

**EL CAMINO COLLEGE**  
**ART DEPARTMENT**  
**2007-2008 PROGRAM REVIEW**

Submitted by

Willie C. Brownlee and Constance Fitzsimons, Co-Chairs;  
Ali Ahmadpour, Lucy Alamillo, Joyce Dallal,  
Robert Kobashi, Russell McMillin, Andrea Micallef,  
Irene Mori, Neil Moss, Harrison Storms,  
Robin Valle and Karen Whitney

April 2008

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## I. Overview

### A. Description of Program

**Program:** The Art Department at El Camino College offers a comprehensive foundation in the history, theory, and practice of art. Students acquire observational, compositional, technical, interpretive, and expressive competency through participation in an extensive range of studio art courses. Through enrollment in a variety of art history courses, students develop the ability to interpret and evaluate artworks while gaining an understanding of the artistic and expressive ways in which people throughout the ages and in different cultures have responded to themselves and the world around them. Proficiencies are demonstrated through class projects, critiques, research papers, essays, and objective exams. Students pursue a range of academic options including the associate degree, certificates of achievement, transfer programs, vocational and technical training for prospective employment and career advancement, and personal enrichment. Program assessment is measured by portfolios, juried and public exhibitions, internships, employment, conferences, publications, enrollment, program and course completion, degree and certificate achievement, transfer and retention rates, and periodic review.

The Art Department is the largest department in the Fine Arts Division. More than 40% of the FTES for the division come from student enrollment in 59 courses (approximately 135 sections). The curriculum is organized into five areas: Art History; 2-D Studio Art (Drawing, Painting, and Printmaking); 3-D Studio Art (Ceramics, Jewelry/Metalsmithing, and Sculpture); Design (Advertising Design, Graphic Design, Typography); and Digital Arts (Computer Animation, Digital Video Design, Multimedia Design, Web Design). The program offers the Associate of Arts Degree in Art History and Studio Art with recommendations for an emphasis in thirteen different areas. In addition, the program offers Certificates of Achievement in Digital Arts (six options), Gallery Management, and Jewelry Design and Fabrication. A vital component of the program is the Art Gallery, which presents exhibitions, performances, and lectures by well-known contemporary artists, faculty, and students. It is used by students and faculty as a laboratory to find practical application to the technical, aesthetic, theoretical, and conceptual issues raised in the classroom, and provides public outreach for the department and El Camino College. Students benefit from the many activities and events organized by the program's faculty, including the annual Student Show and Open House, field trips to art museums and galleries, informational meetings and portfolio reviews with transfer school representatives and industry professionals, artist-in-residence workshops and lectures, and membership in art-related student clubs. In these and other ways, the Art Department program supports the mission and institutional goals of El Camino College by meeting the educational needs of the diverse communities it serves, ensuring student success, and offering quality comprehensive educational opportunities for art majors, transfer students, the workforce, and lifelong learners.

**Our Students:** Demographic and characteristics of students enrolled in art courses in Fall 2006 indicate

- 54.8% female; 45.2% male
- Largest ethnic groups: Latino (40%); African-American (28.2%); White (24.5%); Asian (15.6%)
- Largest age groups: 18-20 (47.9%); 25-29 (11.9%); and 30-39 (11.7%)
- 68.9% attended part-time; 28.7% attended full-time
- 69.4% enrolled in daytime classes; 23.6% enrolled in evening classes
- 55.8% were continuing students; 20.9% were returning students; 13.1% were first-time students
- 78.6% were high school graduates; 11.9% had a college degree
- Educational Goals: Transfer (35.7%); Undecided (28.7%); Unknown (14.7%); Enrichment (3.7%); AA degree and/or certificate only (1.9)

## B. Status of Previous Recommendations

The Art Department completed its last Program Review in 1993-1994, and since that time the format of the program review has significantly changed. In the previous program review, recommendations were solicited not only for the program but also for administrative and support service areas. A status report on recommendations for administrative and support service areas has not been included here, as these areas lie outside the jurisdiction of the program's faculty. Instead this report focuses only on the 1993-1994 recommendations that are germane to the program and within the jurisdiction of the program's faculty.

### **Previous Recommendations from the last Program Review (1993-1994):**

1. Rewrite the college catalog to include a clear statement of goals, and clarify department requirements for each area of specialization, including a recommended sequencing of courses for each area.  
**Status: *The above recommendation was achieved but needs to be reviewed again.***
2. Include the Photography Program in the Art Department section of the catalog as an area of specialization and rename and renumber Photography classes as Art classes and cross-reference under Photography.  
**Status: *The above recommendation has not been achieved.***
3. Rewrite course outlines for the computer classes so they are not equipment specific, since equipment keeps being updated, and cross-reference in the catalog under Computer Graphics.  
**Status: *The above recommendation has been achieved.***
4. Curriculum objectives and AA major degree requirements need to be reviewed and some course outlines need to be updated, particularly in the technical areas.  
**Status: *The above recommendation has been achieved.***
5. A vocational Graphic Design Certificate Program needs to be developed and a fulltime Graphic Design instructor needs to be hired.  
**Status: *The above recommendation has been achieved.***
6. Hire a certificated employee to supervise an Open Lab for students.  
**Status: *The above recommendation has not been achieved.***

### **Institutional issues that have impacted the program since the last Program Review (1993-1994):**

Institutional issues over the past fourteen years that have impacted the program include the elimination of "L courses," which effectively "softened" the requirement for attendance at performing events and art exhibitions. Budget cuts, a hiring freeze, and a freeze on new curriculum during the 1990s resulted in a back-log of needs for equipment upgrades, facility modifications, staffing, resources, and curriculum. Leadership within the institution has undergone dramatic change as well with the appointment of three new vice presidents in 2006 and the retirement of the Division of Fine Arts dean in 2004. Over the past four years, the division has been under the leadership of three interim deans and one appointed dean who left the position after one year. The current interim dean, who was appointed in February 2007 after serving ECC for more than 30 years as dean of Health and Athletic Sciences and interim Vice President, Academic Affairs, has brought stability and leadership to the division.

## II. Program Statistics

### A. Demand: FTES by Course/Program

Instructions: Analyze the FTES by Course/Program using 1<sup>st</sup> census data and answer the following questions. At a minimum, your analysis must include a 3-year cycle comparing like semesters.

**Table 1: FTES by Course**

Course	Year 1 (Fall 2004)	Year 2 (Fall 2005)	Year 3 (Fall 2006)	Year 4 (Fall 2007)
Art 1 (15 sections)	76.581	76.020	71.829	65.874
Art 2 (4 sections)	21.985	17.631	17.843	16.887
Art 3 (4 sections)	18.009	19.069	18.056	15.825
Art 4 (2-1-2-2 sections)	7.753	5.098	7.435	9.453
Art 5A (1 section)	4.142	4.036	5.204	4.142
Art 6 (1 section)	3.717	3.930	3.611	3.717
Art 7 (2 sections)	6.585	6.266	5.735	7.860
Art 9 (0-0-1-0 section)	N/A	N/A	1.168	N/A
Art 10ab (13-11-11-11 sections)	72.572	61.796	64.216	67.074
Art 11abcd (1 section)	6.597	3.519	3.739	3.739
Art 12ab (1 section)	2.030	1.873	1.221	1.581
Art 17ab/18abcd (4 sections)	20.232	19.573	16.934	19.133
Art 19ab/Art 20abcd (1 section)	3.299	3.519	4.178	4.178
Art 22ab/Art 23abcd (3 sections)	21.112	17.373	14.734	15.394
Art 24ab/Art 25abcd (1 section)	3.958	3.739	4.618	4.178
Art 29ab (1 section)	5.278	4.618	3.739	4.398
Art 31abcd (2 sections)	10.996	10.556	9.017	10.556
Art 37ab/Art 38abcd (4-3-3-3 sections)	20.672	18.473	18.253	15.614
Art 39ab/ Art 40abcd (2 sections)	8.577	8.797	7.697	8.357
Art 41ab/Art 42abcd (1 section)	7.037	5.278	5.498	6.597
Art 53ab/Art 54abcd (1 section)	3.958	4.178	3.299	4.178
Art 61ab (3 sections)	16.274	14.954	12.315	14.514
Art 62abcd/Art 63abcd (1 section)	5.498	5.278	5.498	3.958
Art 73ab/Art 74abcd (3 sections)	16.494	14.295	13.415	15.394
Art 81ab (2 sections)	9.236	10.336	7.257	7.697
Art 82abcd (0-1-1-1 section)	N/A	5.278	3.299	3.299
Art 83abcd (1 section)	5.498	4.838	3.958	3.958
Art 87ab/Art88abcd (1-1-2-2 sections)	6.378	6.378	6.817	7.257
Art 141abcd (5 sections)	20.672	27.050	24.666	26.610
Art 142abcd (1 section)	4.178	4.838	5.498	6.597
Art 143abcd (1 section)	2.859	3.739	3.299	4.618
Art 144abcd (2-1-1-1 sections)	6.488	4.048	5.278	4.398
Art 146abcd (1 section)	2.859	5.058	5.058	4.618
Art 147abcd (1 section)	4.618	4.178	3.519	3.079
Art 150 (0-0-0-1)	N/A	N/A	N/A	5.498
<b>ART FTES Totals (86-82-84-85 sections)</b>	<b>426.150</b>	<b>405.610</b>	<b>387.900</b>	<b>400.234</b>
Art 34ab (1 section) Positive Attendance	3.510	3.290	4.830	4.610
Art 1 (1 section) Online/Offsite	6.585	5.417	6.054	4.567
Art 2 (1-2-2-2 sections) Online/Offsite	7.435	9.877	9.558	8.815
Art 10ab (0-0-0-1 section) Online/Offsite	N/A	N/A	N/A	1.424
<b>ART FTES Totals (89-86-88-90 sections)</b>	<b>443.680</b>	<b>424.184</b>	<b>408.342</b>	<b>419.650</b>

Source: Fine Arts Division FTES Reports. N/A=Not available; course was not offered per ECC schedule of classes for the indicated semester.

**Table 2: Annual Seat Count**

	2003-04	2004-05	2005-06	3-year average
Annual Seat Count	5321	5020	5027	5123

**1. Given the data, can you recognize any trends in course demand in any of the Program's courses?**

In the four-year study, Fall 2004 to Fall 2007, FTES for the program's courses declined 4.5% in Fall 2005 and 3.8% in Fall 2006, and increased 3% in Fall 2007. Commensurately, the annual seat count declined by 5.66% in 2004-2005, and increased by 0.14%. These fluctuations in enrollment and seat count are consistent with general patterns campus-wide, and may be due to the following causal factors. First, the high FTES in Fall 2004 may have been affected by the freezing of admissions to CSU and UC campuses by the State of California. Students who anticipated going to those schools were turned away and came to the community colleges instead. Second, the decrease in FTES in Fall 2005 may have been caused by higher tuition fees and the cancellation of four classes prior to the first week of the semester. Third, in Fall 2006, a fee was charged for class schedules, the mailing of the class schedule was curtailed, tuition fees remained high, and only two of the four sections that had been cancelled the previous year were restored. Policies implemented in Fall 2007 by the Enrollment Management Task Force seem to have stemmed the decline in enrollment campus-wide.

In spite of the fluctuations in FTES, two courses, Drawing Fundamentals (Art 10) and Digital Art (Art 141), showed annual increases in FTES during the three-year cycle Fall 2005, Fall 2006, Fall 2007. One course, Digital Video Design (Art 147), showed annual decreases in FTES in the same three-year cycle.

**2. What are you doing to respond to trends?**

To increase enrollments, the faculty works synergistically with student services, including counseling, FYE, Puente, Honors Transfer Program, Project Success, EOP&S, SSTRS, and student clubs, to actively promote its program through promotional materials, flyers and brochures, high school campus visitations, and an annual Open House.

**3. Should a recommendation be written addressing the data?  Yes  No (If yes, list.)**

The fluctuations in FTES seem to be the result of causal factors of an institutional nature outside the jurisdiction of the program. In addition, the FTES generated by the program are comparable to other programs of its size. The FTES generated by multiple-section transfer courses, such as Art in Modern Life (Art 1), as well as multiple-section foundation courses, such as Drawing Fundamentals (Art 10), are high and relatively consistent. To increase enrollment, faculty recommends the creation of a website, Podcast, or PowerPoint presentation about the department's program, faculty, and students.

## B. Offerings: Fill Rate\*

Instructions: Review and analyze the fill rate data (including the fill rate per course for both day and evening), provided by Institutional Research for this program for a three year cycle and answer the following questions: Average fill rate of courses in program: How does this program compare to:

**Table 3: Fill Rate by Course**

\*Percent of fill of each course at census. N/A=Not Applicable; course was not offered.

Course	Year 1 Fall 2004	Year 2 Fall 2005	Year 3 Fall 2006	Year 4 Fall 2007	4-year Average
Art 1 (15 sections)	106.37%	105.63%	99.85%	91.56%	100.85%
Art 2 (4 sections)	115.00%	92.22%	93.33%	88.33%	97.22%
Art 3 (4 sections)	93.89%	99.44%	94.44%	82.78%	92.64%
Art 4 (2-1-2-2 sections)	81.11%	106.67%	77.78%	98.89%	91.11%
Art 5A (1 section)	86.67%	84.44%	108.89%	86.67%	91.67%
Art 6 (1 section)	116.67%	123.33%	113.33%	116.67%	117.50%
Art 7 (2 sections)	68.89%	65.56%	60.00%	82.22%	69.17%
Art 9 (0-0-1-0 section)	N/A	N/A	24.44%	N/A	24.44%
Art 10ab (13-11-11-11 sections)	99.66%	91.23%	94.81%	99.03%	96.18%
Art 11abcd (1 section)	107.14%	57.14%	60.71%	60.71%	71.43%
Art 12ab (1 section)	86.67%	80.00%	56.67%	73.33%	74.17%
Art 17ab/18abcd (4 sections)	82.14%	79.46%	68.75%	77.68%	77.01%
Art 19ab/Art 20abcd (1 section)	53.57%	57.14%	67.86%	71.43%	62.50%
Art 22ab/Art 23abcd (3 sections)	114.29%	94.05%	79.76%	83.33%	92.86%
Art 24ab/Art 25abcd (1 section)	64.29%	60.71%	75.00%	67.86%	66.97%
Art 29ab (1 section)	85.71%	75.00%	60.71%	71.43%	73.21%
Art 31abcd (2 sections)	89.29%	85.71%	73.21%	85.71%	83.48%
Art 37ab/Art 38abcd (4-3-3-3 sections)	83.93%	100.00%	98.81%	84.52%	91.82%
Art 39ab/ Art 40abcd (2 sections)	69.64%	71.43%	62.50%	67.86%	67.86%
Art 41ab/Art 42abcd (1 section)	114.29%	85.71%	89.29%	107.14%	99.11%
Art 53ab/Art 54abcd (1 section)	64.29%	67.86%	53.57%	67.86%	63.40%
Art 61ab (3 sections)	88.10%	80.95%	66.67%	78.57%	75.40%
Art 62abcd/Art 63abcd (1 section)	89.29%	85.71%	89.29%	64.29%	82.15%
Art 73ab/Art 74abcd (3 sections)	89.29%	77.38%	72.62%	83.33%	80.66%
Art 81ab (2 sections)	75.00%	83.93%	58.93%	62.50%	70.09%
Art 82abcd (0-1-1-1 section)	N/A	85.71%	53.57%	53.57%	64.28%
Art 83abcd (1 section)	89.29%	78.57%	64.29%	64.29%	74.11%
Art 87ab/Art88abcd (1-1-2-2 sections)	103.57%	103.57%	55.36%	58.93%	80.36%
Art 141abcd (5 sections)	78.33%	102.50%	100.00%	100.83%	95.42%
Art 142abcd (1 section)	76.00%	88.00%	100.00%	120.00%	96.00%
Art 143abcd (1 section)	54.17%	70.83%	62.50%	87.50%	68.75%
Art 144abcd (2-1-1-1 sections)	62.50%	79.17%	100.00%	83.33%	81.25%
Art 146abcd (1 section)	52.00%	92.00%	92.00%	84.00%	80.00%
Art 147abcd (1 section)	84.00%	76.00%	64.00%	56.00%	70.00%
Art 150 (0-0-0-1 section)	N/A	N/A	N/A	100.00%	100.00%
Average Fill Rate (86-82-84-85 sections)	85.16%	84.46%	76.26%	81.24%	81.78%
Art 34ab (1 section) Positive Attendance	106.67%	100.00%	146.67%	140.00%	123.34%
Art 1 (1 section) Online/Offsite	206.67%	170.00%	190.00%	118.33%	171.25%
Art 2 (1-2-2-2 sections) Online/Offsite	233.33%	155.00%	150.00%	138.33%	169.17%
Art 10ab (0-0-0-1 section) Online/Offsite	N/A	N/A	N/A	40.00%	40.00%
Average Fill Rate (89-86-88-90 sections)	93.48%	89.22%	83.23%	84.18%	87.53%

**1. Given the data, is the program in a growth mode?**      X   Yes                           No  
Comment.

Some areas of the program are in a growth mode, some are stable, and some have potential for growth. Based on fill rates that exceed a 90% average over a four-year period and/or show increases in fill rates over a three-year cycle (Fall 2005-Fall 2007), areas of the program that are in a growth mode include Art History, Design, Digital Arts, and 2-D Studio Art, particularly the core foundation courses. 3-D Studio Art is relatively stable with a four-year average fill rate of 74.45%. The data shows decreasing fill rates for Printmaking (Art 87/88) over the three-year cycle. The decline appears to be the result of scheduling two sections because the fill rate exceeded 100% when one section of Printmaking was offered in Fall 2005 and dropped to 55.36% and 58.93% respectively when two sections were offered in Fall 2006 and Fall 2007. Courses that had an average fill rate below 70% over a four-year period include Art History of Mexico, Central and South America (Art 7), Water Color Painting (Art 19/Art 20), Life Painting (Art 24/Art 25), Advertising Design (Art 39b/Art 40), Illustration (Art 53/Art 54), Life Sculpture (Art 82), and Digital Video Design (Art 147). A new course, History of African Art (Art 9) was offered in Fall 2006, and a section of Drawing Fundamentals (Art 10) was offered at a local high school in Fall 2007. The results indicate very low fill rates of 24% and 40% respectively.

**2. What adjustments are indicated?** Explain.

The fill rates are good and relatively consistent with other programs. Nevertheless, the program faculty may want to consider scheduling adjustments to see what effect this would have on fill rates. Additional sections could be added for courses with high fill rates (providing there are classrooms available). For courses with low fill rates, there are several adjustments that could be considered: a section could be eliminated; beginning and advanced courses within the discipline could be combined; advanced courses across similar disciplines could be combined; or the course could be offered at a different time or day. Second, more effective recruitment efforts are needed for low-enrollment classes, especially for new courses and high school offerings. Third, investment in facility and equipment upgrades, new curriculum aimed at commercial and industrial applications, and resource-sharing alliances with academic departments and industry would cultivate potential growth in all areas of the program.

**3. Should a recommendation be written that addresses the data?**      X   Yes                           No (If yes, list.)

Program faculty may want to communicate their recommendations for scheduling adjustments within their respective areas to the faculty coordinator responsible for the division's schedule of course offerings. A second recommendation might request administrative support for advertising low enrollment classes. A third recommendation that might be incorporated into planning would outline the long-term strategies for achieving potential growth, including investments in facility and equipment upgrades, new curriculum aimed at commercial and industrial applications, and cross-disciplinary resource-sharing alliances.

### C. Scheduling: Student Satisfaction with Scheduling

Instructions: Complete the chart below. Indicate the time when sections of courses in the program are currently scheduled to start. Analyze the data provided by Institutional Research on student satisfaction with scheduling in the program and answer the questions. **Note: 2007 data was used. Data indicates the number of sections and fill rate; the average fill rate was calculated for multiple sections.**

**Table 4: Scheduling of Courses at Times of the Day and Fill Rates**

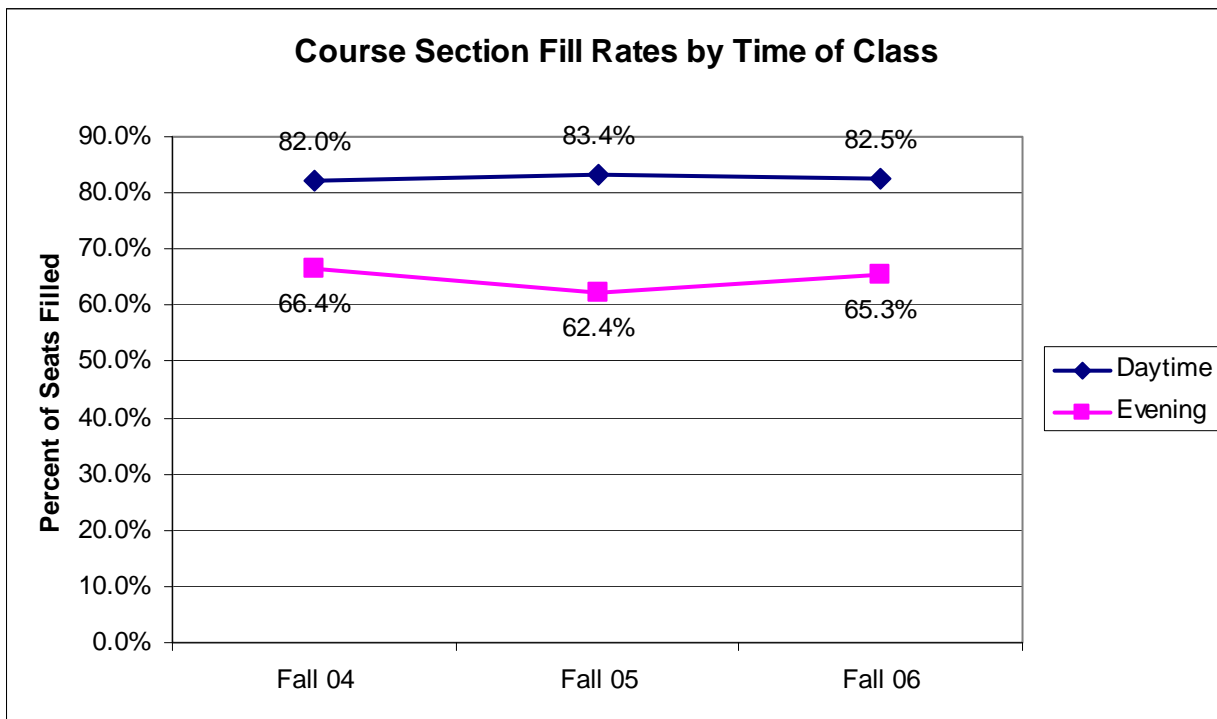
Course	Before10am	10am-1:55 pm	2 -4:25 pm	4:30 & later	Weekend/ Telecourse	Summer/ Winter	Online
Art 1	3 (102%)	6 (94%)	2 (105%)	5 (68%)		7 (87.94%)/ 3 (114.07%)	1 (143%)
Art 2	1 (102%)	2 (99%)		1 (53%)		1(106.67%)/0	2 (138%)
Art 3	1 (98%)	1 (107%)	1 (87%)	1 (40%)			
Art 4	1 (127%)			1 (71%)			
Art 5A			1 (87%)				
Art 6	1 (117%)						
Art 7		1 (113%)	1 (51%)				
Art 9			1 (24%)				
Art 10ab	5 (100%)	3 (98%)	2 (100%)	2 (96%)		7 (81.25%)/0	
Art11abcd		1 (61%)					
Art12abcd	1 (73%)						
Art17ab/18abcd	1 (100%)		2 (75%)	1 (61%)		1 (96.43%)/0	
Art19ab/20abcd				1 (71%)			
Art 22ab/23abcd	2 (82%)			1 (86%)			
Art 24ab/25abcd			1 (68%)				
Art 29ab		1 (71%)					
Art31abcd	1 (96%)			1 (75%)			
Art 34ab		1 (140%)					
Art 37ab/38abcd	1 (64%)	1 (111%)	1 (79%)				
Art 39ab/40abcd	1 (75%)			1 (61%)			
Art 41ab/42abcd		1 (107%)					
Art 53ab/54abcd	1 (68%)						
Art 61ab	1 (82%)	1 (93%)		1 (61%)			
Art 62ab/63abcd				1 (64%)			
Art 73ab/74abcd		1 (68%)	1 (89%)	1 (93%)			
Art 81		1 (46%)	1 (79%)				
Art 82ab				1 (54%)			
Art 83abcd				1 (64%)			
Art 87ab/88abcd	1 (68%)			1 (50%)			
Art 141abcd	2 (102%)	1 (108%)	1 (96%)	1 (96%)		1 (95.83%)/0	
Art 142abcd	1 (120%)						
Art 143abcd			1 (88%)				
Art 144abcd			1 (83%)			1 (58.33%)/0	
Art 146abcd			1 (84%)				
Art 147abcd			1 (56%)				
Art 150		1 (100%)					
Total	25 sections	23 sections	19 sections	22 sections		18/3 sections	3 sections

**Table 5: Fill Rates by Time of Class for Art History, Studio, and Program**  
 Note: 2007 data was used.

	Art History	Studio	Program
Early morning beginning before 10:00 am	102%	86%	85%
Late morning/early afternoon 10:00 am to 1:55 pm	103%	91%	94%
Late afternoon beginning from 2:00 pm to 4:25 pm	71%	82%	78%
Evening beginning after 4:30 pm	58%	72%	68%
Friday only art history course	78%	NA	78%
Friday only studio course	N/A	N/A	N/A
Weekend	N/A	N/A	N/A
Summer session	No Data	No Data	No Data
Winter session	No Data	No Data	No Data
Telecourses	N/A	N/A	N/A
On-line	139%	N/A	139%

**Table 6 and Graph: Fill Rates by Time of Class—Daytime and Evening**

	Year 1 (Fall 2004)	Year 2 (Fall 2005)	Year 3 (Fall 2006)	Year 4 (Fall 2007)
Daytime	82.0%	83.4%	82.5%	
Evening	66.4%	62.4%	65.3%	



## 1. What (if anything) is indicated by the student satisfaction with scheduling?

**Student Responses:** In a random survey of students enrolled in art classes in Fall 2007, students were asked to respond to the scheduling of classes using a scale of 1-5 with 1 being very unsatisfied and 5 being very satisfied. The data presented below is the percentage of student responses falling within the 3-5 range. The data indicates that most students are satisfied with classes scheduled from 10 a.m. to 1:55 pm (69.36%), as well as early morning before 10 a.m. (67.54%). 49.99% of students indicated they were not satisfied with on-line course offerings. 35.37% of students indicated they would like to see the Art Gallery open on the weekend, with 25.43% indicating a preference for Saturday and 9.94% indicating a preference for Sunday.

Early morning beginning before 10:00 a.m.	67.54%
Late morning/early afternoon beginning 10:00 am to 1:55 p.m.	69.36%
Late afternoon beginning from 2:00 pm to 4:25 p.m.	59.27%
Evening beginning after 4:30 p.m.	47.92%
Friday only art history course	39.50%
Friday only studio course	45.10%
On-line	50.01%
Art Gallery Weekend hours	35.37%

### **Fill Rate:**

The fill rate is another indicator of student satisfaction with scheduling (see Tables 4, 5, and 6 with accompanying Graph). Table 4 indicates high student demand for classes scheduled in the early morning before 10:00 a.m. with fill rates of 90% or higher in twenty-five sections. There is also high student demand for classes scheduled between 10 a.m. and 1:55 p.m. with at least 90% fill rates in twenty-three sections. In the afternoon, foundation courses such as Art 1, Art 10ab, and Art 141 have fill rates exceeding 90%. Table 5 breaks down the program into art history and studio classes. It indicates student satisfaction is high (over 90%) for both art history and studio courses that are scheduled between 10 a.m. and 1:55 p.m. Student satisfaction with classes scheduled in the early morning before 10:00 a.m. is higher for art history classes (102%) than for studio classes (86%). Student satisfaction with classes scheduled in the late afternoon (2-4:25 pm) and evening is higher for studio classes (82% and 72%) than it is for art history classes (71% and 58%). Table 6 and a Graph provide fill rates for all daytime and evening courses. The data indicates student demand is greatest for daytime classes and lowest for evening classes. The average fill rate over a three-year cycle for daytime and evening classes was 82.63% and 64.70% respectively. Over the three-year cycle, the average fill rate for daytime classes in Fall 2007 showed a .63% increase when compared to Fall 2005 statistics. The average fill rate for evening classes in Fall 2007 showed a 1.67% decrease from Fall 2004. The net overall decrease in fill rates for evening classes during the three year period is 1.04%.

**Conclusion:** The program is responding to student demand. Sixty-seven sections, or roughly 75% of the program's courses, are offered during the daytime, and the fill rate for daytime classes has remained relatively consistent over a three-year cycle. Evening classes experienced a 4% decline in enrollment followed by a modest increase. Since evening classes are offered in response to the needs of full-time employed and returning students, as well as other constituencies, lower fill rates need to be evaluated in relation to the college's mission to serve the needs of a diverse community. The schedule of evening

classes will continue to be monitored and conservative adjustments made in accordance with enrollment statistics.

**2. Are there time periods of high student demand which are not being addressed?**

Yes  No **How should such demand be addressed?**

There are periods of high student demand which cannot be met due to the lack of available classrooms. For example, art history courses currently being offered during high demand time slots (7am -2pm) have an average 113% fill rate but additional sections cannot be offered because there are no available lecture halls. Similarly, core foundation courses such as Drawing Fundamentals and Digital Art are currently being offered throughout the day as well as in the evening and have an average fill rate of 99% and 100% respectively but need classrooms, equipment, and computer labs to accommodate potential growth. There also seems to be high student demand for on-line art history courses. The online section of Art 1 has an average fill rate of 171.25% over a four-year cycle, and two online sections of Art 2 have a combined average fill rate of 147.78% over a three-year cycle\*. The department has not increased its online offerings since Fall 2005.

\*The high fill rates for online courses may not be a reliable statistic as these courses predictably experience a high drop rate. Statistics for successful completion of the course may be more reliable data for evaluating the need to offer more online courses but this data is not available. Faculty teaching online art history courses reports approximately 25 students complete the course.

**3. Should a recommendation be written addressing this area?  Yes  No**

(If yes, list.)

In order to schedule more sections of classes that are experiencing high enrollments, the current facilities need to be modified and/or room-usage reassigned. Therefore, it is recommended that program faculty create a written report outlining the immediate and long term needs of the program, including another lecture room for art history, a computer lab for Digital Arts, Design, and other computer-based areas of instruction, and another classroom lab for the core foundation drawing class (Art 10). In addition, program faculty may choose to conduct a self-study, analysis, and evaluation of the current time grid for studio course offerings in order to eliminate overlapping classes and maximize classroom usage. Lastly, the art department may want to expand course offerings during Winter intersessions as well as online courses offerings throughout the academic year after carefully evaluating student demand and other data.

## D. Retention and Success

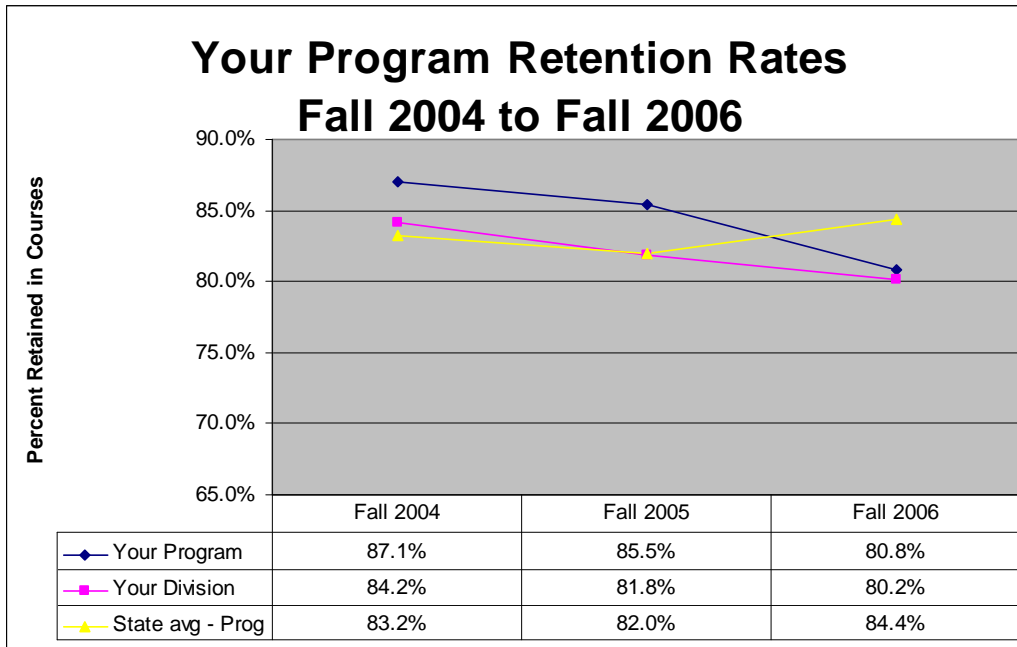
### 1. Retention

Retention rates are the percentages of students who remain enrolled through the end of a course out of all students enrolled at census date. In essence, it is the percentage of students who *did not withdraw*.

**Table 7, Column “c”: Course Retention Rates**

Course	Fall 2004			Fall 2005			Fall 2006		
	a	b	c	a	b	c	a	b	c
Art 1	77.4%	64.8%	<b>84.4%</b>	71.4%	59.8%	<b>84.0%</b>	75.5%	60.2%	<b>81.0%</b>
Art 2	85.3%	69.8%	<b>82.9%</b>	77.8%	59.5%	<b>77.2%</b>	80.6%	63.9%	<b>80.3%</b>
Art 3	79.7%	69.1%	<b>88.5%</b>	78.1%	63.3%	<b>85.0%</b>	75.4%	59.4%	<b>78.8%</b>
Art 4	81.5%	72.6%	<b>89.0%</b>	63.0%	60.4%	<b>95.8%</b>	85.4%	57.7%	<b>70.4%</b>
Art 5A	91.7%	84.6%	<b>92.3%</b>	80.6%	76.3%	<b>94.7%</b>	80.4%	77.1%	<b>95.8%</b>
Art 6	93.8%	85.7%	<b>91.4%</b>	100%	78.4%	<b>91.9%</b>	100%	91.2%	<b>91.2%</b>
Art 7	82.4%	72.4%	<b>87.9%</b>	78.0%	54.2%	<b>71.2%</b>	88.4%	69.1%	<b>83.6%</b>
Art 9	N/A	N/A	<b>N/A</b>	N/A	N/A	<b>N/A</b>	100%	45.5%	<b>45.5%</b>
Art 10ab	89.2%	67.6%	<b>76.1%</b>	86.6%	65.8%	<b>76.5%</b>	82.0%	63.0%	<b>77.5%</b>
Art 11abcd	85.7%	60.0%	<b>73.3%</b>	No data	No data	<b>No data</b>	91.7%	64.7%	<b>70.6%</b>
Art 12ab	84.6%	42.3%	<b>50.0%</b>	No data	No data	<b>No data</b>	100%	87.5%	<b>87.5%</b>
Art 17ab/18abcd	96.9%	86.7%	<b>90.1%</b>	97.1%	81.9%	<b>83.8%</b>	97.8%	84.5%	<b>86.2%</b>
Art 19ab/Art 20abcd	87.5%	65.0%	<b>95.0%</b>	100%	65.0%	<b>86.7%</b>	95.0%	83.9%	<b>88.9%</b>
Art 22ab/Art 23abcd	97.1%	82.9%	<b>70.4%</b>	96.9%	81.8%	<b>86.9%</b>	96.4%	82.0%	<b>84.6%</b>
Art 24ab/Art 25abcd	100%	78.7%	<b>78.7%</b>	100%	92.3%	<b>92.3%</b>	100%	90.4%	<b>90.4%</b>
Art 29ab	85.0%	70.8%	<b>83.3%</b>	88.2%	71.4%	<b>81.0%</b>	90.9%	58.8%	<b>64.7%</b>
Art 31abcd	95.6%	89.6%	<b>93.8%</b>	97.0%	65.3%	<b>67.3%</b>	100%	87.5%	<b>87.5%</b>
Art 34ab	88.9%	72.7%	<b>81.8%</b>	88.9%	61.5%	<b>76.9%</b>	100%	75.0%	<b>75.0%</b>
Art 37ab/Art 38abcd	93.2%	81.5%	<b>86.4%</b>	89.7%	66.1%	<b>89.0%</b>	92.0%	83.6%	<b>89.0%</b>
Art 39ab/ Art 40abcd	93.2%	77.7%	<b>83%</b>	88.1%	53.5%	<b>60.9%</b>	97.3%	64.1%	<b>68.0%</b>
Art 41ab/Art 42abcd	96.0%	77.4%	<b>80.6%</b>	100%	70.8%	<b>70.8%</b>	95.5%	84.0%	<b>88.0%</b>
Art 53ab/Art 54abcd	100%	84.7%	<b>84.7%</b>	No data	No data	<b>No data</b>	91.5%	69.7%	<b>73.7%</b>
Art 61ab	91.2%	73.2%	<b>80.3%</b>	92.6%	75.8%	<b>81.8%</b>	87.2%	60.7%	<b>71.4%</b>
Art 62abcd/Art 63abcd	97.0%	89.1%	<b>90.5%</b>	100%	82.5%	<b>82.5%</b>	96.3%	91.2%	<b>94.1%</b>
Art 73ab/Art 74abcd	95.2%	82.2%	<b>80.5%</b>	87.4%	73.5%	<b>87.3%</b>	89.2%	67.0%	<b>85.1%</b>
Art 81ab	100%	85.7%	<b>90.5%</b>	100%	87.2%	<b>87.2%</b>	100%	81.8%	<b>81.8%</b>
Art 82abcd	No data	No data	<b>No data</b>	No data	No data	<b>No data</b>	100%	86.7%	<b>86.7%</b>
Art 83abcd	100%	96.0%	<b>96%</b>	100%	96.0%	<b>96.0%</b>	93.8%	83.3%	<b>88.9%</b>
Art 87ab/Art88abcd	90.3%	67.3%	<b>89.9%</b>	95.0%	73.5%	<b>76.8%</b>	90.0%	72.8%	<b>97.3%</b>
Art 141abcd	90.7%	83.9%	<b>94.6%</b>	No data	No data	<b>No data</b>	86.5%	68.6%	<b>80.2%</b>
Art 142abcd	78.9%	78.9%	<b>100%</b>	No data	No data	<b>No data</b>	100%	84.0%	<b>88.0%</b>
Art 143abcd	100%	84.6%	<b>84.6%</b>	No data	No data	<b>No data</b>	100%	86.7%	<b>93.3%</b>
Art 144abcd	85.7%	80.0%	<b>93.3%</b>	No data	No data	<b>No data</b>	94.7%	75.0%	<b>79.2%</b>
Art 146abcd	100%	69.2%	<b>76.9%</b>	83.3%	65.2%	<b>78.3%</b>	82.4%	60.9%	<b>73.9%</b>
Art 147abcd	95.0%	90.5%	<b>95.2%</b>	93.8%	78.9%	<b>84.2%</b>	100%	81.3%	<b>81.3%</b>

Graph of Program Retention Rates



Instructions: Review and analyze the data on **retention (course completion with a grade other than W)** over a three-year cycle comparing day to evening classes, term to term (e.g. fall to spring, spring to summer, etc.), and course levels.

**1. Given the data, what trends are observed?**

Comment.

The data in Table 7 and accompanying graph indicates a steady decline in retention rates for the program. Retention rates fell by 6.3% in two years: 1.6% in Fall 2005 and 4.7% percent in Fall 2006. In Fall 2006, the program’s retention rate was 3.6% below the state-wide average. Courses with the highest retention rates include: Art 5A, History of Asian Art (96.7%) and Art 6, Cross-Cultural Art Honors Class (91.6%). The course with the lowest retention rate (45.5%) was Art 9, History of African Art, a new course offered in Fall 2006. Courses with retention rates lower than the program’s average retention rate for each year in a three-year cycle include: Art 10 (76.8%), Art 11 (71.9%), Art 39 /Art 40 (73.5%), and Art 146 (76.9%).

**2. Should a recommendation be written addressing the data?  Yes  No**

(If yes, list.)

Yes, a recommendation should be written for more instructional support to assist faculty with student assessment, retention and success, including: supplemental instruction; teacher aides and/or more hours allotted for teaching assistants who would track and intervene at-risk students; additional tutoring hours for art history that would include on-line tutoring and tutoring by appointment; and supervised tutorial labs located in the program’s facility that would provide student access to equipment, software, and tutorial supervision while working on required projects and assignments outside of class time.

## 2. Success Rate

Success Rate refers to the percentage of students who receive a C/CR or better as a final course grade.

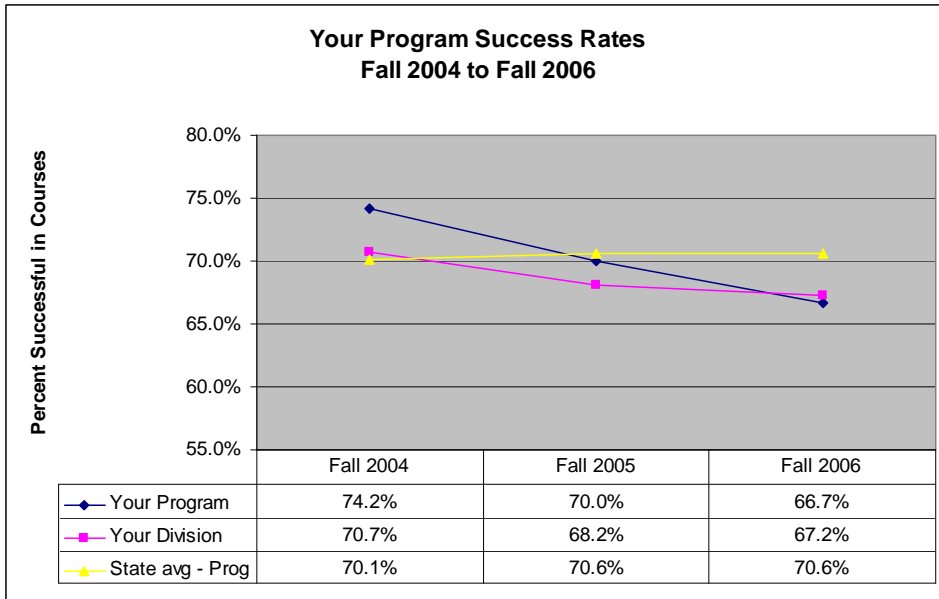
**Table 8: Success Rates by Course** (Column a=Only Completers; Column b=All Students)

Course	Fall 2004			Fall 2005			Fall 2006		
	a	b	c	a	b	c	a	b	c
Art 1	77.4%	64.8%	84.4%	71.4%	59.8%	84.0%	75.5%	60.2%	81.0%
Art 2	85.3%	69.8%	82.9%	77.8%	59.5%	77.2%	80.6%	63.9%	80.3%
Art 3	79.7%	69.1%	88.5%	78.1%	63.3%	85.0%	75.4%	59.4%	78.8%
Art 4	81.5%	72.6%	89.0%	63.0%	60.4%	95.8%	85.4%	57.7%	70.4%
Art 5A	91.7%	84.6%	92.3%	80.6%	76.3%	94.7%	80.4%	77.1%	95.8%
Art 6	93.8%	85.7%	91.4%	100%	78.4%	91.9%	100%	91.2%	91.2%
Art 7	82.4%	72.4%	87.9%	78.0%	54.2%	71.2%	88.4%	69.1%	83.6%
Art 9	N/A	N/A	N/A	N/A	N/A	N/A	100%	45.5%	45.5%
Art 10ab	89.2%	67.6%	76.1%	86.9%	65.8%	76.5%	82.0%	63.0%	77.5%
Art 11abcd	85.7%	60.0%	73.3%	No data	No data	No data	91.7%	64.7%	70.6%
Art 12ab	84.6%	42.3%	50.0%	No data	No data	No data	100%	87.5%	87.5%
Art 17ab/18abcd	96.9%	86.7%	90.1%	97.1%	81.9%	83.8%	97.8%	84.5%	86.2%
Art 19ab/Art 20abcd	87.5%	65.0%	95.0%	100%	65%	86.7%	95.0%	83.9%	88.9%
Art 22ab/Art 23abcd	97.1%	82.9%	70.4%	96.9%	81.8%	86.9%	96.4%	82.0%	84.6%
Art 24ab/Art 25abcd	100%	78.7%	78.7%	100%	92.3%	92.3%	100%	90.4%	90.4%
Art 29ab	85%	70.8%	83.3%	88.2%	71.4%	81.0%	90.9%	58.8%	64.7%
Art 31abcd	95.6%	89.6%	93.8%	97.0%	65.3%	67.3%	100%	87.5%	87.5%
Art 34ab	88.9%	72.7%	81.8%	88.9%	61.5%	76.9%	100%	75%	75%
Art 37ab/Art 38abcd	93.2%	81.5%	86.4%	89.7%	66.1%	89.0%	92.0%	83.6%	89.0%
Art 39ab/ Art 40abcd	93.2%	77.7%	83%	88.1%	53.5%	60.9%	97.3%	64.1%	68.0%
Art 41ab/Art 42abcd	96%	77.4%	80.6%	100%	70.8%	70.8%	95.5%	84.0%	88.0%
Art 53ab/Art 54abcd	100%	84.7%	84.7%	No data	No data	No data	91.5%	69.7%	73.7%
Art 61ab	91.2%	73.2%	80.3%	92.6%	75.8%	81.8%	87.2%	60.7%	71.4%
Art 62abcd/Art 63abcd	97.0%	89.1%	90.5%	100%	82.5%	82.5%	96.3%	91.2%	94.1%
Art 73ab/Art 74abcd	95.2%	82.2%	80.5%	87.4%	73.5%	87.3%	89.2%	67.0%	85.1%
Art 81ab	100%	85.7%	90.5%	100%	87.2%	87.2%	100%	81.8%	81.8%
Art 82abcd	No data	No data	No data	No data	No data	No data	100%	86.7%	86.7%
Art 83abcd	100%	96%	96%	100%	96.0%	96.0%	93.8%	83.3%	88.9%
Art 87ab/Art88abcd	90.3%	67.3%	89.9%	95.0%	73.5%	76.8%	90.0%	72.8%	
Art 141abcd	90.7%	83.9%	94.6%	No data	No data	No data	86.5%	68.6%	80.2%
Art 142abcd	78.9%	78.9%	100%	No data	No data	No data	100%	84.0%	88.0%
Art 143abcd	100%	84.6%	84.6%	No data	No data	No data	100%	86.7%	93.3%
Art 144abcd	85.7%	80.0%	93.3%	No data	No data	No data	94.7%	75.0%	79.2%
Art 146abcd	100%	69.2%	76.9%	83.3%	65.2%	78.3%	82.4%	60.9%	73.9%
<b>Art 147abcd</b>	<b>95.0%</b>	<b>90.5%</b>	<b>95.2%</b>	<b>93.8%</b>	<b>78.9%</b>	<b>84.2%</b>	<b>100%</b>	<b>81.3%</b>	<b>81.3%</b>

**Table 9: Grade Distribution; a=program; b=college-wide;  
Note: nd=no data (Fall 2005 data is corrupted)**

	A		B		C		D		F	
	a	b	a	b	a	b	a	b	a	b
Fall 2004	31.6%	25.0%	25.3%	19.2%	13.9%	14.6%	3.4%	4.6%	8.4%	7.6%
Fall 2005	nd	nd	nd	nd	nd	nd	nd	nd	nd	nd
Fall 2006	30.2%	24.4%	22.5%	18.3%	13.3%	13.8%	4.0%	4.4%	10.5%	7.7%

**Graph of Program's Success Rates**



Instructions: Review and analyze the data on **success rate (students who earned a grade of A,B,C, or Credit)** over a three-year cycle comparing day to evening classes, term to term (e.g. fall to spring, spring to summer, etc.), and course levels and answer the following questions:

**1. What trends are observed?**

Table 8 and accompanying Graph indicates the program experienced a steady decline in success rates over a three-year cycle. In Fall 2004, the program's success rate exceeded the success rates of the Division of Fine Arts and the State of California. However, in Fall 2006, the program's success rate dropped .5% below the Division's average and 3.9% below the State's average. On the other hand, if one interprets the data over a three-year period, the average departmental success rate was 70.3% compared to the state rate of 70.4%. This indicates that the average success rate for the department compares well with the average state rate.

Table 9 shows the distribution of grades for the program is relatively consistent from Fall 2004 to Fall 2006, as well as relatively consistent with grade distribution college-wide.

**2. Should a recommendation be written addressing the data?  Yes  No**  
(If yes, list.)

Yes, a recommendation should be written for more instructional support to assist faculty with student retention and success, including: supplemental instruction; teacher aides that would track and intervene at-risk students; additional tutoring hours for art history that would include on-line tutoring and tutoring by appointment; and supervised tutorial labs located in the program's facility that would provide student access to equipment, software, facilities, and tutorial supervision while working on required projects and assignments outside of class time.

**III. Curriculum**  
**A. Course and Content**

**1. Courses Not Offered**

Instructions: Indicate the total number of courses in the program and list all courses in the program which are in the catalog but have not been offered in the last three years. Refer to this list to answer the following questions:

- 1. Given the data, are there courses that should be inactivated?**     Yes     No  
Comment.

No. There are 59 courses listed in the 2007-2008 Catalog, only one of which has not been offered in the last three years: Art 50, "Special Topics in Art."

- 2. If there are courses not offered in the last three years that you do not wish to inactivate, what reasons are there to keep them active?**

Art 50, "Special Topics in Art," is a non-transferable course "designed to explore topics in art more specific than provided in other courses." The faculty does not recommend inactivating the course because it provides a flexible and expeditious means for offering new curriculum of a topical and/or exigent nature. The course is not intended to be offered on a permanent nor consistent basis; similar courses are offered by other academic disciplines at ECC and elsewhere.

- 3. Should a recommendation be written addressing the data?**     Yes     No  
(If yes, list.)

**2. Course Revisions and Additions**

Instructions: Utilize the Course Review Chart from the Curriculum Office to answer the following:

- 1. Are there course outlines that should be revised?**     Yes     No (If yes, list.)

No. All active courses have been revised in accordance with Title V regulations. The program's courses are prioritized and scheduled for revision during Fall and Spring semesters in accordance with the Course Review Chart from the Curriculum Office. However, faculty has proposed a number of course revisions for the purposes of strengthening the program, responding to rapid changes within the field, and/or improving enrollments and student success rates. These include: dividing the curriculum for Art 7 into two courses; dividing the curriculum covered in a three-part western art history survey into four courses; separating the beginning and advanced sections of Studio courses; changing the Portfolio course into a 3-unit course; and adding a digital component to Typography and Advertising Design. The faculty is also considering whether to revise Studio Art courses to meet the requirements for General Education transfer patterns (e.g. IGETC) as a means to increase enrollments. Furthermore, if the program's faculty decides to merge the curriculum of the Photography Department into the Art Department, a decision on whether to revise the curriculum to include both wet-lab and digital processes will have to be made.

**2. Are there courses inconsistent with current practice in the field?** \_\_\_ Yes \_\_\_ X No Explain.

No. All courses are consistent with current practice in the field. However, the program is undergoing changes as a result of new technologies, requiring the program's faculty to evaluate whether and how to revitalize some areas of the program such as Printmaking and Photography.

**3. Should new courses to be added to the program?** \_\_\_ X Yes \_\_\_ No Explain.

Faculty has proposed the following new courses to enhance the curriculum: Global Studies in Contemporary Art; Art and Global Feminism; History of Islamic Art and Architecture; Art of Architecture; History of Photography; History of Graphic Design; Conceptual Visualization; Product & Packaging Design; Introduction to Art Processes; Product Design/Industrial Design; Ceramic Sculpture; New Genres; Crafts; Digital Pre-press and Commercial Printing Processes; and Advanced Digital Photography.

In a survey, students were given a list of some but not all of the courses mentioned above and asked to prioritize their choices. 43.51% responded to Graphic Design (new course; submitted Spring 2008); 38% responded to "Portfolio Development" (an existing course); 23% indicated interest in "Product Design;" and 22.94% indicated interest in "Ceramic Sculpture."

Faculty has expressed a strong commitment to an inter-disciplinary curriculum that prepares students to succeed in an internationalized, diverse, and global community, and for courses that train students in commercial and industrial applications. Faculty envisions moving away from a traditional, Bauhaus model to a more integrated curriculum with emphasis on core competencies and foundation skills, including visual and computer literacy. Lastly, faculty is evaluating whether, when, how, and to what extent to integrate the curriculum of other departments, such as Photography.

**4. Are adjustments necessary to the conditions of enrollment (Prerequisite, Corequisite, Recommended Preparation, Enrollment Limitations) for a specific course to increase student success?**  
\_\_\_ Yes \_\_\_ X No \_\_\_ Uncertain \_\_\_ Comment.

No. All course outlines, including the conditions of enrollment, have been revised in accordance with Title V regulations.

**5. If the program offers a degree and/or certificate, list them and indicate when the requirements were last reviewed?** (If not applicable, skip to Question 7.)

**Degrees:** The program offers Associate of Arts degrees in Art History and Studio Art, with the latter offering thirteen areas of emphasis: Painting/Drawing; Printmaking; Ceramics; Sculpture; Jewelry/Metalsmithing; Design; Graphic Design; Computer Animation; Digital Illustration; Digital Photography; Graphic Design for Print Publishing; Motion Graphics/Visual Effects; and Web Design. The requirements for both degrees were last reviewed and board approved in Fall 2003.

**Certificates:** The program offers Certificates of Achievement in

- Digital Arts (six options); reviewed and board approved in 2002; Chancellor’s approval in 2004.
- Gallery Management; last revised in Spring 2008 to include new course options in art history.
- Jewelry Design and Fabrication

**6. Are these degree and/or certificate requirements inconsistent with current practice?**

Yes  No Explain.

No. The degree and certificate requirements are consistent with current practice. However, recommendations have been proposed that the requirements for certification in Digital Photography, Illustration, Graphic Design, and Web Design be revised to include courses that would better prepare graduates for employment in the commercial industry. There has also been a proposal to offer another area of emphasis for the Associate of Arts degree in Studio, which would be a foundation curriculum composed of one beginning class from each area of the program. In addition, faculty has requested a review of the Gallery Management Certificate (revised in Spring 2008 but only for the inclusion of new course options in art history), and a review of the degree requirements for Art History and Studio Art.

**Table 10: Degree and Certificate Achievement**

**Degree and Certificate Achievement**

**Years: 2004/05—2006/07**

**Program: Art**

Location	Type	2004-05		2005-06*		2006-07*	
		n	Base %	n	% of base	n	% of base
ECC	AA/AS	43		32		32	
ECC	Certificate	9		6		8	
ECC Total		52		38	74.4%	40	100.0%
State	AA/AS	406		388		NA	
State	Certificate	13		9		NA	
Statewide total		419		397	94.7%	0	0.0%

**7. Is there a need to create or delete a degree and/or certificate?**  Yes  No Explain.

No. There is no immediate need at this time to create or delete a degree or certificate. However, the data indicates a low number of students completing the requirements for degrees and certificates. This data is consistent with institutional research on student demographics which indicate only 1.9% of students enrolled in art courses in Fall 2006 choose a degree or certificate as their primary educational goal.

**8. Should any recommendations be written that address the above responses?**

**Yes**       **No** (If yes, list.)

Yes, a recommendation should be written that addresses the above data. The art program may want to prioritize new course proposals as well as course and certificate revisions based on student demand, needs of the discipline, parity with offerings at other colleges and universities, industry demands, and other exigencies. Decisions will need to be made on whether to merge the curriculum of the Photography and Art Departments, and whether to revise one or more Studio courses to meet General Education transfer requirements. A recommendation has been made by the counselor for the division to investigate the possibility of Art 1 being accepted as earned units applicable to the major, rather than only elective credit. A recommendation has been made to add independent study to our degree and certificate requirements. Lastly, a recommendation should be written requesting the collection of program-specific data that could improve program assessment and planning. Such program-specific data might include the number of art majors as well as the number of majors and non-majors transferring to a four-year college, university, or art school.

**B. Articulation**

Instructions: Articulation is the process by which courses taken at ECC can be used to satisfy subject matter requirements at another college or university. This is important in the transfer process for students. To help you in this area, you can review articulation agreements at [www.assist.org](http://www.assist.org), the California Articulation Number Guide or meet with the Articulation Officer, Lori Suekawa (ext. 3517).

**1. Are there any courses in your curriculum which are part of a lower division preparation for the major that are not articulated with our major transfer institutions?**

No. All courses that are part of a lower division preparation for the major have articulation agreements with the California State University system; at least 90% of the courses transfer to campuses within the University of California system.

**2. What problems, if any, are there in articulating these courses?**

Not applicable.

**3. Should a recommendation be written addressing above responses?**       **Yes**       **No**

**C. Instruction and Assessment**

## 1. Learning Methods

### 1. What learning methods are incorporated inside and outside the classroom in the program to promote student success? Explain.

The Art Department offers a comprehensive foundation in the history, theory, and practice of art. A number of different learning methods are used inside and outside the classroom, many involving technology, and assessment is an on-going process across the curriculum and program.

The Studio Art curriculum includes fifty beginning and advanced classes in Painting, Drawing, Printmaking, Sculpture, Ceramics, Jewelry/Metalsmithing, Design, and Digital Arts. In a laboratory setting with a lecture component, students acquire observational, compositional, technical, interpretive, and expressive competency. In-class learning methods include completing instructor generated exercises and assignments designed to help students develop skills and gain knowledge. Students learn from listening and taking notes to lectures, observing demonstrations, and participating in discussions and peer-review critiques. They work independently to complete assignments and demonstrate their understanding of the course objectives. Student-centered learning methods are employed, including collaborative learning environments where students work as teams as well as supplemental instruction. Team-teaching is used in some of the Design and Digital Arts courses. Outside the classroom, students complete homework assignments and projects. When funded, supervised tutorials in an Open Lab setting are available for students who require additional assistance. Student attendance at gallery and museum exhibits and guest lectures is one of the most important learning methods. These opportunities, as well as Open House events and portfolio development courses, prepare the student for transfer and for careers.

The Art History curriculum is comprised of nine courses including Art in Modern Life, a three-part History of Western Art survey, a two-part History of Asian Art survey, African Art History, American Art History, Latin American Art History, and Cross-Cultural Art. In-class learning methods include observations of lectures and demonstrations, participation in discussions, and assessments of student presentations and projects. Reproductions of selected artworks are projected in the classroom onto a large screen for study and analysis, and demonstrations of the materials and processes used in the creation of art are standard pedagogical methods. A myriad of media presentations, including PowerPoint, audio and video recordings, printed excerpts from textbooks and assigned readings, as well as instructor created handouts, enhance the study and analysis of visual art. Outside the classroom students read the textbook and handouts, study the reproductions that either accompany the text or are available on-line, conduct research, and complete written assignments. Attendance at gallery and museum exhibits as well as field trips is an important learning method because it provides an opportunity for students to experience the physical and material presence of art that is not available to them in their study of reproductions. Tutorial assistance, provided by the Learning Resource Center, is available to art history students on a limited basis during Fall and Spring semesters. Student-centered learning methods include teamwork, peer-evaluations, and the program's participation in learning communities. Instructors have also experimented with student-centered learning and classroom-based research, and hope to further incorporate these types of approaches by upgrading classrooms with wireless potential and laptops.

The Art Gallery Management and Artist Career Issues course prepares students for a career in the arts. In-class learning methods include observations of lectures, participation in discussions, and collaborative projects designed to provide practical application to theoretical concepts. Under the guidance of the instructor, students learn to create an exhibition in a venue of their choice. This experience includes curatorial evaluation, exhibition design, and public relations practices. Additionally, the class utilizes classroom-based research of online galleries and artist websites. As with the other Studio and Art History courses, student attendance at gallery and museum exhibits is an important learning method.

**2. Should a recommendation be written addressing above response?   X   Yes      No**  
(If yes, list.)

Yes. Funding is needed to support innovative learning methods designed to address divergent learning styles and thereby improve student success. To incorporate innovative pedagogical methods, such as student-centered research and learning, as well as to achieve student learning outcomes, funding is urgently needed for the purchase of laptops, the modification of classrooms for wireless access to the Internet, and a certificated employee to supervise and tutor Open Labs and facilities so that art students can practice and develop their skills as well as complete assignments.

## 2. Assessment

**1. How do you evaluate the extent to which the learning objectives, skills, and competencies are being met?**

### A. Courses

The assessment of student learning in lecture-based courses, such as Art Appreciation and Art History, include graded open and closed book quizzes, mid-term and final examinations, homework assignments, written reports, research papers, projects, and classroom presentations. The exams may include multiple choice, true/false, fill-in, short essay, or full essay responses to evaluate the students' understanding of art terminology and concepts and their application in selected artworks. Learning objectives that require students to analyze and interpret artworks, as well as to synthesize the relationship between art and its historical, social, and cultural contexts are also assessed in homework assignments that require reading, research, and writing. Student attendance at gallery and museum exhibits as well as field trips is an important learning method utilized in art appreciation and art history courses, and is assessed through written reports. Research papers and oral presentations are another means to assess whether the learning objectives for the course have been met.

The assessment of student learning in courses in which the emphasis is on the acquisition and development of skills, such as Studio Art, include graded individual projects and assignments as well as

portfolio review. These are evaluated in the classroom by the instructor, peer-group critiques, or student self-evaluations. Written quizzes and exams are used to evaluate the students' understanding of art terminology and concepts. Student attendance at gallery and museum exhibits is an important learning method in Studio Art courses, and is assessed through written reports.

## **B. Program**

The program is assessed using the following measures: reflection on course-level assessments; the rate of successful completion of the courses; the retention rate of students in the program; the number of students who enroll in and complete the advance levels of courses; the number of students who are granted Associate of Arts degrees in Art; the number of students who successfully transfer to universities and art schools; and the number of students who are granted a Certificate of Achievement. The program is also validated through the professional accomplishments and recognition of its faculty including the level and number of advanced degrees and course work, juried and public exhibitions, publications, research, grants, awards, and honors.

It should be noted that some criteria are not appropriate for measuring success within a skill-based discipline such as art which traditionally has advocated a life-long pursuit of technical mastery. Many students repeat classes, not because they have failed, but because they seek to increase their knowledge and further develop their skills.

## **2. How do you use the results of the above evaluation to improve student learning and the quality of the program?**

By periodic review of student success/failure rates in relation to classroom assessments, the program faculty is able to determine the extent to which the learning objectives have been made clear to the students and whether the various teaching strategies have been successful. Revisions of a pedagogical or curricular nature are made to improve student learning, including a revision of the prerequisite course requirements and/or objectives, and/or a revision of the assignments for the course. Student Services support programs (SSTARS) are enlisted when needed, including tutoring and counseling.

## **3. Should a recommendation be written addressing this area?      X   Yes         No** (If yes, list.)

Yes. Having completed a program review, the program should further refine its program assessment. Additionally, a recommendation should be written for additional data collection by the institution, including number of students who declare an art major, number of students who gain employment after completion of a certificate, as well as transfer rates and destinations specific to the program.

## IV. Program Requirements

### A. Instructional Support

#### 1. Identify key instructional support areas used by the program.

##### Libraries & Programs:

In a random student survey, 93.92% responded with a 607 frequency that the Library provided essential instructional support. The Art History area of the program interfaces with First Year Experience, Puente, and the Honors Transfer Program by offering courses for students in these programs. The Digital Image Archive provides essential instructional resources for art history faculty and students enrolled in art history courses. The Art Gallery is an essential component of instruction and used as a laboratory setting in which to find practical application to theoretical concepts introduced in the classroom.

X	Library	X	Special Resource Center	X	Basic Skills Study Center	X	Library Orientation
	Music Library	X	Puente Program	X	Honors Transfer Program	X	Other (Please list.) Art Gallery Digital Image Archive
X	Learning Resource Center Media Materials Collection	X	Assessment/Testing Office	X	Counseling		
X	EOP&S/CalWORKS	X	Transfer Center	X	First Year Experience		
X	Learning Communities	X	Project Success				

##### Computer Labs & Tutoring:

The computer labs most used by faculty and students in the program are two classrooms (TA 251 and Art 5) where computer-based courses are taught and an Open Lab (Art 218) where students enrolled in computer-based courses have access to the software needed for homework assignments. The equipment for these classrooms is purchased with a combination of district bond funds and federal CTE (VTEA) grants. The LRC Tutorial Program is an important instructional support for art history students, and provides four hours per week of tutoring during Fall and Spring semesters.

X	LMTC Computer Commons	X	SRC High Technology Center	X	Other Computer Lab: Please list. TA 251, Art 5, Art 218	X	Writing Center
X	CAI MAC Lab	X	Writing Lab			X	LRC Tutorial Program
X	CAI Windows Lab	X	Math & Science Lab				Math Tutoring
X	TOP Lab	X	Keyboarding Center				SRC Tutorial Program
X	Hawthorne BTC						EOP&S Tutoring
X	Inglewood Center						

##### Faculty Support Services:

One of the most helpful support services to program faculty are the Casual and Student Help monies that fund the hiring of lab technicians and teaching assistants. These funds are allocated through division and department budgets. The ITS Help Desk and the Copy Center are also essential support services for program faculty.

	Graphic Arts	X	Copy Center	X	Distance Education	X	Other (Please list.) Lab Technicians Scanning Technician Printing Technician Teaching Assistants
	Media Services AV Production	X	Tech Services Help Desk		Teleconferences		
X	Media Services AV Equipment Distribution	X	Support Staff		Webconferences		
	ECC Vehicles	X	ECC hosted Websites	X	Staff Development		
X	ECC E-mail						

**2. Do you have some instructional support needs that are not being met?  Yes  No Comment.**

Two lab technicians with offices located in the facility are needed to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of WebPages. Two certificated employees are also needed: one to supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and another is needed to assist art history faculty in the assessment of student papers.

Instructional support in the form of an online database of scholarly articles on the arts with remote access for faculty and students is also needed in order to improve quality of instruction and student papers. The current databases do not contain sufficient peer-reviewed articles on the arts, and are a contributing factor in the high number of substandard and “average” student research papers. The vast majority of students use on-line research, and it is difficult for faculty to uphold the standards of scholarship with the current Library holdings. Additional and updated library resources as well as the restoration of inter-library loan services are needed to improve student-learning outcomes and assist faculty research. Inadequate resources disadvantage our students upon transfer to four-year universities.

Increased funding is needed that can subsidize a higher percentage of the costs for attending conferences and seminars in order for faculty to remain current on developments and trends in their field. Staff development workshops do not address the needs of faculty in regard to discipline-specific topics and curriculum.

**3. Should a recommendation be written to address your needs?  Yes  No**  
(If yes, list.)

Yes. A recommendation should be written to increase district funding to ensure adequate instructional support for students, including: two lab technicians with offices located in the facility to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of WebPages; two certificated employees to supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and to assist art history faculty in the assessment of student papers; a subscription to an online database of peer-reviewed scholarly articles on the arts, such as *J-Stor*, *The Scholarly Journal Archive*, for faculty and student research;\* and the restoration of inter-library services for faculty and students.

\*A subscription to *J-Stor*, *The Scholarly Journal Archive*, “Arts and Science III” collection has 150 titles focused on the arts and humanities. The cost to a community college is a one-time only Capital Archive Fee of \$1000, and an annual subscription rate of \$1500.

## B. Facilities and Equipment

**1. Does the program make effective use of its facilities and equipment?**  Yes  No Explain.

The strength of the program is in the size of its facilities and the comprehensiveness of its curriculum, attracting students from Los Angeles and Orange counties and earning a reputation as a top-rated program in the region. The facilities used by the program include the basement, first, and second floors of the Art Building and an Art Annex where classrooms, offices, storage areas, workrooms, exhibition space, and display cases are located. For each area of the program, there are large, designated classrooms with discipline-specific, instructional equipment as well as work stations, tables, desks, display areas, and storage spaces. The program makes effective use of its facilities and equipment but is in the process of a re-evaluation precipitated by three competing proposals, including one involving a merger with the Photography department, another to relocate the Film/Video department in the facility, and a third put forth by the program faculty. The latter proposal recommends maintaining our current facilities and prioritizing usage based on the current needs and future plans of the existing program.

There are some areas of the facility that have been identified for possible reassignment for the needs of the program, including two darkrooms on the second floor, hallways on the first and second floor where a surplus of unused student lockers are currently located, and ArtB Room 1, currently designated as the Art Resource Room under the supervision of the program's only full-time lab technician.

**2. Are adequate facilities, equipment and supplies available for the program?**  Yes  No Explain.

No. There are not adequate facilities and equipment available for the program due to the many changes wrought by the shift from analog to digital technologies. As more courses move toward an instructional delivery that includes distance education, hybrid models, student-centered learning, and digital technologies, the current facilities will need to be retrofitted with wireless potential, laptops, computer stations, projectors, screens, and visual presenters. Additional classroom space or reassigned usage is also needed to respond to growing enrollments and the immediate demand for expanded course offerings in the art history, design, digital arts, and core foundation curriculum. The lecture rooms are at full capacity and in need of design modifications and upgrades. The computer labs are at full capacity and cannot accommodate the growing Design area. In addition, the merger of the Art and Photography departments currently under discussion cannot occur without additional computer lab space and facility modification. Additional needs include a lighting system for the Life Drawing classes; more digital cameras for student use in completing course assignments and documenting their work for portfolio purposes; upgraded presentation equipment for gallery exhibitions; and office space to accommodate the needs of part-time faculty.

**3. Are the facilities and equipment adequately maintained?**  Yes  No Explain.

No. Most of the facilities in the art building are not regularly cleaned. The facility, including the stairwells, hallways, classrooms, and offices, needs to be cleared of unused and surplus equipment and supplies, as well as cleaned and painted. Glass surfaces on display cases, as well as windows and doors need to be cleaned. Acoustic ceiling tiles, carpet, and drinking fountains need to be replaced. Lighting

and electrical systems need to be upgraded. The presentation equipment in the lecture halls needs to be securely housed in new consoles or cabinets as the doors on the existing cabinets have fallen off and the equipment is at risk for theft. In addition, the division needs to establish a supply of replacement lamps for the projection systems, and computers need to be scheduled for periodic software and hardware upgrades\*. Furthermore, many areas of the department are operating with equipment purchased thirty years ago that is in need of replacement and/or upgrades. Rooms are not properly ventilated, and exhaust fans, HVAC, and electrical upgrades are urgently needed, particularly in the Sculpture, Jewelry/Metalsmithing, and Printmaking areas. Workbenches need to be remodeled, refinished, and/or replaced. Interior and exterior signage needs to be replaced and/or corrected and improved. Displays in several classrooms and hallways are not updated, and dry erase boards are needed.

\*There is a three-year scheduled upgrade for computer software and hardware in the Digital Arts area that was funded by a bond, but no similar scheduled upgrade for computer software and hardware used anywhere else in the program, including faculty offices.

**4. Should a recommendation be written addressing the data?**      X   Yes           No  
(If yes, list.)

Yes. Faculty need to prioritize facility and equipment needs and create a time line for the completion of facility modifications, upgrades, and new purchases. This information needs to be shared with the college planning committee and its administration, and integrated into the division and college facilities master plan.

### C. Staffing

Instructions: Analyze the data on **FTEF, adjunct FTEF, and the FT/PT ratio** for the most recent fall semester and answer the following questions:

**FTEF (full-time equivalent faculty):** #   23.174  

**Number of full-time FTEF:** #   12.508   or   52.4%      **Number of adjunct FTEF:** #   11.666   or   47.6%  

**FT/PT load ratio:**      1.072/1.000  

**1. How do the program numbers compare to a like semester (Fall to Fall) three years ago or the previous program review?**

The overall FTEF remained stable. However, the FT/PT load ratio went from 65%/35% in Fall 2004 to 52.4%/47.6% in Fall 2007.

**2. What do the program data indicate? Comment on any trends or unusual data.**

The number of full-time has significantly decreased. The FT/PT ratio of 52.4%/47.6% is currently far below the 75/25 ratio mandated by AB1720.

**3. How does the FT/PT ratio benefit or harm the program?**

The decrease in full-time faculty threatens the stability of the art department's program by reducing the effectiveness of faculty oversight and leadership. Additionally, it increases the workload and stress for the remaining full-time faculty.

**4. Do you have a faculty mentoring program?**      X   Yes    \_\_\_\_\_ No Describe.

There is an informal mentoring system for which faculty receive no compensation. It involves sharing office space, assisting each other with course outlines and requirements, explaining administrative procedures, providing an orientation of the facility and equipment, as well as sharing instructional resources and information about the college and its instructional support services. Faculty have also experimented with team-teaching.

**5. How does faculty maintain currency in their field?**

In order to remain current on developments and trends in their discipline, the art faculty participates in a variety of professional workshops, conferences, course work, art events, exhibitions, and research projects. However, funding needs to be increased to compensate faculty for the actual costs involved in attending conferences and seminars. Professional development workshops, while helpful and instructive, do not address the needs of faculty in regard to their discipline-specific and curriculum needs. Paid release time and/or stipends are needed to enable faculty to maintain currency in their field, conduct research, and form alliances with professionals in their discipline and industry-related fields, as well as other educators.

**6. Fill in the faculty status data below and answer the questions that follow.**

Name	Reassigned time (how much in %)	Currently on leave (check)	Retired in last 2 years (check)	FT hired last 3 years (check)	Anticipated to retire in next 3 years (check)
D. Patterson			X		
M. Wildenberg			X		
K. Whitney				X	
A. Micallef				X	
N. Moss					X
R. Kobashi					X
W. Brownlee					X

**6a. How does this data impact the program?**

The retirement of Medora Wildenberg has left the Printmaking area without faculty supervision and this has given the department cause for some concern as to whether and how to revitalize a discipline facing declining enrollments, new challenges wrought by technological innovations, and increased public awareness of environmental risks associated with the discipline. The possible retirements of Robert Kobashi and Willie Brownlee over the next three years are also expected to have a detrimental affect on the 2-D Studio Art area. If replacements for these three professors are not funded immediately, it will leave one full-time instructor, Harrison Storms, to supervise a curriculum comprised of fourteen introductory and advanced Drawing, Painting, and Printmaking courses that are scheduled in seven different classrooms located on two floors of the facility. Similarly, the possible retirement of Neil Moss over the next three years will have a detrimental affect on the Ceramics area of the program if a full-time replacement is not hired immediately as he is the only fulltime faculty in this area.

**6b. Will this data affect the program in the future?**

As indicated in 6a above, the recent retirement of two full-time professors and the possible retirements of three additional full-time professors over the next three years will have a detrimental affect on three significant areas of the program: Printmaking, Drawing/Painting, and Ceramics. Art 10, a large, multi-section foundation course, for example, urgently needs full-time leadership to ensure core competencies in the discipline are being accurately assessed and achieved. The Printmaking area has no leadership since the retirement of its lead faculty. At the same time, the program's faculty would like to add full-time positions in the Design area, which has much potential for growth.

**7. From this information, can you identify present and future staffing needs?  Yes  No**  
Explain.

Present and future staffing needs include two full-time faculty positions in the 2-D Studio Art area (Drawing/Painting and Printmaking) and one full-time faculty position in Ceramics. There are also needs for full-time faculty positions in Design, Digital Arts, and 3-D Studio Art. In prioritizing staffing needs, program faculty may want to evaluate the merits of a full-time position (partial or full load) to supervise Open Labs, the large-format color printer, and the digital archive of instructional resources, and thereby resolve a persistent staffing problem.

**8. What is the department doing to address any future staffing needs?**

The hiring of full-time faculty has been addressed in past years with a recommendation for a Printmaking instructor to replace Medora Wildenberg who retired in 2007. The position, however, was not funded when it was presented in 2006. Subsequently, the art department identified and prioritized other staffing needs including three full-time instructors for Drawing Fundamentals, Communication Design, and 3-D Design. In Fall 2007, the Drawing Fundamentals position was approved and ranked #11 in campus-wide priorities. A state budget crisis recently announced may preempt additional hires and further exacerbate a chronic situation of back-logged and unfilled staffing needs.

**9. Should a recommendation be written addressing the data?  Yes  No (If yes, list.)**

It is critical that the college replace retiring full-time faculty with comparable full-time personnel. It is vital and necessary that each area of the art program be taught by a requisite number of full-time instructors to maintain quality and consistency. The faculty of the department urgently recommends that the college's administration undertake a campus-wide study to determine the potential impact of full-time faculty retirements and create an action plan for replacing these positions.

In addition, a recommendation should be written by the program faculty concerning staffing needs, including a contingency plan and job description for the possible retirement of one full-time lab technician and recommendations to maintain current levels of funding for student and casual help without which the program would be adversely affected. Additionally, the recommendation should address the need for two lab technicians with offices located in the facility to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of WebPages; as well as two certificated employees to

supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and to assist art history faculty in the assessment of student papers.

A recommendation has also been made that hiring committees for design instructors look more objectively at equivalency for part-time candidates (whose experience in the industry may be a more desirable qualification than the number of years teaching at a community college), as well as credentials (a BFA from an art school, for example, may be more prestigious than an MFA from a school within the CSU system).

## **D. Planning**

**1. Do the program faculty and other personnel have a clear idea of what is happening in the program, where it is headed, what external changes are affecting it, and what changes need to be made in order to enable the program to adapt and continue to be successful? Explain.**

Yes. Lead faculty within each area of the program has a clear understanding of how their respective areas need to develop and where it is headed in order to increase enrollments, meet students demand, and respond to external changes affecting the discipline, such as technology and industry. However, leadership is required to put these plans into action, and this has not been forthcoming due to the many personnel changes within the administration, including three new vice presidents, three interim deans, and one appointed dean who left the position a year later. As faculty wait for funds to be made available for equipment upgrades and facility modification, there is growing concern that facilities will be given away to other departments, effectively curtailing the implementation of plans developed by the program's faculty. Furthermore, the program faculty does not have a clear idea as to how to implement their recommendations. Planning is also hindered by the lack of a department chair or coordinator, the volume of day-to-day administrative tasks, the deluge of internal spam emails and duplicated communications disseminated in both print and electronic formats, and the numerous requests for completing administrative assignments within an unrealistic time frame.

**2. What data, not currently provided, would be needed in order to improve planning for the development of the program? Explain.**

Data gathered internally by institutional research is needed over a longer period of time. Furthermore, the existing internal data is not always accurate, complete, or relevant to the program which would benefit from more program-specific data, such as the number of art majors in a given academic year, their areas of emphasis, and their transfer or industry destination. In addition, external data from colleges and industries is urgently needed to improve planning and formulate recommendations.

Budget information is also needed to improve planning. College, division, and department budget categories need to be specified and shared with program faculty, and funds need to be released in a timely manner.

Lastly, information on how to integrate program planning into the College's Master Plan needs to be shared with program faculty.

### **3. What major external changes or trends do you expect to be of particular relevance to your discipline in the next five years?**

The impact of digital technology on instruction, as well as on the practice and production of art, will continue over the next five years or more. There will be an increased demand for online acquisition and distribution of information, instruction, and communications, and a new interest in exploring the possibilities of virtual spaces and virtual realities as instructional sites and resources.

Economic trends, which have made the profession of fine artist increasingly difficult to sustain, are leading many students to choose careers within the digital, design, and entertainment industries.

Globalization has shifted the domestic manufacturing base overseas prompting further reconsideration of the hand-crafted tradition within the discipline of fine arts. In addition, globalization is calling for curriculum with international perspectives, and a facility of global classrooms and technologies that enable global learning modes and digital deliveries, including GETT, Blogs, and Podcasts.

### **4. What will be the implications of these changes or trends for the program and how will the program need to respond?**

The program has been responding to these changes and trends for the past fifteen years, but progress has been hindered by external factors affecting the entire campus including budget, hiring, and new curriculum freezes. Leading the Digital Arts area of the program are two fulltime faculty who have significantly expanded the program over the past fifteen years with new courses, certificates, computer labs, and equipment partially funded by CTE (VTEA) grants. Following a long hiring freeze in the second half of the 1990s, a fulltime instructor was hired to lead the Design area. In four years, that individual has reviewed and revised courses and certificates, wrote a new course, developed a prioritized list of equipment, supply, and staffing needs, and submitted a proposal for facility modification. Faculty in the 2-D and 3-D Studio areas is reviewing and revising curriculum to ensure that core competencies in foundation courses meet standards for both transfer and industry. Additionally, the 2-D Studio Art faculty is developing a proposal of recommendations for improvements and upgrades for the Printmaking area, now left vacant following the retirement of its full time lead faculty; and the 3-D area has developed a proposal to incorporate industrial applications into the curriculum. In the Art History area, a three-year plan to shift the instructional resources and delivery of on-campus art history instruction from analog to digital has been realized. Faculty uses WebPages, the Electronic Reserve System, and blogs as online delivery systems for instructional materials and content. Recommendations for increasing online offerings of Art History courses and for moving toward student-centered learning models using laptop computers for classroom research have been proposed. In addition, the art history area of the program continues to enhance its curriculum with international perspectives and cultural diversity to help prepare students for a changing world.

In order to keep pace with technological and economic trends affecting the program and to realize its potential for growth, the program faculty will need to find additional resources. External partnerships with outside industries and businesses to provide internships, advisement, and resource-sharing must be

vigorously pursued. Internal partnerships, such as that forged between Digital Arts and Technical Arts, may need to be expanded to maximize the potential for resource-sharing.

**5. Based upon the information above, how would you like the program to evolve within the next five years?**

In order to keep pace with trends in industry and technology, the following goals are proposed as part of a five-year plan for the program (2008-2013):

- Integrate the use of technology across the curriculum
- Create smart classrooms that will accommodate digital and online production and delivery of instructional resources, including computer stations and/or laptops for student-centered learning
- Replace outdated mechanical equipment in the art studios with digital technology and equipment
- Add a classroom computer lab for the design area, and allocate additional resources to this area so that it can actualize its potential for growth
- Develop new courses and revise existing courses to ensure core competencies that prepare students for professions within the design and industry fields, as well as increase their visual literacy and computer skills, their appreciation of diverse cultures, their understanding of the social, cultural and political dimensions of globalization, and their ability to negotiate a sense of identity and place in an international world.

**6. Should a recommendation be written addressing the data?  Yes  No**  
(If yes, list.)

Yes, a recommendation should be written that the above five goals be adopted into the program's five-year plan, and integrated into the Master Plans of both the Division of Fine Arts and the College. Additionally, a recommendation should be written that priority should be given to finding consistent and stable leadership at the department, division, and college levels. Finally, a recommendation should be written for internal and external data collection to aid the program in planning its future.

## V. Conclusion

### 1. Recommendations

**Enrollment:** To increase enrollment, including high school outreach, program faculty recommends

- Creating a website, Podcast, or PowerPoint presentation about the department's program, faculty, and students (II.A.);
- Implementing more effective methods of communication regarding low-enrolled classes, such as announcements posted on the college's website, and large posters displayed throughout the division (II.B.);
- Building or modifying facilities and/or reassigning facility usage to accommodate high enrollment classes and growth in the art history, design, and digital arts areas;
- Offering more online courses or more sections of online courses;
- Reworking the time grid for classes in order to eliminate time overlaps (II.C.)

**Student Retention and Success:**

To improve student retention and success, program faculty recommends

- More instructional support services, including supplemental instruction (II.D.);
- More hours allotted for teaching assistants to track and intervene at-risk students (II.D.);
- More hours for tutoring, including on-line tutoring and tutoring by appointment (II.D.);
- Supervised tutorial "Open Labs" located in the program's facility that would provide student access to equipment, software, and tutorial supervision while working on required projects and assignments outside of class time (II.D.).

**Curriculum:** To improve the curriculum, instruction, and assessment, the program faculty recommends

- Developing a proposal and timeline for integrating the curriculum of the Photography Department into the Art Department's program for review and approval by program faculty (III.A.);
- Revising one or more studio courses to meet General Education transfer requirements (III.A.);
- Revising the art major requirements to allow Art 1 as creditable course units (III.A.);
- Creating a task force to investigate why so few students complete the requirements for program degrees and certificates (III.A.);
- Developing and refining its course and program assessment (III.B.);
- Additional data collection by institutional research specific to the program such as number of students who declare an art major, number of students who gain employment after completion of a certificate, as well as transfer rates and destinations (III. B.);
- Purchasing laptops and modifying classrooms with wireless capability (III.C.).

**Program Requirements:** To meet the requirements of the program, program faculty recommends

- Purchasing a subscription to an online database of peer-reviewed scholarly articles on the arts, such as *J-Stor*, *The Scholarly Journal Archive*, for faculty and student research;
- Restoring inter-library loan services for faculty and students (IV.A.);
- Funding the entire cost for faculty attendance at conferences and seminars (IV.A.);

- Developing a proposal, prioritization, and timeline for facility modification and usage, and sharing this with the college planning committee and its administration to ensure its integration into the division and college facilities master plan (IV. B.);
- Developing a proposal, prioritization, and timeline for equipment upgrades and new purchases, and sharing this with the college planning committee and its administration to ensure its integration into the division and college facilities master plan (IV.B.).

**Staffing:** To insure the integrity and vitality of the program, the program faculty recommends

- Filling four full-time faculty positions: two in the 2-D Studio Art area (Drawing/Painting, and Printmaking), one in Ceramics, and one in the Design area (IV.C.);
- Creating a job description for the possible retirement of one full-time lab technician (IV.C.);
- Creating a task force of administrators, faculty, and staff to develop strategies for filling the position of Division of Fine Arts Dean left vacant for more than three years (IV.C.);
- Hiring two lab technicians with offices located in the facility to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of WebPages, Podcasts, and Blogs (IV.C.);
- Hiring two certificated employees to supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and to assist art history faculty in the assessment of student papers (IV.C.);
- Awarding part-time teaching assignments not on the basis of seniority but on job performance, using the same measures of assessment adopted by the program and the college, such as rates of retention and success (IV.C.);
- Promoting active and long-term faculty mentorship (IV.C.);
- Creating a task force to reevaluate the criteria used in hiring personnel for the program and to make recommendations on the issue of equivalency for part-time candidates with work experience in the design industry, and the issue of qualifications where the assessment of degrees should take into consideration the reputations of the school (IV.C.);
- Providing release time for a department chair or coordinator (IV.C.).

**Planning:** To insure effective planning, the program faculty recommends

- Formalizing a five-year plan for the program using goals set forth in Section IV.D., and ensure its integration into the Master Plans for both the Division of Fine Arts and the College (IV.D.);
- Finding innovative solutions designed to attract more qualified and experienced candidates for the position of Dean, such as raising the starting salary, splitting administrative responsibilities among two or more individuals, or replacing the existing hierarchical model with the flat model being used in the private business sector today (IV.D.);
- Funding program-specific internal and external data collection to aid program planning (IV.D.);
- Informing program faculty on the procedures that need to be followed to ensure that their program's plans, needs, and recommendations are integrated into the Master Plans for the Division and the College (IV.D.).

## 2. Identify Major Needs

The major needs for the growth and success of the art program include the hiring of a dean and more full-time faculty and staff to fill the positions left vacant by retiring professors, and those that are anticipated to be vacated in the near future. Decisions need to be made and implemented regarding future facility use and whether and best to revitalize those areas of the program impacted by technological and environmental changes and/or declining enrollments (e.g. Photography and Printmaking). Adequate budgets must be established to ensure that instructional equipment can be properly maintained, repaired, updated, or replaced. This equipment includes aging mechanical and laboratory equipment, multimedia presentation equipment, and computers used in the classrooms as well as those used by faculty members in their offices. The art building is in desperate need of immediate maintenance and renovations to bring the buildings up to safety codes. Outdated HVAC and lighting systems make present working conditions unsafe and unhealthy. To facilitate the desired growth of the program, the art department needs to have adequate funding and personnel to publicize and promote the program, its course offerings, and its events within the community.

### Priority One: Enrollment and Retention

- Evaluate student demand for more online courses and sections.
- Evaluate student demand for more offerings during Winter intersessions.
- Rework the time grid for classes in order to eliminate time overlaps.
- Create a website, Podcast, or PowerPoint presentation about the program, faculty, and students.
- Develop strategies for more effective methods of communication regarding low-enrolled classes
- Develop strategies for improving student retention and success, including: supplemental instruction; teacher aides that would track and intervene at-risk students; additional tutoring hours for art history that would include on-line tutoring and tutoring by appointment; and supervised tutorial labs located in the program's facility that would provide student access to equipment, software, facilities, and tutorial supervision while working on required projects and assignments outside of class time.

### Priority Two: Curriculum and Program

- Make a recommendation to merge or not merge the Photography Department and the Art Department. If the decision is to merge the departments, make a recommendation on whether or not to offer both wet-lab and digital processes; renumber and revise the courses and certificates.
- Make decisions regarding whether and how to revitalize the Printmaking Area.
- Clarify the Design and Digital areas.

### Priority Three: Facility

- Develop a proposal, prioritization, and timeline for facility modification and usage
- Share this proposal with the college planning committee and its administration to ensure its integration into the division and college facilities master plan.

### Priority Four: Staffing

- Fill four full-time faculty positions: two in the 2-D Studio Art area (Drawing/Painting, and Printmaking), one in Ceramics, and one in the Design area.
- Create a job description for the possible retirement of one full-time lab technician.
- Create a task force of administrators, faculty, and staff to develop strategies for filling the position of Division of Fine Arts Dean left vacant for more than three years.

- Hire two lab technicians with offices located in the facility to inventory, maintain, and repair mechanical and computer equipment, including hardware, software, peripherals, and a large-format color printer, as well as to supervise and develop an existing digital archive of instructional resources, and assist faculty in the maintenance of WebPages, Podcasts, and Blogs.
- Hire two certificated employees to supervise and tutor Studio Art students working on projects and assignments in an Open Laboratory, and to assist art history faculty in the assessment of student papers.

### **3. Discuss strategies for implementing recommendations**

The chairs of the program review committee will present a draft of the program review for review and comment to department members, make appropriate corrections and revisions to the document, and seek department approval for its submission to the Dean of Fine Arts Division, and the Vice President of Academic Affairs during Spring 2008. Following its acceptance by the program review committee composed of representatives of the Academic Senate and Academic Affairs, the chairs of the program review committee together with the department faculty will establish sub-committees to address the various prioritized recommendations.