ No

-I feel more positive about my gifts as an artist and this helps me focus on the time I spend on my art. I see my contracting work as a means to an end: funding my art career

13. What is your current salary? $ __________ per (hr/wk/mo/yr) Please circle one

14. How many hours per week on average do you work in this job?

_______ hours per week

15. Are you satisfied with your present job? □ Yes □ No

Are you satisfied w/ present job?
-Need more time doing my art-school left me in debt. I am working my way out of debt. My goal is to work part time, do art full time

-It’s currently very exciting as we are changing everything so it feels like NY design in Bensalem, Pa. What I don’t like are the long hours and low pay.

16. What do you feel are the strengths of the CCP Art and Design Curriculum? Please comment:

-Excellent, caring faculty. Well-designed curriculum (especially 3D design classes and basic drawing; painting was excellent also
- Drawing classes, concept of 3D design, art history. I think graphic design could have given me more if I had more time to learn
- Fantastic teachers who really do give individual attention; diversity of students.
- Teachers are excellent, supportive and resourceful
- B&W design, color design, painting, drawing, art history; most classes are very strong
- Community feel where it feels that people care
- CCP Art and Design course was excellent not only the curriculum but also professors
17. What do you feel needs to be changed or added to the Art and Design Curriculum in order to improve the program?

Please comment:
- They need more money and support
- Program is very good; Photoshop and Web design will add a lot (2005 grad)
- More computer integration & 3D options targeting future jobs rather than just current market (2006 grad)
- The painting classes I took were all excellent. I think there should be an option to not take graphic design and paint instead
- Instructors need to make sure whole class understand the work concept and the software
- It's been a while since I graduated but I continue to feel that I got an excellent basic art education

Thank you for your help! Please return the completed survey by July 6, 2009 in the postage paid envelope enclosed to:

Marge Niven, Assistant Dean
Division of Liberal Studies – Room BR-21
Community College of Philadelphia
1700 Spring Garden Street
Philadelphia, Pa. 19130-3990

Please contact Ms. Niven if you have any questions about this survey.
Appendix E

Survey of Former Students
Dear Former Student: We are conducting a survey of students who were enrolled in the Art and Design curriculum. We are interested in knowing what you think about the program and what you have been doing since you left. The information you provide will be held in confidence.

N = 11

1. Which of the following reasons were important to you when you initially enrolled in the Art and Design Curriculum at CCP? (Mark all that apply)
   - To prepare for transfer to a four year college 9
   - To learn skills needed to enter the job market in art immediately after CCP 2
   - To improve my skills for the job I had at that time
   - To improve my skills to become a better artist 6
   - Other (Please explain):

2. Please answer the following questions about why you did not complete the Art and Design Curriculum:

When did you leave the Art and Design curriculum?
May 2008, only 3D courses left to take
Fall 2008
After my 6th semester
2006
2001
January 2009
2006
Spring 2009

If you came close but did not officially graduate from the CCP Art and Design Curriculum with an AA Degree, what was your reason for not doing so?
- Went to PAFA
- I live in Delaware Co. and could no longer afford the out of county fees
- My plan was to graduate but my last semester I went through a lot of personal issues and my grades suffered
- I already had an AA degree from Indonesia and though it transferred at CCP, I’d like to take more classes to prepare for 4-year college
- Took classes at CCP towards state requirements for teaching certificate thru another college
- Transfer to Univ of the Arts
- I could not fulfill the requirements of the art curriculum. Drawing 3&4 is required but I could not take these courses due to religious reasons since it included nude figure drawing

If you left the Art and Design Curriculum after taking just a few courses, and then entered another art program, what was your main reason for not staying to complete the CCP program?
- I moved to Montgomery Co. and now go to MCCC, which is more affordable and I am no longer stressed out about finances
- Money and dissatisfaction with one of the instructors
-Did not want to take classes I did not need for my major

If you left the Art and Design Curriculum after taking just a few courses and did not continue your study of art, what was your main reason for doing so?

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
Please answer questions 3 – 7 if you attended a 4 year school since leaving CCP, otherwise skip to question 8.

3. Which of the following describe what you have done since leaving CCP?
(Mark all that apply)
- Attended a four year college full time
- Attended a four year college part time
- Graduated from a four year college
- Attended a graduate school
- Took the last year off and plan to attend Parsons in NYC for degree in fashion design

4. Name of most recently attended college:
- PAFA – still attending; also attended Neumann while still at CCP
- Arcadia University (Started Aug 2006, fine arts (ceramics)
- School of the Art Institute of Chicago – Visual Communications - Fall 2008
- Moore College of Art and Design – Art Ed Certificate – Post Bac
- Univ of Arts – 2006 sculpture
- Temple – Tyler School of Art – Fall ’09 – graphic Design

5. Present enrollment status at the college listed in Question 4:
- Still attending full time
- Still attending part time
- Stopped attending before graduating
- Graduated: Degree: Graduation Date:

6. Did your transfer institution accept your CCP courses?
- Yes, all of them
- Yes, some of them (change to finance)
- None of them
- Yes, Univ of the Arts (2009)
- Some (PAFA)
- All (Arcadia)
- Some (this student transferred to Finance)
- Yes (School of Art Institute of Chicago)
- Yes (Moore)
- Yes, (U Arts – sculpture)
- Yes, Temple/Tyler for Graphic Design (2009)

Please list each course that did not transfer:
- B&W design, Color design, Art History (to PAFA, 2006)

7. How well did the CCP Art and Design Curriculum prepare you for the academic demands at the college to which you transferred?
- Preparation was excellent
- Preparation was good
- Preparation was fair
- Preparation was not helpful

Please explain. We would appreciate your comments on your art courses as well as your other general education courses:
- Program is well rounded and offers students the variety needed for whichever direction students pursue
- The Art program was wonderful. Most professors wanted you to learn. They were patient, skillful and knowledgeable. Portfolio Prep was a great stepping stone for transferring
- Based on my experience at CCP, art curriculum helped me to think creative, critical and gave me a strong foundation to 4-yr college I transferred; especially Portfolio Prep course - it was a great help to me prepare my portfolio to transfer
- The teachers at CCP expected the same devotion and hard work as any four year college would and they really prepped me for my transfer as well
- There should be more graphic design courses. And drawing 3&4 should not be a requirement; there should be something to substitute so that students who can’t take them can receive their degree

*Please answer questions 8-14 if you are working; otherwise skip to question 15.*

8. What is your job title and the type of work you do in your primary job?
   Job Title: ____________________ Describe work: ____________________________________________

9. Is this job in the art field?  □ Yes  □ No
10. Was your enrollment in the Art and Design Curriculum helpful to you in getting this job?
    □ Yes  □ No
11. Were you employed in this job prior to enrolling in the Art and Design Curriculum at CCP?
    □ Yes  □ No
12. If yes, have your experiences in the Art and Design Curriculum at CCP helped you do your job better?
    □ Yes  □ No
13. What is your current salary?  $ __________ per (hr/wk/mo/yr) Please circle one
14. How many hours per week on average do you work in this job?  ________ hours per week
    Are you satisfied with your present employment?  □ Yes  □ No
    Please comment:  _____________________________________________________________
    _____________________________________________________________

15. What do you feel are the strengths of the CCP Art and Design Curriculum?
- Teachers are dedicated, working artists and demanding
- The instructors are amazing
- The professors are outstandingly talented, the small groups and more personal attention, the diversity of the people
- Terry Peterson, the most memorable professor – very skillful and helpful. Always pushing for the best out of each individual; also that all the faculty are working artists; also in ceramics, Karen and Kyung were always passionate – very helpful for learning
- The 2D Design I class was pretty good
- Since my major is VISCOM, I was so grateful that I had basic computer skills (for Illustrator, Photoshop, InDesign). Terry Peterson also an awesome teacher that taught me how to think
conceptually in graphic design projects. I think it is important to have teacher that had 
knowledge in major they teach on
-Great ceramics facilities – really liked Geometry for Artists
-Excellent teachers who are working artists as well
-Some of the professors are very helpful and provide encouragement to students

16. What do you feel needs to be changed or added to the Art and Design 
Curriculum in order to improve the program?
Please comment:
-Not much – that that it is a 2-year program, it is sufficient
-They need to have more classes at Northeast so we don’t need to travel so far
-Something to help people who want to study fashion design
-Very happy with my experience at CCP, professors were a lot more effective than at Arcadia. I went to Arcadia wanting to take a break from Art; I left CCP wanting more
-Local, national, International companies involved. Every student must go on an internship
-Adjunct instructor - not available; out of county fees are too high - don’t have the studio courses that Bucks and Montco have (sculpture, printmaking, jewelry, lost wax, casting, foundry
-Maybe the technical facilities ex. Copy machine, MAC based computer for design, more printing scanning lab if there is large scale printing service, it would be wonderful
-More facilities and more choices in art electives (e.g. metal, glass)
-Drawing 3 & 4 should not be a requirement for students in graphic design or other such major - there should be something to substitute

Thank you for responding to the survey! Please return the completed survey by July 6, 2009 in the enclosed postage paid envelope to:
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You may contact Ms. Niven if you have any questions about this survey.