El Camino Community College

PROGRAM REVIEW 2021-22

Fine Arts Division

Art Department

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TABLE OF CONTENTS

Contents

SECTION 1
Program Overview

A) Provide a brief narrative description of the current program, (e.g., the program's mission statement, a description of the students it serves) and any highlights of the program's previous success, future vision, and related needs.

This Program Review comes at a time of some of the greatest challenges in our history. For our students and El Camino College faculty, staff, and administration it has come at a cost of incredible stress, unlimited technological and social challenges, as well as a black hole of time and mental wellness. We hope we are beginning the last leg of the Covid-19 pandemic, but without a doubt, we are witnessing the true beginning of the 21st century in education. The technological changes and additional social disruptions the pandemic have forced all of us to face have forged the way forward, and there is no going back.

The Art Department at El Camino College offers a comprehensive foundation in Studio Art. Students acquire observational, compositional, technical, design, interpretive, and expressive competency through an extensive range of studio art courses. In addition, our Studio Art curriculum prepares each student to analyze, assess, and discuss works of art from a variety of cultural, historical, and stylistic periods through a process of modules which include lectures, videos, PowerPoint presentations, and class discussions.

Beginning in the early 1960s, the El Camino College Art Department has been known as one of the most diverse and comprehensive community college art programs in its geographic area. It has an outstanding reputation among the CSUs, UCs, and private colleges in preparing students for transfer. The curriculum is organized into four areas: 2-Dimensional Studio Art (2-D Design, Drawing, Painting, and Printmaking); 3-Dimensional Studio Art (3-D Design, Ceramics, Jewelry/Metalsmithing, and Sculpture); Applied Design (Advertising Design, Graphic Design, Typography, and Web Design); and Digital Arts (Computer Animation, Digital Image Design, Multimedia Design, and Motion Graphics).

Student proficiencies in the program are demonstrated through class projects, critiques, research papers, essays, presentations, and objective tests. Program assessments are measured by portfolios, juried and public exhibitions, program completion, transferability, and periodic program reviews. Students are prepared to successfully transfer and major in Art and Design and pursue professional careers related to the visual arts.

The Art Department is supported by the campus Art Gallery. Three exhibitions per Fall and Spring semester allow students to learn from direct observation of a variety of artwork to which they apply the principles of analysis learned in their coursework. These exhibitions include an annual Faculty Show in the Fall highlighting the work or our instructors and an annual Student Show in the Spring celebrating our students' accomplishments. The gallery has been physically closed during Covid-19, but has kept an active online presence, continuing to organize and mount exhibitions. Before Covid-19 the gallery was open 24 hours a week, although it has had more extensive hours in the past. A new Gallery Director job description was recently approved by the college Board of Directors, which will provide a replacement for the recent retirement of Susanna Meiers, who has run the gallery for more than 20 years.

During the pandemic, Art Department faculty have individually and collectively been able to successfully pivot to adopting unfamiliar technology, work in challenging

circumstances, and still provide a generally superior learning experience for our students. Many of us had not had the opportunity to adopt digital technology in our classrooms due to limitations on available resources and the fact that upgrades were considered unnecessary because we were "getting a new building in a couple of years". In this respect, we have been forced by the pandemic to catch up with our digital and graphic design colleagues who have far more experience with these tools. Even for them, the challenges presented by teaching exclusively online have been daunting if not overwhelming at times. Nearly all our faculty are SPOCK certified and the majority now have 4 semesters of distance education instructional experience. We have created hundreds, if not thousands, of videos for our classes, and spent tens of thousands of hours rewriting, revising, and presenting online versions of our courses.

Having students registered in our classes who come from an almost unbelievable variety of social, ethnic, economic, linguistic, religious, and national backgrounds is nothing new. For disciplines traditionally dependent on face-to-face, hands-on teaching requiring a variety of specialized studio spaces and equipment, being able to provide instruction for students in their homes is revolutionary. Forced into quickly adopting modes of teaching most of us were unfamiliar with, we have grown tremendously in our ability to see the opportunities available through distance education. Moving forward, the skills and technological fluency required for teaching online will be an essential part of our pedagogy and curriculum development.

What is most important now, as we attempt to return to "normal", is that we are clear eyed about facilitating the transformations that have taken place. That means listening to our student's needs for the formats that best serve them. Irrespective of whether classes are offered Synchronously, Asynchronously, as Hybrid, or as Face to Face, it will not be one size fits all for students, faculty, or departments. Each modality will have its place in providing the largest range, most flexibility and best learning opportunities for our students. In providing this, we not only offer students valuable opportunities, but we also keep El Camino College a marquee educational institution.

Before we get to the specific questions covered required for our Program Review, it is critical to the Art Department's future welfare to highlight three key areas of focus. The first two are of immediate concern during the next Program Review cycle because a successful transition and implementation will have long term effects on the department. The third is an issue that requires both immediate and long-term focus and support since it has been a problem for the last decade.

The first area is technology and its interconnectedness with distance education, student success and the traditional studio/classroom.

The second is our new building, moving into it, and having the equipment required to provide some of the key features necessary to integrate new technology and expand the lessons learned during the pandemic.

The third is hiring, or a lack of it, which is an issue that has plagued this department for over a decade.

Moving a Studio Art program to an online format was a lift of Herculean proportions. Although the initial semester was "A Dumpster Fire!" faculty and students have performed heroically, and surprising innovations have been made. While the arts have always been on the frontline in technological usage, these last two years had moved our department fully into the Twenty first century. Going forward, a greater hybrid of traditional art making, digital practices and online delivery will be the norm. This will ultimately give students more

opportunities to access our department's curriculum by allowing them a greater variety of scheduling and educational modalities. With greater access, we expect to be able to increase opportunities for student equity and success while increasing enrollment.

We are expected to move into a New Art Building in the Fall or 2022. Cross your fingers! Many faculty have worked extensively over the last years to help the building be the best it could be. Special thanks and acknowledgement need to be given to Adrian Amajadi for his tireless efforts! Although the overall footprint is 10% smaller than the current facility, a new building with better Wi-Fi and smart classrooms should help the department capitalize on all the technological gains and online curriculum development over the last two years. Whether face to face or online, our students and faculty will be far better connected via Canvas and other online formats.

Since our last program review, **Enrollment** has remained relatively stable with 3,125 enrollments in 2015-16, and 3,163 enrollments in 2018-19. Our course offering during this time was also relatively stable with 134 courses offered in 2016, and 144 courses in 2018. Given the experience of Covid-19, we should expect to see a drop in enrollment for the years 2020 and 2021, which may persist until Fall 2022. Afterward, we expect to capitalize on the adaption of both face to face and online courses to regain and hopefully rise above the 2018-19 enrollment numbers.

2018-19 data tell us that of our 3,163 students 79% qualify as **Economic Disadvantaged**, compared to 65% for community colleges statewide.

Male/Female representation is: 45% to 55% respectively.

The **Age** breakdown is: 39% are 19 years old or less; 42% ages 20-24; 10% are 25-29.

The **Race/Ethnicity** breakdown is; 11% Black; 13% Asian; 14% White; 51% Hispanic.

Student Retention was 87% from Fall 2018 to Spring 2019 compared to the State Community College average of 71%.

The **Average Units Per Semester** is 8, which means the average Art Department student will take 8 semesters, or 4 years to complete their AA degree or to transfer as a Junior to a University or Art College.

All these numbers are relatively stable, with a continual slight increase in our Hispanic population.

It is important to recognize that for the year 2018-19 the department awarded 61 degrees or certificates. This number represents a significant and steady increase beginning in 2012 when there were 17 degrees awarded, then to 2016 with 36 degrees, finally to 2019 with 61 degrees. Barring the changes caused by the pandemic, we have seen higher retention rates, and an increase in the number of degrees and certificates awarded since our last Program Review. Although success is a team effort, we want to acknowledge Andrea Micallef and Joyce Dallal. These faculty oversee our largest certificate programs, and their efforts over the years are a big reason that we see this kind of steady growth.

Students transfer to a variety of our local public universities, with UCLA, UC Irvine, Cal State Dominguez Hills, Cal State Long Beach and Cal State Fullerton being the most common.

Many of our students also receive substantial merit scholarships to the most prestigious private art colleges, including: The Art Center College of Design, Otis College of Art and Design, California College of Arts, The School of the Art Institute of Chicago, Kansas City Art Institute among others. We receive active recruitment from these and other schools, where representatives regularly visit to give presentations and conduct individual portfolio reviews for students.

Currently there are seven full-time faculty left in the Art Department. This number is down from 11 full-time faculty in 2016, which was down from 14 in the early 2000's. Presently we have three of our seven faculty within 1-4 years of retirement, and one retiring at the end of the Spring 2022 semester. There is only one faculty member below the age of 55, who is also the only new hire to have been made in the last decade. Fortunately, we have just been granted a new full-time faculty hire to replace our retiring Digital Art instructor. Despite receiving a new hire, our dramatic loss of faculty over the last decade has caused the department to become less diverse and threatens the viability of core programs. Critical areas, such as Three Dimensional Design and Printmaking have had to be placed in the long term care of part-time faculty which, despite their heroic efforts, has severely degraded once thriving programs. Two Dimensional Design and Graphic Design have already been consolidated under a single full-time faculty member since 2006, and with the anticipated retirement of that instructor, those programs are also at risk. Finally, the full-time faculty running the Sculpture and Jewelry programs are both very close to retirement and their programs face the same challenges as the others mentioned.

Although these faculty have done noble and heroic jobs over the last decade, it is unfair to them, the department and especially the students to have key areas without full-time support. Further reductions will not only stress the capacity of this department to continue with the highest quality of education and training for our students, but threaten its viability through the loss of full-time faculty qualified to manage its core disciplines.

B) Describe the degrees and/or certificates offered by the program.

The department offers an Associate of Arts degree in Art (27 units) with possible emphasis areas in Painting and Drawing, Ceramics, Computer Animation, Digital Illustration, Graphic Design, Jewelry/Metalsmithing, Printmaking, Digital Photography, Sculpture, Motion Graphics, and Web Design. Alternatively, or in addition, students may choose a Studio Art AA-T Transfer degree (24 units). The transfer degrees are designed to provide a clear pathway to a CSU major and baccalaureate degree.

The department also offers the following certificate programs: Computer Animation (36-37 units), Digital Photography (38-39 units), Illustration (36-37 units), Motion Graphics (36-37 units), Web Design (37-39 units), Gallery Management (22 units), Jewelry Design and Fabrication (18 units), and Visual Communications (33-35 units). For students to be accepted for transfer into a BFA program, more units are required depending on the institution.

*(In addition, several Art Department courses serve students campus wide as general education credit for the AA degree for transfer, and those seeking AA degrees with majors in Liberal Studies (Elementary Teaching), Ethnic Studies, Japanese, and Spanish.) Check with Walter on what is what here?

C) Explain how the program fulfills the college's mission.

The mission of El Camino College is to make a positive difference in people's lives by providing a comprehensive educational programs and services that promote student learning and success in collaboration with our diverse communities.

El Camino College makes a positive difference in people's lives. We provide excellent

comprehensive educational programs and services that promote student learning and success in collaboration with our diverse communities.

The Art Department's primary mission is to prepare students with the appropriate academic skills to successfully transfer to four-year institutions. In addition, the department curriculum prepares students for direct entry into a variety of art related professions with fundamental knowledge and skills required to conceptualize, produce, and document visual artwork.

Strategic Initiatives

1) *Student Learning* - Support student learning using a variety of effective instructional methods, educational technologies, and college resources.

Art Department Faculty are committed to providing quality education. Faculty seek to be current in technology trends and update hardware and software on a regular basis. Faculty strive to use different technologically-based instructional methods in the classroom including accessing online video demonstrations, TED Talks, and blogs. The Art Gallery presents exhibitions, performances, and lectures by well-known contemporary artists, faculty, and students. The gallery, while serving the community as well, is primarily used by students and faculty as a laboratory to find practical application to the technical, aesthetic, theoretical, and conceptual issues raised in the classroom. A diverse and frequently changing schedule of exhibitions supports the variety of courses offered by the art department, catering to the needs of both the art major and the introductory student. During the pandemic, the Gallery has continued with an online presence. Continuing to offer quality exhibitions and Zoom meetings with artist.

2) *Student Success* - Strengthen quality educational and support services to promote and empower student learning, success, and self-advocacy.

To encourage success and completion, the art department organizes and hosts several annual programs. During Covid-19 some of these events have been reduced in size or put on hold, but will begin in full again starting Spring 2022.

The department's flag ship event is our Open House, in which the department opens its doors to the public for viewing and demonstrations. It is in conjunction with our annual Student Show, and exhibition held in our gallery of many of our student's works created over the last two semesters. This opportunity to meet and share with student families as well as other members of the community not only creates awareness of what we do for the community, but many relations have been made with individuals, business, and other professionals within the community.

Other events include; In conjunction with counseling, informational meetings and question and answer sessions are led by faculty each year at the Majors Fair and Career Workshops to help students progress in their goals. Counselors from El Camino and representatives from other art schools such as Otis and Art Center make classroom demonstrations each semester. In addition, since the pandemic, meeting have been set and available for students with Art College recruiter via Zoom.

The art department sponsors several clubs, such as the Jewelry Club, and the Studio to Street Club, wherein students can support one another and receive more personal faculty guidance. The Jewelry Club has made field trips to meet with faculty at CSULB and CSUF transfer programs.

The Jewelry and Metalsmithing program has hosted numerous local and out of state guest lectures. In past years' artists such as; …?

Each semester, the art gallery hosts artist talks in conjunction with gallery exhibitions.

3) *Collaboration* - Advance an effective process of collaboration and collegial consultation conducted with integrity and respect.

The Art Department has collaborated with other Fine Arts Division programs and campus programs and entities for the mutual benefit of the students and the college. Examples of collaboration include design students working with campus marketing staff to create new signage for the campus, the Art Club (IDEAS) participating in the spring 2016 Cherry Blossom Festival by making Cherry Blossom pins and displays, and digital arts students making posters and flyers for fine arts division faculty performing at the Center for the Arts. This participation carried over into 2017.

Digital Arts:

- The Art 143 Digital Publishing Fundamentals class continued to work with the Art Department to design and produce the annual Art Department Open House flyer and program each spring from 2016-2019 (The Open House was discontinued under the Covid restrictions of 2020-21.) This printed piece acts both as advertising for the event to prospective students, and as a guide to the events of the evening.
- Students of Art 143 also worked with the El Camino College Art Gallery and exhibiting artists to produce the catalog *Wild Biology* for the 2017 Margaret Lazzari solo exhibition of paintings, and *Doris Bittar, Visible Migration Patterns* exhibition in 2018. Also in 2018, Art 143 student Kathryn Johnson designed the signage for the *Fine Arts Spectacular*, a division-wide showcase of student work.
- Lastly, the Digital Publishing Fundamentals class continued its partnership with the Humanities Division from 2017-2020 to design and produce the *Myriad, El Camino*

College Creative Arts Journal. This journal of poetry, writing, and visual art is open to all students on campus. The Digital Arts students designed a flyer each spring to solicit entries from students, and then worked as a team to design and produce the 80+ page printed book which is distributed free on campus, as well as an e-book in 2018. The class of Spring 2020 is especially deserving of praise as they diligently worked remotely to meet production deadlines and produce not only a printed volume but an interactive PDF for the Myriad website.

- Spring 2021 Independent Study student Seigi Sugita worked with two Japanese sports companies: Rizin and Inspirit to design bilingual (Japanese and English) web and mobile advertising for events and products.
- In March of 2018 the Digital Arts Program hosted a meeting of the Los Angeles InDesign User Group on campus in the Haag Recital hall for El Camino College students and members of the user group. The presentation included representatives from a local temp agency specializing in digital and design jobs, and a speaker who talked about working freelance. Prizes were raffled off with several students winning software packages.
- In November of 2021, Digital Arts faculty worked with Rabia Abedin, Manager, Early Career Programs & Diversity Outreach at Dreamworks to arrange a remote information session for ECC students on internships and early career opportunities at Dreamworks.

In addition, Faculty have also collaborated with dance and music faculty and students at the annual Art Department Open House with an estimated attendance of 400 visitors each year.

4) *Community Responsiveness* - Develop and enhance partnerships with schools, colleges, universities, businesses, and community-based organizations to respond to the educational workforce training, and economic development needs of the community.

The Art Department connects with the community through a number of ways, but most significantly in its annual Open House which brings together current and prospective students, faculty from all areas, and community members to celebrate the diverse contributions of its current students. It coincides with the annual student show in the art gallery, which acts as an outreach to the community and potential students and employers, as well as offering support and encouragement to student artists. The annual Art Department Open House in its current form has been held for at least the past 35 years, possibly going back as early as 1972.

In addition, the Jewelry Program has, on a rotating basis, hosted the Metal Arts Society of Southern California Demonstration Day. This event is open to students and the community at large and consists of a day of technical demonstration and lectures.

5) *Institutional Effectiveness* - Strengthen processes, programs and services through the effective and efficient use of assessment, program review, planning, and resource allocation.

Through SLO and PLO assessment, the Art Department has identified areas for growth and improvement such as curricular changes, teaching strategies, and equipment needs. For example, in Art 161 and 262, SLO results led to faculty development of a clear 6-step process and 3-phase process to unpack vital information for the student.

The new process has made information more understandable and has led to greater student success. When applicable, the action plans are reflected in the unit plan providing the possibility for resource allocation.

6) *Modernization* - Modernize infrastructure and technological resources to facilitate a positive learning and working environment.

Maintaining up-to-date technology is an ongoing goal of the department. Computers and projection equipment as well as software critical to art production is regularly updated, though sometimes with delay due to a lack of clear acquisition processes.

The Department is located in a building that is approximately 60 years old and has needed updates to maintain safety and health codes as well as relevancy in the field. Similarly, integrated resources such as aging equipment and furniture have needed updating, with some of those needs being met and many equipment needs still pending. The department has actively participated in the planning and design of the new art building to ensure certain performance standards are met. The building is presently expected to be completed in the Fall of 2022. If so, a plan needs to be implemented to move all of the equipment and supplies from the old building to the new one. Hopefully preparations for the move can start in Fall of 2022 or before, with the bulk of the move happening during the Winter session of 2023. With good fortune, by Fall of 2023 the Art Department will be in full Pre-Covid-19 operations, and an integration between Online and Traditional educational practices will be stabilizing.

D) Discuss the status of recommendations from your previous program review.
If more than ten recommendations were presented in the previous program review, expand the enumerated list below as needed.

1. **Recommendation:** F/T faculty Drawing and Painting SI-A
   Status: Completed

Notes/Comments: Joe Hardesty is our new hire. He has been essential to several of the other faculty in many ways, but in particular in aiding us with our digital challenges and being a leader in development of digital content for online classes.

2. **Recommendation:** F/T faculty Visual Communication SI-A
   Status: Active

   Notes/Comments: We have two retirements pending in these areas. A minimum of one hire is essential as these areas have high technical requirements as well as CTE certification.

3. **Recommendation:** F/T faculty Jewelry/Metalsmithing SI-A
   Status: Active

   Notes/Comments: Our present professor has worked here for over 35 years. This is a highly specialized area with a lot of demands that cannot be met by part-time staffing.

4. **Recommendation:** F/T Faculty Animation SI-A
   Status: Active

   Notes/Comments: We live in the center of the entertainment industry. Game Design alone creates billions of dollars in jobs and profits. This is a jobs, jobs, jobs hire!

5. **Recommendation:** F/T Art History/Visual Culture SI-A
   Status: Abandoned

   Notes/Comments: Art History is now part of Behavioral Sciences, don't ask me why!

6. **Recommendation:** F/T Three-Dimensional Design area SI-A
   Status: Active

   Notes/Comments: We have been seeking a faculty hire for this area for over a decade. It has been for the last 100 years a foundational area for all art departments. With the growth of Three Dimensional Printing and other technologies, this area needs to be updated and revitalized so it can serve as a "Makers" hub. This program could add to our students' abilities to enter into careers in Product Design and Toy Design.

7. **Recommendation:** Studio Digital Technology Specialist SI-B
   Status: Active

   Notes/Comments: The digital areas have been desperate for a specialist for the last decade. Now with online and even traditional programs embracing a greater role and need for technologies, I'm not sure how our department could support the kind of digital technologies needed for the 21st century without a dedicated person.

8. **Recommendation:** Reinstate funding for Support Staff SI-B
    Status: Active

    Notes/Comments:

9. **Recommendation:** Open Studio Labs SI-B
    Status: Active

    Notes/Comments: This is still needed, but has run into many obstacles

10. **Recommendation:** Equipment and Facilities
    Status: Active

    Notes/Comments: Some equipment has been purchased, but there are many equipment needs within the department.

11. **Recommendation:** Planning for the Art Building SI-F
    Status: Completed

    Notes/Comments: Special Thanks to our Art Tech Adrian Amjadi for all the work he did to get the planning right for the entire department!

12. **Recommendation:** Third level of curriculum-Life Drawing and Painting. SI-A
    Status: Completed

    Notes/Comments: Much thanks to Willie Brownlee

SECTION 2
Program Assessment

Program Contribution to Student Success and Equity

For the program under review, examine the following data for the last four years by:

- **Disaggregating by race/ethnicity, gender, and age where possible.**
- **Discussing internal and external factors contributing to constant, increasing or decreasing trends.**
- **Highlighting equity gaps found among different groups of students.**

❖ *If the program under review is a Career Education Program, please examine a) through k) from the list below.*
❖ *If students taking courses from the program under review end with a degree or certificate issued by the program, please examine a) through h) from the list below.*
❖ *If students taking courses from the program under review do not end with a degree or certificate issued by the program, please examine d) through g) from the list below.*

A) *Degree Completion:* Number/percent of students earning a program degree

Between the academic years of 2017/18 – 2020/21, **195** students received an AA-T degree in Studio Art and **57** Students received an AA degree in Studio Art. The data set was found using the Institutional Research and Planning dashboards on ECC's website.

When the data is disaggregated by gender, trends closely mirror that of the college at large, with female students making up a larger percentage of total. In the case of Studio Art AA-T, the numbers are almost identical to larger campus trends (62.56% of AA-T degrees are awarded to female students). In the case of AA degree, female students make up 57% of degrees, while male students account for 42% (which is a slightly more balanced average than campus at large). While the Art Department does correlate to the larger trend on campus, it does not correlate to the actual percentages of male and female students enrolled at the college. The college at large has a student body that is 52% female, but is awarding degrees to a higher number of female students (57% of degrees and certificates went to female students between 2017/18 – 2020/21).

When data is disaggregated by race, The department does diverge with the larger campus trends. The college itself awards 53% of it's degrees to Hispanic students, while in the Art Department we only awarding 40.51% of our AA-T degrees, and 33.33% of our AA degrees to Hispanic students. Hispanic students account for 42.7% of total college population, so success rates among Hispanic students are lower than they should be. In addition, Black and African American students are only receiving 6.15% of AA-T degrees, and 7.02% of AA degrees, as

compared to a 12% average for all degrees campus wide earned by Black or African American Students. Black students also make up 12.6% of student population.

The equity gap for both Hispanic Students and Black/African American students is quite high when comparing the Art Department to the campus at large. It is a concerning trend.

It is hard to know for sure what internal factors might account for this disparity, but one that seems quite likely is that the race and ethnicity of the faculty in the Art Department does not match that of our students. Among current fulltime Art Department Faculty, there are no members who identify as Black/African American, or Hispanic. Across campus, Hispanic students make up over 42.7% of the student population. If the students don't' see themselves reflected in their faculty, they are disadvantaged in success and completion rates, as compared to students who do see themselves reflected at the front of the classroom. This all the more evident when you look at the trends for White, and Asian students receiving degrees in the Art Department – these students are receiving a larger share of the degrees (as compared to the larger campus). The fulltime faculty does have members who identify as White and Asian. While there are members of the Adjunct Faculty who identify as Black/African American and Hispanic, it is not in the numbers needed to help support Equity. The single most important thing the Art Department can do in the coming 4-year cycle is recruiting and hiring faculty of color who more accurately represent the student in our classrooms. We need to do more than just SAY we are going to recruit candidates of color, we have to do the work of posting the jobs in places where those candidates are likely to respond with an application.

While current faculty in the Art Department are already making concerted efforts to expand artists of color in slide lectures and technical demonstrations, continued care needs to be taken to insure that students see themselves reflected not just in the faculty, but in the art historical examples cited in PowerPoint presentations and assigned readings. If students can see examples of professional artists who more accurately reflect their own race, ethnicity, and culture, they are more likely to feel that they belong in the Art Department.

B) Certificate Completion: Number/percent of students earning a program certificate

Between the academic years of 2017/18 – 2020/21, 14 students received a certificate in Jewelry Design & Fabrication; 5 students received a certificate in Digital Art; and 4 students received a certificate in Gallery Management. The data set was found using the Institutional Research and Planning dashboards on ECC's website.

When disaggregated for gender, c*ertificates completed* has a higher number of female students being awarded certificates than the campus average. In the case of Jewelry Fabrication (the largest number of studio art certificates awarded) 84.62% of certificates went to female students. One thing that the Art Department has started to do during the shift to remote learning during Covid pandemic is to create promotional videos for specific classes and disciplines. Perhaps with some targeted use of these videos (even after classes return to campus), more male students can be recruited to Jewelry program. It is a small program and it

is hard to say if this data set reflects a larger trend, or if the sample size is just too small (14 certificates in 4 years) to really accurately reflect any equity gaps in gender.

When the same data is disaggregated for race, like with ***degrees completed,*** we again see fewer numbers of Hispanic and Black/African American students completing certificates in the art department.   The factors for the lower number may again come down to the fact that the race and ethnicity of faculty in the Art Department does not match that of our students. Among current fulltime Art Department Faculty, there are no members who identify as Black/African American, or Hispanic. If the students don't' see themselves reflected in their faculty, they are disadvantaged in success and completion rates, as compared to students who do see themselves reflected at the front of the classroom. This is all the more evident when you look at the trends for White, and Asian students receiving certificates in the Art Department – these students are receiving a larger share of the degrees (as compared to the larger campus). The fulltime faculty does have members who identify as White and Asian. While there are members of the Adjunct Faculty who identify as Black/African American and Hispanic, it is not in the numbers needed to help support equity. The single most important thing the Art Department can do in the coming 4-year cycle is recruiting and hiring faculty of color who more accurately represent the student in our classrooms.

C) Transfer to a four-year institution: Number/percent of students transferring to a four-year institution

Between the academic years of 2016/17 – 2019/20, **106** students from the Art Department transferred to a 4-year institution. The data set was found using the Institutional Research and Planning Program Review Dataset dashboard on ECC's website.

There is no way to disaggregate this data for gender, race, or age. The general trend over the four academic years sampled shows that the department is increasing transfer students generally. There was a dip in 2018/19 that is hard to account for, but that anomalous year aside, the trend was moving upward, with 39 students total transferring in 2019/20.

The Art Department is committed to increasing the number of students who transfer. One of the silver linings of the pandemic is that counseling services have become more accessible to students online, and instructors can help guide students towards these services to insure higher success rate. In addition, guided pathways, meta-majors, and the myPATH program all show a lot of promise supporting students in their efforts to transfer. These programs are becoming a more robust part of the culture on campus, and therefore will undoubtedly have a positive impact on transfer numbers in the future. In the Art Department, several of our gateway courses now have a myPATH designation. We anticipate the trend will continue to increase over the next 4-year cycle.

While this particular data set hasn't been disaggregated for race, gender, age, etc, it should be noted that transfer rates might increase if we take into account the disaggregated data from the above sections (A & B). As mentioned, the race and ethnicity of the faculty in the Art Department does not match that of our students. Among current fulltime Art Department

Faculty, there are no members who identify as Black/African American, or Hispanic. Across campus, Hispanic students make up over 42.7% of the student population. If the students don't see themselves reflected in their faculty, they are disadvantaged in success and completion rates, as compared to students who do see themselves reflected at the front of the classroom. This all the more evident when you look at the trends for White, and Asian students receiving degrees in the Art Department – these students are receiving a larger share of the degrees (as compared to the larger campus). The fulltime faculty does have members who identify as White and Asian. While there are members of the Adjunct Faculty who identify as Black/African American and Hispanic, it is not in the numbers needed to help support Equity. The single most important thing the Art Department can do in the coming 4-year cycle is recruiting and hiring faculty of color who more accurately represent the student in our classrooms. We need to do more than just SAY we are going to recruit candidates of color, we have to do the work of posting the jobs in places where those candidates are likely to respond with an application.

D) *Scheduling of courses:* **Percentage of students enrolled in day/evening courses, on campus/online/hybrid courses, days of the week**

Enrollment rates in the Art Department are better during the day than at night. The percentage difference between night and day classes was *17%* in 2017/18, *14%* in 2018/19, *11%* in 2019/2020, *and 2%* in 2020/21. The trend over the most recent four-year period shows that day and night classes are getting closer in their fill rates. Most studio art classes are three hours long, so it may be that fewer students want to take a night class that is so great in length. Not many courses are offered on the weekends in the Art Department, so it is hard to say how accurate the data is, but based on what is offered, fill rates for weekend classes are lower than for week-day classes.

E) *Fill rate:* **Percentage of actual students enrolled in a term in relation to total seats offered**

The Art Department's *fill rate* was trending quite favorably until Covid pandemic forced us online. In the three years preceding the pandemic, *fill rates* went from *69%* in 2017/18, up to *76%* in 2019/20. These rates are not still as high as the campus average, but this quite likely due to the specialized natured of some upper-level classes in the Art Department that are required for degrees, but are quite often not filled to cap. They are essential classes. One way to increase the fill rate of these upper-level classes is to promote our programs as a viable career path to major in.   The promotion the Art Department has been doing does seem to be having a favorable impact on fill rates, but there is still room for growth. While it's true that online class offerings have a higher fill rate that in-person classes, because studio art is so lab intensive, it's important that in-person classes remain a vital part of the program's offerings, even as we expand online offerings.

While this particular data set hasn't been disaggregated for race, gender, age, etc, it should be noted that *fill rates* might increase if we take into account the disaggregated data from sections

A & B. As mentioned in those sections, the race and ethnicity of the faculty in the Art Department does not match that of our students. Among current fulltime Art Department Faculty, there are no members who identify as Black/African American, or Hispanic. Across campus, Hispanic students make up over 42.7% of the student population. If the students don't see themselves reflected in their faculty, they are disadvantaged in success and completion rates, as compared to students who do see themselves reflected at the front of the classroom. From the standpoint of fill rates, students who don't see themselves reflected in the factuly, are going to be less drawn to those disciplines and career paths, which will impact recruitment and fill rates. While there are members of the Adjunct Faculty who identify as Black/African American and Hispanic, it is not in the numbers needed to help support equity. The single most important thing the Art Department can do in the coming 4-year cycle is recruiting and hiring faculty of color who more accurately represent the student in our classrooms. We need to do more than just SAY we are going to recruit candidates of color, we have to do the work of posting the jobs in places where those candidates are likely to respond with an application.

F) *Grade Distribution:* **Percentage of students in a course receiving each of the possible grades that can be awarded**

ART 110 Drawing Fundamentals is a gateway course for the Art Department. It has the greatest number of sections of any Studio Art class every semester. Generally speaking, it has had fairly consistent grade distribution for most of the 5 semesters leading up to the Covid-19 Pandemic. After the Pandemic, the grade distribution has shifted. So taking the semester immediately proceeding the pandemic in the **Fall of 2019** as a general representation of the semesters preceding Covid, we see a breakdown of students who completed the course as follows:

- 44% of students earned an A
- 27% of students earned a B
- 12% of students earned a C
- 6% of students earned a D
- 9% of students earned an F

After the pandemic, in the **Fall of 2020**, the breakdown of students who completed the course was as follows:

- 44% of students earned an A
- 13% of students earned a B
- 16% of students earned a C
- 2% of students earned a D
- 23% earned an F

When comparing the two semesters, the number of students earning an A was consistent, but unfortunately, fewer students were able to earn B's, and a greater number of students earned F's (A

margin difference of 14%). It is the Art Departments belief that the increase in F's and the decrease in B's had a lot to do with Zoom/pandemic fatigue and the limitations of learning a hands-on skill in the online/remote environment. This doesn't take into account the higher than normal percentage of W's in the Fall of 2020 (Total success in the course dropped from 71.4% in FA19 to 57.8% in FA20).

If we look at the trend proceeding the pandemic for this course, the high number of A's and B's was fairly consistent. This trend shows not how "easy" the class is, but is a testament to the commitment and skillfulness of Faculty to shepherd beginning drawing students through the process of learning a new skill successfully. We are proud of our program and our ability to support students who work hard to earn high grades in the class.

*G) Course Su*ccess: **Percentage of students enrolled at census who complete the course with a grade of A, B, C, or P**

> The course success rate for the Art Department between 2017/18 – 2020/21 stayed in a range between 69.6% - 73.6%. The lowest success rate occurred during the Fall of 2020, which undoubtedly was impacted by the Covid-19 pandemic. This data set was found using the Institutional Research and Planning dashboards on ECC's website.

> On Average, female students in the Art Department are 8% more likely to successfully complete a class than their male counterparts.   During the Fall of 2020, African American (60.4%) and Latino (65.4%) completion rates were lower than that of Asian (81.6%) and White (79.3%) students. While it is promising to note that overall success rates in the Art Department (69.6%) is higher than the campus average (67%), it unfortunately doesn't represent an equitable distribution among student when disaggregated by race/ethnicity.

> It is hard to know for sure what internal factors might account for this disparity, but one that seems quite likely is that the race and ethnicity of the faculty in the Art Department does not match that of our students. Among current fulltime Art Department Faculty, there are no members who identify as Black/African American, or Hispanic. Across campus, Hispanic students make up over 40% of the student population. If the students don't see themselves reflected in their faculty, they are disadvantaged in success and completion rates, as compared to students who do see themselves reflected at the front of the classroom. This all the more evident when you look at the trends for White, and Asian students success rates in the Art Department – these students are more successful. The fulltime faculty does have members who identify as White and Asian. While there are members of the Adjunct Faculty who identify as Black/African American and Hispanic, it is not in the numbers needed to help support Equity. The single most important thing the Art Department can do in the coming 4-year cycle is recruiting and hiring faculty of color who more accurately represent the student in our classrooms. We need to do more than just SAY we are going to recruit candidates of color, we have to do the work of posting the jobs in places where those candidates are likely to respond with an application.

While current faculty in the Art Department are already making concerted efforts to expand artists of color in slide lectures and technical demonstrations, continued care needs to be taken to insure that students see themselves reflected not just in the faculty, but in the art historical examples cited in PowerPoint presentations and assigned readings. If students can see examples of professional artists who more accurately reflect their own race, ethnicity, and culture, they are more likely to feel that they belong in the Art Department.

H) Unit Accumulation: Number of units accumulated by students working towards a program degree/certificate. Discuss whether students who take units beyond the requirements for their educational goals serve educational purposes or not. Focus on general trends, not on particular courses within the program.

The trend for unit accumulation has been decreasing consistently between 2016/17 and 2019/20. For the AA degree, the average number of units accumulated was 84 in 2016/17, dropping down to 68 in 2019/20. This is a favorable sign. For the AA-t degree, there was a slight uptick between 2016/17 and 2017/18 (units accumulated went from 80, to 86). In the years that followed, the units accumulated has been trending down, with the lowest number of 73 units accumulated in 2019/20.

One of the silver linings of the pandemic is that counseling services have become more accessible to students online, and instructors can help guide students towards these services to ensure higher success rate. In addition, guided pathways, meta-majors, and the myPATH program all show a lot of promise supporting students in their efforts to complete degree with as few units as possible. These programs are becoming a more robust part of the culture on campus, and therefore will undoubtedly have a positive impact on unit accumulation numbers in the future. We anticipate the trend will continue in favorable direction over coming years.

I) Annual earnings: Median annual income of alumni who attended the program under review (or the closest related sector)

Using the Institutional Research and Planning's *Programs and Occupations* dashboard on ECC's website, a salary range for Fine Arts falls between $46,552.41 (craft artist) - $118,698.38 (Art Director). More realistically, most of the occupations and careers listed that correlate to the fine arts hover between $55,000 – $70,000 per year. Data made available through Institutional Research and Planning's website could not be aggregated for race/ethnicity, gender, or age, so it is not easy to comment from an equity point of view.

J) Living Wage Attainment: Percent of alumni who attended the program under review (or the closest related sector) and earn living wage

Using When using the https://www.calpassplus.org/ website to look at collected data, a few data sets were available.

- The most recent data for **Applied Design** was 30% in 2017/18
- The most recent data for **Digital Media** was 26% in 2015/15
- The most recent data for **Computer Graphics and Digital Imagery** 20% 2018/19
- The most recent data for **Art** was 21% in 2018/19
- Unfortunately for students in **Commercial Art**, there was insufficient data to calculate this metric.

*k) Job in Field of Study: P*ercent of alumni who pursued a career education path with a job related to their field of study.

The Art Department used https://www.calpassplus.org/ website to look at collected datain order to answer this question. According to data, the percentage of students employed 2 quarters after exit in the following disciplines were:

- **Art:** 55% employment
- **Commercial Art:** 44% employment
- **Digital Media:** 46% employment

In the arts, generally speaking, a 4-year degree is often the bar for professional entry. The above numbers clearly corroborate that premise. Students who want to pursue a career in the arts should be transferring to a 4-year institution before entering the profession.

Curriculum and Outcomes Assessment

a) **Examine the program curriculum using an equity lens by responding to the following questions: To what extent does the curriculum:**

   o **Prepare students to actively engage in a diverse society?**
   The Art Curriculum prepares students to engage, navigate and engage in a diverse society though course objectives, assignments and methods. First, objectives and assignments place emphasis on individual student expression and creative solutions. Implicit in the nature of creative work is the understanding that many good solutions exist to address the same problem. Thus the the Art Curriculum becomes a vehicle for the student to not only find validation of his or her own experience, but additionally it brings awareness to the differing perspectives of others. Next, critique, as a teaching method is used extensively throughout the department curriculum. Critique offers the opportunity for classroom dialog in response to artwork. As reflected in our diverse student population, students hear varied and sometimes opposing viewpoints. In a critique students learn from their peers, and learn to exchange their views clearly and respectfully. This valuable and

required skill will help them to move successfully through society at large and in the workplace.

- o **Include multicultural content?**
  Though multicultural content is not an explicit topic specified in the Art curriculum, multicultural content is implicitly delivered within the broader context. Students gain exposure through the use of visual examples both contemporary and historic, and discuss of artwork and art making processes used by other cultures and regions of the world. Multicultural awareness has lead the Art faculty to expand beyond the traditional western European perspective. For example: West African and Pre-Columbian Gold casting techniques are introduced in Art 275 Jewelry Casting. (Note: any other preferred example can be substituted here) Anecdotally, student project assignments often center on personal narratives and family history, reflecting the multicultural diversity of our student population.

- o **Respond to diverse students' learning needs?**
  To a great extent, all Art courses respond to diverse student learning needs though the lab component of the curriculum. This is a characteristic and a particular strength of the Art program. During lab, students receive individual attention and faculty are able to 'meet the student where they are'. This one-on-one interaction allows the faculty to immediately respond to the individual student's needs and provides format for real time feedback to enhance efficacy and learning.
  Included in the curriculum are visual, written, multimedia, and kinesthetic teaching modalities. Field trips, Museum and Gallery visitation assignments serve to engage the student outside the classroom. Diverse student economic learning needs are met through curricula on safe and proper equipment and tools usage as provided in the Studio Art program classrooms.

- o **Encourage instructors and students to investigate their own views, biases and values and discuss multiple perspectives different from their own?**
  Critique is a pedagogy deeply embedded within the Art curriculum. Critique is used to examine and discuss artwork and usually occurs upon completion of an assigned project. From both the perspective of the observer and of generators to the artwork, students and instructors present orally their reactions and opinions. Multiple viewpoints are elemental to the process, and to question and investigate them in a meaningful way are hallmarks of a successful critique.

- o **Use critical/equity-oriented pedagogy?**
  The Art curriculum uses equity-oriented pedagogy in several structural ways. Lab work provides the student the opportunity to receive individual instruction and to engage differing styles of student learning. Equitable assessment of student achievement is provided through varied evaluation methods; tests and quizzes, written reports, journals, oral presentation and participation. We take care to address the student need for material resources in order to ensure all students are able to engage in the Art curriculum in a safe, responsible and equitable way.

- **Ensure creating an empowering classroom environment?**
  As reflected in the curriculum, student choice and agency though the encouragement of individual creative response to course assignments serve to facilitate an open ended and empowering environment.
  Empowerment is also ensured by creating active learners through studio Lab environment. The nature of lab work facilitates direct student experience with the course material. Students engage in a student-centered lab experience, and they become active learners. Active learners contribute to their own understanding and are empowered to take ownership of their learning. The curriculum also focuses on the completion of project assignments as a vehicle to achieve course objectives. This is material evidence of the student's self-determination and ownership of their learning and engagement.

- **Use multiple evaluation techniques sensitive to the diverse ways students can demonstrate understanding?**
  Transparency in the evaluation process gives the student a clear perspective on expectations and modes. Within the Art curriculum, students can demonstrate achievement and understanding through Tests and Quizzes, skill demonstration, written reports, multimedia presentations, discussion and participation. Implicit within many art courses is the option for students to resubmit work for grading after feedback is given to improve grades.

- **Recommendations**
  The Art faculty recommends continued examination and dialog within the Art Department to address multicultural educational principles and equity in the curriculum. The primary objective would be to exchange views and improve understanding, with an option to reach a consensus on actionable strategies and practical application.

b) **Summarize SLO and PLO assessment results over the past four years for key/gateway courses. Gateway courses are determined by your department & division – contact your Dean.**

The Key Gateway courses for this document are:

Art 110 Drawing Fundamentals
Art130, Two-Dimensional Design
Art 141 Digital Art
Art 160, Three-dimensional Design

Each of the four gateway courses (with the exception of art 141) have been moving in an upward trend over the past four years feeding into the successful assessment of the related PLO's. The exception of this trend is, of course, the Covid 19 pandemic which disrupted a very successful and ever improving trend in each course.

There were 3 areas which contributed to this upward progress:

1. Instructional/Curricular changes in response to SLO assessment

2. Facility/equipment improvement and changes in response to increased understanding of student needs as a result of SLO assessment

3. Departmental support in direct response to needs revealed by SLO assessment

These will be discussed in the following section.

c) **Discuss programmatic factors contributing to constant, increasing or decreasing trends in the results for SLO and PLO assessment within the previously examined courses.**

As stated, there is an increasing trend upward in program success in the four gateway courses that was disrupted by Covid 19. Art110 now sits at 80% student success with the campus average at 79.3. Art 130 is slightly down in trend but still above the campus average. Art 141 took a hard hit due to Covid following a strong 3 previous years. Art 160 is at 85.5, again higher than the college averge of 79.3

In the past 4 years, Many changes have been made in these courses directly due to SLO assessment. In the area of Instruction/Curriculum, changes have been made in how information is communicated and project demonstrations are executed based on SLO assessment results. For instance, in art 160, students were performing at a lower level on project 2, a wire construction project. It was apparent that a more detailed demonstration was needed to communicate the information and facilitate student success. As these improvement in instruction were made, student success trended upward. SLO data also revealed the need for better facilities and equipment. The data from art 141, Digital Art, revealed an obvious need for better computers and tech support. Because the data supported that, it helped shape a clear and reasonable request for departmental support. Of course, in all of this, covid played a major roll in setting success back a bit. We are in a good place however, to bounce back and continue the upward trend as we have strong faculty, administration, and good usable SLO data to propel us forward over the next four years.

d) **Highlight equity gaps found in SLO and PLO assessment results among different groups of students.**

At this time, disaggregated Equity data is not available for this level of evaluation. As soon as it is available, assessments will be made and clear course directions will be developed for equitable results

SECTION 3
Program Vision and Future Planning

Program Vision

A) **Describe the vision of the program for the next four years considering the assessment reported in the previous section, student groups that are underrepresented in the program's field, and any relevant changes within the program field/industry. A vision statement describes the desired future state of the program.**

With a new building, and a new Administration, the department has the opportunity to change itself into a vision of Twenty first century art department.

With a focus on equity, student needs, and technology, we plan to take advantage of the dynamic and changing societal needs, while keeping our strong traditional foundations curriculum.

Our basic four foundation courses; Beginning Drawing, Two-Dimensional Design, Three Dimensional Design, and Digital Art, prepare our students with a strong traditional art foundation that is work place applicable. These courses, a tradition for art department over the last one hundred years, fit precisely into the College's Guided Pathways. Besides being universal and transferable to all art colleges and university art department nationwide, these are the gateway transfer classes, and key courses for our certificate programs.

The pandemic has demonstrated to all of us that the need for social awareness of our student's needs is a factor in their ability to exceed. In our Art Department, we have 79% of our students designated as students needing economic assistance. Yet, over the decade, many of the most elite Art Colleges and Universities have competed for our students, and awarded large need and merit scholarships to encourage them to transfer to them.

This is a testament to our students will power and endurance, or grit. It is also a testament to the well organized and collective dedication of our department's faculty for many decades. Our reputation and relationship with colleges and Universities is built on decades of sending them successful, no outstanding, transfer students.

Going forward, our department wants to provide a hybrid of "Maker's" courses. These are a combination of Traditional hands on, and 21st century technology curriculum.

Fortunately, many of the traditional skills still exist in our faculty and facilities. The challenge on this end is in finding people that can replace our ageing faculty, whom have these traditional skills, and are highly experienced in all the new and emerging technologies within the arts.

The second and more basic challenge is to replace the traditional technologies, many of these machines are fifty years old!

Beyond that, significant initial investment combined with a consistent investment stream must be earmarked for new technologies.

It is not the job of this department to offer everything an art department would dream of, but it is keenly important that we provide a strong foundation, and also a sampler's plate to the possibilities that exist for a career in the arts.

Helping our students discover what some of the possibilities are for them, giving them the basics to transfer to the best school they can afford, is one key way that we can help to

bridge the equity gap of all our students, but especially for our financially disadvantaged students.

Future Planning

A) Based on the assessment reported in the previous section, develop program goals to be completed during the next four years in relation to:

- o Adjusting the curriculum for coherence and alignment with students' workforce needs
- o Advancing towards a more equitable program to close equity gaps among groups of students
- o Clarifying students' paths to completion, further education and employment
- o Helping students explore options and build foundation skills
- o Helping students stay on the path
- o Integrating applied learning experiences

B) What projects will the program complete to achieve the desired goals? Please specify at least two for each goal.
   a. **Adjusting the curriculum for coherence and alignment with students' workforce needs**
       i. Further curriculum development in Digital Arts to develop opportunities for advanced and collaborative projects that would advance student's skills, experience, and portfolios.
           1. Submit and approve Art 244A Intermediate 3DModeling and Animation
           2. Upon the approval of Art 245A complete the *Interactive Media* non-credit certificate
           3. Develop a capstone course or club to provide opportunities for collaborative and group projects
       ii. Develop a Computer Game track to the Digital Arts certificate program.
   b. **Advancing towards a more equitable program to close equity gaps among groups of students**
       i. Strengthen support systems of tutoring, peer mentors, supplemental instruction to support underprepared and struggling students
       ii. Expand hours of Open Lab to serve more students without sufficient resources at home
   c. **Clarifying students' paths to completion, further education and employment**
       i. Correct innacurate and confusing information about program on website
       ii. Communicate pathways suggested by advisory board to counselors and students
       iii. Provide informtion and workshops on applying to internships and jobs
   d. **Helping students explore options and build foundation skills**

      i. Produce informational flyers and online resources for students, instructors, and counselors about the pathways within the Digital Arts Program

      ii. Emphasize and utilize the non-credit course options to students needing more practice

e. Helping students stay on the path

      i. Implement a Learning Community in the Digital Arts program

      ii. Strengthen support systems of tutoring, peer mentors, supplemental instruction to support underprepared and struggling students

      iii. Maintain the Open Lab as a space for students to gather outside of class to form a supportive community

f. Integrating applied learning experiences

    • Continue to look for opportunities for students to work on "real world" projects by partnering with other programs on campus such as the partnership between Digital Arts and Humanities with the publication of the *Myriad, Creative Arts Journal* and ECC Art Gallery exhibition catalogs.

    • Creation of a capstone course or club to foster collaborative work on projects such as games and animations

C) When the next program review is due, how will the program determine if the goals have been met? Please specify at least one quantitative target or qualitative accomplishment for each goal.

Target Accomplishments for Next Program Review:

Goal A: Were the courses of Art 245A and 244A approved?

Goal B: Did success rate rise for underperforming student groups in our courses?

Goal C: Did completion rates go up?

Goal D: Does the website have accurate and adequate information about the program?

Goal E: Is there still tutoring provided to students in the program?

Goal F: Has there been progress on a capstone course or club to provide opportunities for students to collaborate on a portfolio project?

Program Resources

In the following areas, what are the resources needed by the program to meet the goals for the next four years?

- **List resources in order of priority. You might want to prioritize them within each category and/or develop an overall prioritized list of resources.**
  - **1. Staffing**
  - **2. Technology/Software**
  - **3. Facilities**
  - **4. Contract/Services**

- **Explain how these resources contribute to the College's equity goals.**
    - **Staffing:** Absent a full-time faculty member, the art department can continue to run the Digital Arts classes, however the program's future is bound to suffer, negatively impacting future students. Without someone taking care of the duties listed above, the program would default on:
        1. Equity goals 1B and 1C to increase the number of disproportionately impacted students who earn a certificate since part-time faculty are not paid to take on these responsibilities.
        2. Equity goals 4B and 4C to increase the living wages of graduating students and helping them get a job in their field would also be harder to achieve without someone to oversee the program and do all of these tasks.
        3. Absent tech support, tutoring, and open lab staffing, the students of the Digital Arts program would also be negatively affected in the goals of 1B, 1C, 4B, and 4C.

Technology/Software: Without the support of the college in lending laptops and hotspots, and purchasing software licenses a good portion of our students would not be able to take the digital arts courses since these are required supplies for the course. This would negatively affect equity goals 1B, 1C, 4B, and 4C.

Facilities: For face-to-face classes the college needs to continue to provide funding for maintenance, upgrades, and continued staffing of the open lab and tutoring to support the goals of 1B, 1C, 4B, and 4C.

a) Staffing
Faculty:
F/T faculty Digital Art
   a. **A full-time faculty member to guide the Digital Arts program.** These are the tasks of a full-time faculty person in charge of the Digital Arts program in addition to teaching and department committee work:
      i. Write and update curriculum
      ii. Supervise and maintain computer lab classrooms and open lab including writing grants for new equipment and software as needed.
      iii. Create and maintain an advisory board, attend meetings and workshops with industry and career groups to promote internship and job opportunities for students.
      iv. Coordinate SLOs for all courses, especially those with multiple sections.

v. Write position requests, interview, and supervise staff for open lab, computer cleaning tasks not covered by janitorial staff, and tutoring.
vi. Write grants to fund equipment and software upgrades and program expansion
vii. Write reports such as these for bi-annual Program Reviews
viii. Spend time with students outside of class in weekly office hours.

F/T faculty Visual Communication SI-A

F/T faculty Jewelry/metalsmithing SI-A

F/T faculty Animation SI-A
F/T faculty Three-Dimensional area SI-A

F/T faculty Sculpture area SI-A

Staff:
Studio Digital Technology Specialist SI-B   Cost: $90,000   A dedicated staff person to provide technical support for all computers and lab equipment   in each classroom that rely on technology for teaching. This at present would include 1 dedicated Mac classroom, 2 PC labs shared with ITEC, and 1 open lab. In addition there are many computers and peripherals in the 2D, Design and 3D classrooms that require maintenance.

Three Dimensional Technology Specialist SI-B

Cost: $90,000

Reinstate/Create funding for Support Staff SI-B

Continue hiring student workers in the Open Lab and to clean computers in campus labs (jobs not performed by janitorial staff).
Tutors, peer mentors, supplemental instructors to support student learning.

Computer Lab: Student Workers/Casual

Three Dimensional Technology area: Student/Casual

Cost: $12,000   each listing

Open Studio Labs SI-A,B

b) Facilities and Equipment

Facilities General:

1. Moving into the New Art Building SI-F

Three Dimensional Areas:

"Maker's" Three Dimensional Design/Product Area:

1. New 3D printer/Resin

2. Oculus Rift viewer with Computer and Sculpture program.

3.

Sculpture Area:

1. New Slurry Mixer

2. Autoclave: De-waxier

3. New Raku Kiln   Olympic or Paragon,

Estimated Cost: $3,000

4. 2 new large Band-saws

5. 2 new belt and disk sanders units

6. Small Plasma cutter

7. New Slip caster

8. Small MiG welder

. Free Standing Buffer

10. Free Standing Grinder

11. Free Standing Belt Sander

Ceramics:

1.

Jewelry;

1.

Drawing and Painting:

1.

Digital Art

Since the art department is scheduled to move into a new   building in Spring of 2023, there should be new furniture   and equipment as indicated in the plans that were   developed over the last few years. The current chairs are   falling apart so those will need replacement.

Visual Communications

1.

 Technology/Software:

Digital Art Area:
The Mac lab and Open Mac lab are scheduled to be updated in Fall of 2021so new computers should not be required until 2026.

Three Dimensional Areas:

"Maker's" Three Dimensional Design/Product Area:

1. New 3D printer/Resin

2. Oculus Rift viewer with Computer and Sculpture program.

3.

d) Contracts/Services

CAREER EDUCATION (CE) SUPPLEMENTAL QUESTIONS

CE programs must conduct a full program review every 4 years. The comprehensive program review includes responses to the CE supplemental questions below. Every two years (once between full program reviews) these supplemental questions must be answered and submitted to Academic Affairs for posting on the College website.

Use labor market data, advisory committee input/feedback, and institutional and program-level data to respond to the following questions:

1. **How strong is the occupational demand for the program?** In your response, describe any changes in demand over the past 5 years and discuss the occupational outlook for next five (5) years. Provide applicable labor market data (e.g., US Bureau of Labor Statistics, Employment Development Department) that address state and local needs.

2. **How does the program address needs that are not met by similar programs in the region?** In your response, identify any distinctive components of the program (e.g., curriculum, facilities, resources) and/or describe any unique contributions the program or its students/graduates make to the community served.

3. **What are the completion, success, and employment rates for students in the program?** In your response, identify the standards set by the program and discuss any factors that may impact completion, success, and employment rates among students in the program. Describe the status of any action plans for maintaining/improving rates relative to such benchmarks.

4. **List any licensure/certification exam(s) required for entry into the workforce in the field of study and report the most recent pass rate(s) among program graduates.** In your response, identify any applicable performance benchmarks set by regulatory agencies and describe the status of any action plans for maintaining/improving pass rates relative to such benchmarks.

5. **Are the students satisfied with their preparation for employment? Are the employers in the field satisfied with the level of preparation of program graduates?** Use data from student surveys, employer surveys, and other sources of employment feedback to justify your response.

6. **Is the advisory committee satisfied with the level of preparation of program graduates? How has advisory committee input and feedback been used in the past two years to ensure employer needs are met by the program?** Describe the status and impact of any advisory committee recommendations.

   California Education Code 78016 requires that the review process for CE programs includes the review and comments of a program's advisory committee. **Provide the following information:**

   a. Advisory committee membership list and credentials.

   b. Meeting minutes or other documentation to demonstrate that the CE program review process has met the above Education Code requirement.