



PROGRAM REVIEW

**Six-Year Review - 2021
ART PROGRAM**

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Status Summary
2014-2015 Post Validation
Final Plan of Action

PROGRAM REVIEW

Status Summary - Plan of Action-Post Validation

During the academic year, 2014-2015 Art completed a program review. The self- study and validation teams developed a final plan of action, post-validation based on information in the self-study and the recommendations of the validation team. For each plan, indicate the action taken, the result of that action, and the current status of the plan, if it is incomplete.

PLAN OF ACTION

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVEMENT

Theme/Objective/ Strategy Number AHC from Strategic Plan

Action taken and status

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVEMENT	Theme/Objective/ Strategy Number AHC from Strategic Plan	Action taken and status
Continue to evaluate and refine course SLOs and assessments.	SLS1, SLS2SLS1,	Ongoing Fall
Review assessments and develop program recommendations as needed. Continue to evaluate and refine PSLOs.	SLS2SLS1, SLS2 SLS1, SLS2SLS1,	2015 Spring 2015
Add English/Reading advisory to all lecture courses.	SLS2SLS1, SLS2	Fall 2015
Investigate ways to increase students' reading of text in lecture courses. Add SLOs to assess craft in studio courses.	IR2, SLS1, SLS2 IR2, SLS1, SLS2	Fall 2016 Fall 2014
Continue to advocate for resolution of facilities problems which impact student success.	IR1 SLS1, SLS2	Ongoing
Continue to advocate for increases to budget in areas which impact student success.		Ongoing
Continue to advocate for additional full-time faculty to support student success.		Spring 2015

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN
STUDENT CHARACTERISTICS

Theme/Objective/
Strategy Number
AHC from Strategic
Plan **TARGET
DATE**

Enrollment Changes		
3 Expand course offerings and scheduling options to accommodate student needs. Replace	SLS2, SLS4,SLS6	Ongoing
reduced course offerings and increase offering in response to demand. Develop and	SLS2, SLS4,SLS6	Ongoing
inaugurate Studio Art ADT.	SLS2, SLS3,SLS4, SLS6	Fall 2015
Develop and inaugurate Art History ADT.	SLS2, SLS3,SLS4, SLS6	Fall 2016
Expand art history offerings, specifically non-western, to support planned ADT.	SLS2, SLS3,SLS4, SLS6	Fall 2017
Develop additional online courses to accommodate demand.	SLS2, SLS4,SLS6	Ongoing
Demographic Changes		
Accommodate evening students by increasing evening course	SLS2, SLS4, SLS5, SLS6	Fall 2016
offerings.Continue to recruit and hire diverse faculty.		Spring
Continue to recruit and hire qualified associate faculty	SLS2, SLS6,	2015
	IR1SLS2, SLS6, IR1	Ongoing

Theme/Objective/ Strategy Number AHC from Strategic	TARGET DATE
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<p>Curricular Changes</p> <p>Continue to integrate Blackboard and other developing technologies into curriculum.</p> <p>Respond to new developments in the field by expanding course offerings, expanding curriculum, and obtaining supporting materials and technology.</p>	<p>IR 3, SLS2, SLS4, SLS6</p> <p>SLS2, SLS4, SLS6, IR2, IR4</p>	<p>Spring 2015</p> <p>Ongoing</p>
<p>Co-Curricular Changes</p> <p>Improve coordination and oversight of satellite facilities.(Community Ed, Lompoc, Vandenberg)</p> <p>Improve scheduling process for satellite facilities.Maintain outreach activities to area high schools.</p> <p>Develop student opportunities for exhibitions, museum visits, and other art related activities.</p> <p>Improve collaboration and coordination with Foxworthy Gallery.</p>	<p>SLS2, E2</p> <p>SLS2, E2</p> <p>SLS2, SLS3, SLS7</p> <p>SL54, SL56, SL57, SL58</p> <p>SLS2, SLS4, SLS6, SLS7, E2</p>	<p>Fall 2015</p> <p>Fall</p> <p>2015</p> <p>Ongoing</p> <p>Ongoing</p> <p>Fall 2015</p>
<p>Neighboring College and University Plans</p> <p>Continue program of presentations by visiting transfer institutions</p>	<p>SLS3, SLS4,</p>	<p>Ongoing</p>
<p>Related Community Plans</p> <p>Develop additional opportunities for student exhibitions</p>	<p>SLS2, SLS4, SLS6, SLS7, SLS8</p>	<p>Spring 2015</p>

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES

Facilities		
Advocate for approval of the planned Fine Arts complex	SLS2, IR2, IR4, E2	Ongoing
Build planned additional storage space	SLS2, IR2, IR4	Fall 2016
Request repair/improvement of lighting in F10	SLS2, IR2, IR4	Spring 2016
Request appropriate ventilation system for F11 (this has been identified as a safety concern for over 16 years)	SLS2, IR2, IR4	Fall 2017
Continue to request repair of air unit in F11 as needed.	SLS2, IR2, IR4	Ongoing
Purchase additional student lockers	SLS2, IR2, IR4	Fall 2017
Purchase new chairs, and other furniture as needed.	SLS2, IR2, IR4	Ongoing
Request repairs to F building as necessary to maintain functionally acceptable environment.	SLS2, IR2, IR4	Ongoing

Equipment		
Increase instructional materials funding to replace reductions and accommodate growth.	SLS2, IR2, IR4	Fall 2017
Replace aging or obsolete equipment as needed to maintain quality and currency of program.	SLS2, IR2, IR4	Ongoing
Develop plan for staged replacement of kilns.	SLS2, IR2, IR4	Ongoing
Update software as needed.	SLS2, IR2	Ongoing
Purchase printing press	SLS2, IR2, IR4	Fall 2016
Purchase wide-bed scanner	SLS2, IR2, IR4	Fall 2015
Purchase 10" x 10" automated slide screen for F10	SLS2, IR2, IR4	Fall 2015
Purchase additional table easels	SLS2, IR2, IR4	Spring 2016
Purchase additional standing easels	SLS2, IR2, IR4	Spring 2017
Staffing		
Hire full-time faculty replacement for Gabriel Navar.	SLS2, SLS6, IR1	Fall 2016
Hire additional full-time instructor with qualifications in G.E. and studio art	SLS2, SLS6, IR1	Fall 2017
Increase the amount budgeted for student workers to compensate for increases in their pay rate that have occurred over the past 25 years.	SLS2, I1	Fall 2016
Reinstate sufficient model budget to cover additional Life Drawing classes	SLS2, SLS4,	Fall 2016
Hire additional part-time faculty as necessary to support course offerings.	SLS6, I1	Ongoing
Advocate to amend and refine part-time faculty contract to guarantee appropriateness of assignments and highest quality of instruction.	SLS2, SS6, IR1 SLS2, E2	Ongoing

Other		
Request replacement of funding for field trips	SLS2, SLS4, SLS6	Spring 2017
Request establishment of a repair and replacement budget for equipment	SLS2, IR2, IR4	Spring 2017



Allan Hancock College Program Review

2020-2021 Comprehensive Self-Study

Program review is intended to be a reflective process that builds on the extensive qualitative and quantitative data gathered from not only program reviews and annual updates but also the office of Institutional Research and Planning. The process lays out the program's major directions for the future and is the foundation for institutional planning and resource allocation. (Place your responses in the expandable text boxes below each question.)

I. Program Mission (must align with college mission statement)

- x For all programs, describe the need that is met by the program or the purpose of the program and explain how it aligns with the college mission and strategic plan.
- x For CTEA programs only, show that “the program does not represent an unnecessary duplication of other vocational or occupational training programs in the area.”

The Art discipline provides an AA & ADT Degree in Art in addition to courses that can build towards degrees or certificates in Art History, Graphics, Photography, Fashion Studies, Interior Design, Product Design, Architecture, Architectural Drafting, Game Art, Animation, Website Design, and Liberal Arts. Since our last program review, we have developed certificates in the following areas: 2D Art and Ceramics.

Courses in Art fulfill General Education requirements for Associates degrees from Allan Hancock College, which include Humanities and Multicultural requirements, and transfer requirements for both California State Universities and the University of California.

The Art program focuses on a core body of knowledge and skills as the foundation for all visual arts. Students have the opportunity to study art history and art appreciation, while gaining hands-on experience in two-dimensional and three-dimensional design, drawing, painting, ceramics, sculpture, digital art, and mixed media. These courses foster the development of skills required for professions in the visual arts. These foundational courses feed other disciplines within visual arts, such as photography, film, graphics, game art, and animation.

II. Progress Made Toward Past Program/Departmental Goals

Summarize the progress the discipline has made toward achieving its goals during the past six years. Discuss briefly the quality, effectiveness, strengths and struggles of the program and the impact on student success as reflected in past comprehensive program reviews and Annual Updates.

RECOMMENDATIONS TO IMPROVE STUDENT LEARNING OUTCOMES AND ACHIEVEMENT

1. Continue to evaluate and refine course SLOs and assessments.
2. Review assessments and develop program recommendations as needed.
3. Continue to evaluate and refine PSLOs.
4. Add English/Reading advisory to all lecture courses.
5. Investigate ways to increase students' reading of text in lecture courses.
6. Add SLOs to assess craft in studio courses.
7. Continue to advocate for resolution of facilities problems which impact student success.
8. Continue to advocate for increases to budget in areas which impact student success.
9. Continue to advocate for additional full-time faculty to support student success.

Responses:

1. We refined our course SLO's in course review this last year.
2. Currently awaiting new assessment software to replace Elumen, but in the meantime developing our own assessment strategies and record-keeping.
3. We are overall happy with our current PLO's. We might adjust some minor language in the two, and would like to add a third PLO related to broadening knowledge and developing appreciation for the diverse practices and ways of thinking in art across cultures and time periods. We plan on formally implementing the new PSLO's through CurriQunet in 2023.
4. Art 101: Art Appreciation, Art 103: Art History- Ancient to Medieval, Art 104: Art History- Renaissance to Contemporary, Art 105: Art History of Mexico, and Art 106: 20th Century Art have all been approved to include advisories Read 110 : Introduction to Critical Reading or Eng 101: Freshman Composition : Exposition as recommended by English faculty.
5. Finding new ways for students to engage with course textbooks remains an important part of achieving an elevated level of rigor for Art Program classes. Homework assignments, textbook chapter quizzes, and textbook-specific exam questions have provided strong reinforcement for students to maintain active engagement with their textbooks.
6. A SLO for demonstrating an effective level of craft in production and presentation of artworks for all non-digital Art Program studio courses has been approved and included in their course outlines.

7. Facility problems impacting student success are expected to be resolved with the completion of the new Fine Arts Building, which is currently under construction. We expect to move into the new building in Fall 2022. We still have issues within the F building that are detailed later in this review.
8. The augmentation that the Art Program has been receiving has had and continues to have a tremendous effect on student success. The ongoing purchases of instructional supplies such as new still-life and plaster cast materials for foundational drawing and painting courses has allowed us to better prepare our students for advanced studio courses such as Life Drawing and Drawing 2. Student Portfolios in both foundational and advanced courses demonstrate new forms of student success because of the expanded possibilities the augmentation has provided.
9. The Program found itself in 2020 with again only three full-time faculty members after Amiko Matsuo's resignation. As stated in our last program review, we strongly believe that the program would benefit from having 5 faculty members.

RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS

Enrollment Changes

1. Expand course offerings and scheduling options to accommodate student needs.
2. Replace reduced course offerings and increase offering in response to demand.
3. Develop and inaugurate Studio Art ADT.
4. Develop and inaugurate Art History ADT.
5. Expand art history offerings, specifically non-western, to support planned ADT.
6. Develop additional online courses to accommodate demand.

Responses:

1. The Art Program began offering a Concurrent Enrollment Art 120: Drawing 1 course in Lompoc with a qualified instructor. We also began offering an Art 110: Design 1 course in the evening during the fall semester. We plan to offer Art 124, Art 160, 161 in Fall 2021 as OLDR courses for Non-Credit. This decision was made to accommodate student needs in the community who were looking for more opportunities in the arts. It allows the credit and non-credit areas to collaborate with each other.
2. The Art Program saw benefit in reducing some of its course offerings to make itself more efficient, which it has done. Instead of two Art 110: Design courses, we now only offer one. We now are no longer offering the three Composition Studies: Figure Painting courses. Ceramics and Sculpture labs with faculty load are no longer offered. Sculpture 1 and 2 used to be offered every semester from spring 2016 to Fall 2017, and now we have only offered it once in spring 2019 since. Three-Dimensional Design is now only offered once every two years. We no longer offer ceramics special topics courses. Painting 1, 2, and 3 used to be offered in two different categories based on medium: acrylic and oil. We have combined these into one set of classes resulting in three course we offer instead of six.

3. The Studio Art Transfer Degree was approved and has been awarded to students since the academic year of 2016/2017, where in that year the number of degrees that the Art Program awarded was almost twice the amount than the previous 2015/2016 year. An additional four ADT degrees were awarded in addition to the three AA degrees that year. In 2017/2018 it was almost triple in contrast to 2015/2016 with eleven ADT degrees awarded on top of the AA degrees awarded. Each year since 2018 we have consistently awarded over twice the degrees awarded in 2015/2016. Five ADT degrees and four AA degrees were awarded in 2018/2019, and six ADT degrees along with three AA degrees were awarded in 2019/ 2020.
We have also developed both Two-dimensional and Ceramics art certificates. We look forward to an increase in awards earned by our students resulting from these programs as well.
4. The creation of a fifth art history course was needed for an Art History ADT. The challenge of creating a fifth course without weakening the enrollment of the other courses has always been a concern for us. We plan to try out a distance learning Asian Art History course with the hope that it can enroll its own students. Art 102: Asian Art History was approved as a class for the Art Program in 2020.
5. See response number 4.
6. Art 102: Asian Art History was created to be a distance learning course.

Demographic Changes

1. Accommodate evening students by increasing evening course offerings.
2. Continue to recruit and hire diverse faculty.
3. Continue to recruit and hire qualified both PT and FT faculty.

Responses:

1. In the evenings we have been offering: two Art Appreciation courses a semester, a Life drawing course in the spring semester, a Drawing 1 every semester, a Ceramics 1 course every semester, and we were offering Sculpture in the evenings for a couple of semesters as well. More recently, we have started to also offer a Design Course in the evenings. The impact of the pandemic currently has restricted some of these offerings though.
2. In fall 2017 we hired Adrienne Allebe and Amiko Matsuo as replacements for retired faculty. Amikoresigned prior to Fall 2020, thus leaving the Art Program again with only three full-time faculty. Amiko brought diversity to our area and certainly was a positive role model and mentor to our diverse student population. We desperately need a replacement. We will continue to seek out diverse faculty through the formal hiring process and creating a part-time faculty pool.
3. It is difficult to find qualified part-time faculty in the local area to teach some courses. The Asian Art History course will be offered as a distance learning course, which may allow us to recruit new part-time faculty from outside our local area. We are also modifying the Art 105: Mexican Art History as a distance learning class as well as on site to help ensure that we have qualified faculty to teach it. We hope that creating a part-time pool will help us find qualified and diverse faculty in our local area that we may not yet reached.

RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT

Curricular Changes

1. Continue to integrate Blackboard and other developing technologies into curriculum.
2. Respond to new developments in the field by expanding course offerings, expanding curriculum, and obtaining supporting materials and technology.

Responses:

1. Prior to the pandemic full-time faculty used Canvas to keep a gradebook, distribute course handouts and materials, and provide supplemental description of projects and assignments. With the shift to Emergency Remote Teaching, both full-time and part-time faculty use Canvas, to a much greater degree. All Art Program faculty now also use Zoom for synchronous learning in ERT classes. Art Program faculty continue to experiment and use other software applications, such as Padlet, to expand the possibilities for online synchronous learning.
2. The challenges of teaching traditional studio art classes such as ceramics and drawing online are enormous. Art faculty have gone to great lengths to create meaningful, equitable, and rigorous learning experiences. The pandemic has left its mark on our local area over the past year though. Enrollment is down college-wide, and the Art Program has had to step back from offering some of its studio courses that are the most challenging to offer online, which are ceramics and sculpture courses. Now, without Amiko as our 3D area and ceramics specialist, we are left with only two-dimensional art specialists as full-time faculty in the Art Program. We needed a 3D specialist to oversee 3D area classes and engage in the problem-solving that is required to keep the ceramics and 3D area alive during the rest of this pandemic. Part-time faculty cannot fill this gap, nor can 2D-art specialists.

Co-Curricular Changes

1. Improve coordination and oversight of satellite facilities. (Community Ed, Lompoc, Vandenberg)
2. Improve scheduling process for satellite facilities.
3. Maintain outreach activities to area high schools.
4. Develop student opportunities for exhibitions, museum visits, and other art related activities.
5. Improve collaboration and coordination with Foxworthy Gallery.

Responses:

1. Conditions of the satellite facilities are adequate. We have had issues with room S112 not being large enough to accommodate a full design or color theory class, so it would be worth looking into an alternate room when we must schedule classes here. Art faculty teaching in the Community Education building each semester oversee and maintain supplies for our classrooms in that area. We continue to serve the Lompoc community as the need arises. We do not offer any courses at Vandenberg. If anything, we have reduced course offerings at the Lompoc and Vandenberg satellite campuses.
2. We feel this issue has been resolved. Scheduling of Art classes held at these facilities is now handled by Art faculty. Our scheduling was revamped by the Dean, so that most courses are now offered in the morning/early afternoon and evening.

We have streamlined our scheduling so that advanced courses are scheduled at the same time as their prerequisite in the following semester. We hope that this enables students to attain degrees more efficiently. We have reduced offerings in satellite facilities due to the pandemic.

3. Before the pandemic, full-time Art Program faculty visited high schools in Santa Maria and Lompoc. We met with classroom instructors and high school students and shared slideshow presentations on what the Art Program has to offer. We plan to resume these outreach activities after the pandemic. In the meantime, we will reach out virtually to local area high school instructors to promote the program.

In fall 2018, we created videos of art students sharing first-hand accounts of their experiences in the Art Program. They have been posted on our department website to promote the Art Program. We will continue to use these videos and presentations, as well as the Ann Foxworthy online student exhibitions, for outreach purposes in the future. Lastly, we also revamped and updated our Art Program flyer for outreach activities as well.

4. In Fall 2018, Adrienne Allebe organized the exhibition *Strange Figurations* which brought together artworks by Allan Hancock, Cuesta and Cal Poly students. Throughout 2018 and 2019, we worked with students to create large-scale murals in the Art Courtyard. In Fall 2019, we installed large scale images of student work in all visual media along the D building corridor. In Fall 2020, Patrick Trimbath worked with art students to develop a mural on the Dance building, and a large mural in the F-building courtyard. As members of the Arts on Campus committee, Patrick, John and Adrienne were all active participants in making a variety of other public art projects a part of our campus with the works of students and alumni. Murals were installed on the Library, Building M, and on the Lompoc campus. A new mural for the Community Education building by an art student is finished and will be installed soon. A large ceramic vessel was created for AHC's centennial and will be exhibited in celebration of that.

We also refined exhibition processes in the F building lobby gallery thus resulting in more opportunities for student work to be exhibited and greater continuity of active exhibition of artworks. We will continue to seek out physical spaces on campus and virtual exhibition spaces for our students. We will also continue to seek out venues and exhibition opportunities off campus and in collaboration with other colleges and art-related organizations and businesses each year for our students.

Additionally, faculty have continued to encourage students to seek out art exhibitions, performances, and artist talks, while some even require it for classroom assignments. This fosters confidence and networking when seeking out exhibition opportunities.

Art Faculty would love to bring back museum field trips that reinforce content taught in Art History courses. The viewing of high quality, original works of art is essential to visual arts education and development and is not readily available locally. We have been brainstorming ways to raise funds for such trips. We now own the rights to Ed Harvey's Handbook of Visual Mechanics and would like to use the money made from sales of this book for a field trip or scholarship fund.

1. Laura-Susan Thomas was hired as our part-time gallery director to replace Marti Fast who retired in 2019. Laura-Susan has made special effort to communicate and collaborate with all Fine Arts faculty, especially regarding the yearly exhibition of student work. Laura-Susan has effectively translated gallery exhibitions to an online format in the wake of the pandemic. She is currently putting together an online exhibition of student work and has organized successful exhibitions and artist talks that have inspired students. Laura-Susan collaborated with Adrienne Allebe in bringing local artist and CAL POLY emeritus Joanne Beaulé-Ruggles into Life Drawing class for a demo with students from multiple classes. It was hugely successful in boosting student morale. Thanks to our increase in instructional supply budget, we were able to obtain special materials just for Joanne's demo. Access to quality materials makes the experience richer for the visiting artist and the students.

Neighboring College and University Plans

Continue program of presentations by visiting transfer institutions.

Response:

Art Program faculty maintain strong working relationships with faculty in neighboring colleges, especially Cuesta and Cal Poly.

We believe that working with our Articulation officer to keep articulation agreements current and aligned with CSUs is a good way to direct our energies in this area.

Related Community Plans

Develop additional opportunities for student exhibitions.

Response:

See response number 4 under Co-Curricular Changes

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES|

Facilities

1. Advocate for approval of the planned Fine Arts complex
2. Build planned additional storage space.
3. Request repair/improvement of lighting in F10.
4. Request appropriate ventilation system for F11 (this has been identified as a safety concern for over 16 years).
5. Continue to request repair of air unit in F11 as needed.
6. Purchase additional student lockers.
7. Purchase new chairs, and other furniture as needed.

8. Request repairs to F building as necessary to maintain functionally acceptable environment.

Responses:

1. Planned Fine Arts Complex was approved.
2. A storage shed was constructed along the F-building outside hallway.
3. Lighting in F10 was improved.
4. A ventilation system has not been installed in F11. We expect to have proper ventilation in the new building, but until this is completed in 2022, this health concern will remain for us and our students.
5. The heater in F-11 has been improved considerably. A switch to turn on the heater was installed as well.
6. Additional student lockers were not purchased. We will have new lockers in the new Fine Arts complex.
7. New chairs and tables were purchased for F-11.
8. The safety concerns related to the circuitry in building F remain as this issue is unresolved. Unless overhead lighting is installed or the circuitry in the building improved, we will continue to endure power outages that interrupt and negatively impact classroom teaching, but also work being done by staff on computers.

Equipment

1. Increase instructional materials funding to replace reductions and accommodate growth.
2. Replace aging or obsolete equipment as needed to maintain quality and currency of program.
3. Develop plan for staged replacement of kilns.
4. Update software as needed.
5. Purchase printing press.
6. Purchase wide-bed scanner.
7. Purchase 10' x 10' automated slide screen for F10.
8. Purchase additional table easels.
9. Purchase additional standing easels.

Responses:

1. The augmentation that the Art Program has been receiving has had and continues to have a tremendous effect on student success. The ongoing purchases of instructional supplies such as new still-life and plaster cast materials for foundational drawing and painting courses has allowed us to better prepare our students for advanced studio courses such as Life Drawing and Drawing 2. Student Portfolios in both foundational and advanced courses demonstrate new forms of student success because of the expanded possibilities the augmentation has provided.

2. The Art Program created an updated inventory of its equipment and prepared a list for Dovetail of new equipment that will be needed in the new building. All other equipment that is in suitable working condition can be moved over once the building is completed.
3. We are under the impression that we will have new kilns with the new Fine Arts Building.
4. IT keeps our computers updated with current software and the college has secured a license for faculty for the Adobe Creative Cloud.
5. A small printing press was purchased.
6. We have a wide-bed scanner.
7. We have an appropriately sized automated projection screen in F-10.
8. We have purchased additional table easels.
9. We have purchased additional standing easels.

Staffing

1. Hire full-time faculty replacement for Gabriel Navar.
2. Hire additional full-time instructor with qualifications in G.E. and studio art.
3. Increase the amount budgeted for student workers to compensate for increases in their pay rate that have occurred over the past 25 years.
4. Reinstate sufficient model budget to cover additional Life Drawing classes
5. Hire additional part-time faculty as necessary to support course offerings.
6. Advocate to amend and refine part-time faculty contract to guarantee appropriateness of assignments and highest quality of instruction.

Responses:

1. Patrick Trimbath was hired to replace Gabriel Navar.
2. Adrienne Allebe was hired to replace Deborah West. We now must replace Amiko Matsuo, who was hired in 2017 as our full-time instructor in 3D to replace Bob Nichols. Amiko resigned in 2019. We still do not have our desired fifth faculty member. We did not pursue this position as our FTES dipped due to increase in efficiency. We would like to resubmit the request for a fifth faculty member once our numbers increase again. Full time Faculty has gone up, PTEF has gone down. 2019/2020 FTEF 7.95, 6.7 PTEF, 14.65 total faculty.
3. Our budget is currently \$6,499 and we use almost all of it under normal conditions. That currently allows us \$403 a week, 20 hours a week for 17 weeks. Our current worker was hired at Step 1 - \$12.00/hr. We would like to have two workers placed into the 3rd or 4th steps at \$13.50 to \$15.00 hr. Our current line-item budget will suffice for the next 2021-22 fiscal budget.

4. The hourly pay rate for models went up in 2020 to \$18.34. We will need to hire models for approximately 6 hours a week for 17 weeks each semester, which comes to 102 hours each semester. This equals \$1,870.68 per semester. We offer one section of Life Drawing every semester so that means we need around \$3,741.36 per year for our model budget. We would also like to utilize models at times for Drawing 2 and Sculpture classes, so \$4,000 would be a sufficient amount allotted for the hiring of Life Models. Models are categorized by HR as Program Asst. III. We hope that this increase in pay will allow us to build a more diverse and robust model pool and replace some former models who left the pool due to inadequate pay.
5. It is still challenging to find faculty who are qualified to teach certain classes when the need arises, especially in the 3D area, now that we do not have a full-time faculty member in that area. We would like to create an on-going part-time pool to increase diversity of our part-time faculty selection.
6. A PT pool in HR for MMAC and Animation has been developed. We plan to advocate for clarity and constructive language by discussing issues with the PT union representative, Chair and Dean. We are looking for the best scenario to benefit our students for General Art Studio but is ultimately up to PT negotiators listening to the needs of their PT faculty. Wages for part-time instructors is 1/3 less per hour than other local community colleges making a challenge for hiring. We will also advocate for allowing part-time faculty to teach two lab classes per semester (as is practiced at Cuesta College). This could entice higher quality applicants into our pool.

III. Analysis of Resource Use and Program Implementation

Describe the program's current allocation and use of human, physical, technology, and fiscal resources. Are resources sufficient and appropriate to meet program needs? Can program resources be reallocated to better meet student needs? If so, how?

The Art Program Fiscal Resources

The Art Program has maintained a budget of \$ 16,580 for the fiscal year to place us in an appropriate amount to sustain enrollment. We are able to equip, stock, and maintain our two facility classrooms in both F building and S building (we teach a course in building O as well). With these funds for both supplies and equipment, we are able to successfully serve our students. We are very pleased to have made progress in our requests for increases in budget areas which impact student learning. We strongly advocate that we continue with this amount as we continue to grow and move into the new Fine Arts Complex.

Our instructionally related funds have been used for supplementing materials for the classroom for special projects. The sculpture class introduced new processes that required a new vendor (Silpak) for specialized Mould-making materials. Students also visited Art City in Ventura to select soft stones for carving and connected with the Central Coast Sculpture Guild. The basic classroom tools for these innovative assignments, as well as student mural projects were supported by this fund. Students are expressing interest in foundry work in sculpture. This may be an interesting avenue to explore in conjunction with other programs and facilities on campus or other colleges. The funding was also used to support new outreach opportunities and classroom demonstrations (Empty Bowls, Bull Dog Bow Wow, Open Streets Santa Maria, Homage to Don Firth project, Homage to Bill Shinn Project etc.) Additionally, the fund was also used to repair old and new equipment in the 3D areas (soda firing kilns, electric kilns, and gas kilns), but to also replace small broken items (standing mirrors, needle nose pliers etc.).

There have been numerous outreach collaborations with the City of Santa Maria over the years. The Parks and Recreation program looks to our program for expert advice and placing our faculty and/or students into public art projects.

Faculty attended conferences through Professional Development funding, but the

\$700 covered a small portion of the expenses. Currently, \$700 barely covers the cost of a plane flight within the United States. Protocols for additional support within our program could significantly increase opportunities for faculty development.

Professional development funds could also be put toward field trips for our students, who have limited access to museums, galleries, and other art centers.

The Art program has successfully implemented several guest artists lectures and demonstrations over the last several years. The cost of bringing artists onto campus as independent contractors. Visiting artists help contribute immensely to student enrichment by serving as role models and mentors.

We have also encouraged and advocated artists to participate with the Foxworthy Gallery events each year since the gallery has no allocated budget for this. We would like to add that Program Resources are best allocated to meet student needs when there are full time faculty in place who care and spend time assessing these needs and resource allocation. Note throughout this review how much was done in the 3D area in the last few years under Amiko's direction. We no longer have a full-time faculty member in this area.

Physical Resources

The 3D area required continued attention to health and safety concerns. Silica levels in the Ceramics classroom continues to pose a threat. Staff and faculty worked to dispose of accumulated debris and silica dust over the course of three-four semesters. The amount of particulate matter in the classroom is a continual problem. Other colleges and universities (University of Oregon) have active silica abatement programs. This may be something worth exploring in the future in the new building, as numerous students have made comments about the dust in the classroom affecting their breathing and allergic responses (more immediate responses). Research also cautions the long-term effects of breathing in silica particulate matter. Efforts were made by instructors and long-time students to reduce the number of objects stored in the classroom. Significant improvements were made by the support of our classified staff, Mike McNutt to dispose of several dumpsters' worth of classroom debris. The District did award our program with a filtration system in 2019 which has helped but we continue to need additional systems.

The need for containment of the chemicals in the glaze mixing area is also a major concern. Plant services has made a recommendation to use plastic sheeting to close off the glaze mixing area in 2017.

In the 2018 Equipment Prioritization list we asked for new gas and electric kilns to replace the current failing kilns. These were not on our Annual Report until new faculty assessed this need. Our requests were not on the list as of 2020. We would like to formally ask for it to be placed back on the list (we will fill out the Prioritization forms in Spring 2021) to include two gas kilns and one electric. We have reached out to the Project Director for the new building to inquire if these new kilns are being purchased and installed through the new building funds.

In the 2D area, we have safety concerns about the old circuitry within our building. Our offices, the common storage room, and main 2D classroom (room F11) have connecting circuitry that shorts if we plug in all the studio lights and space heaters, which we must do to effectively run drawing classes and keep our offices at a comfortable temperature, especially in winter. When the circuit shorts, all the power temporarily goes out, and we must wait for facilities to come and fix it. In addition to this, half of the electrical outlets in the art studio (room F11), do not comfortably accommodate modern plugs, so they fit loosely in the sockets and are knocked out if people in the room bump into the cords. We have attempted to mitigate this situation by ordering an overhead lighting system. We have ordered this and have it in our room, but installation has been put off for the new building due to the pandemic.

Unless these lights are installed, we remain with electrical issues in the F building. We will consult with Facilities once again to discuss the short-term solution, as we still have at least a year and a half left of teaching in this room until we move into the new building.

Technology Resources

Wacom Cintaq 13HD Interactive Pen Display (DTK 1300)
Smart Podium for F11

Computer carts with large monitors in each studio

Audio (speakers and microphones for faculty) - students often have issues with hearing our lectures. We will also need assistance if we are wearing masks during the pandemic.

Digital Tablets for student check out is something we are interested in pursuing for our studio courses. These would be for brainstorming and other ideation processes.

Human Resources

In 2017 the 3-D area decided to address the Friday labs by restructuring the system which had been in place for many years. It used to be a series of 380 labs run by a part-time faculty member. This was loaded at .588 each semester costing the college over \$10,000 yearly. We decided to revise the system while still serving the student needs by hiring instead a classified staff member (not loaded and saving \$8000). This was very successful for student access to lab/assistance as well as helping our efficiency numbers for the program. During the pandemic this classified position was not renewed. The temporary classified position (Lily) was listed as INSTRUCTIONAL AIDE IV CERAMICS LAB at \$2244/\$18.81hr) We will need this for the next 2021-22 fiscal budget. We look forward to continuing this system as the college moves out of the hiring freeze.

With the resignation of Amiko Matsuo, we need a faculty replacement in our 3D discipline. We reduced our overload from 1.13 to .389 by creative scheduling. Our FTEF is currently at 15 (from 21 in 2016). Art would like to continue to advocate for a replacement with a tenure-track faculty member to account for the loss in our 3-D discipline.

In our new building we will need to augment our budget for an additional student worker at 10 hrs a week for the Ceramic/Sculpture discipline. We are currently at \$3900. Depending on the 3-D needs (they will be downstairs, and 2-D is upstairs, presenting an issue). Might be good to have a staggered timeline (MW person and TTH person).

We would like to create an on-going part-time pool to increase diversity of part-time faculty in the Art Program. We will ask human resources to create this for us.

Additional Concerns

The Art Program attempted to place the Gallery operations under our program umbrella. The Foxworthy Gallery is a stand-alone area within the overall Fine Arts budget with no oversight in annual reports or program review process. This area is staffed by part-time faculty at \$3,649 a year (the Gallery Coordinator is paid as an Extra Assignment at \$6055.00 /40.00hr over a 10 mo. Contract). It is not a position that carries load.

The gallery operation already falls under the direction of the Fine Arts department because the Org Code is BFA. The Chancellor's Office Budget and Accounting Manual dictates that expenditures for the operation of galleries must use program code 6140XX so we do not have flexibility to move the budget to 100210. Also, program code 100210 should only be used for instructional expenditures in the art discipline per the CCC TOPS Code guide.

As a result, we are unable to combine the budgets as requested because due to requirements from the Chancellor's Office. Our program will continue to serve the gallery by advocating for lighting, AV, and other equipment plus the additional supply needs for upkeep (as so far as we are able). It will continue to need full-time faculty to help oversee operations.

The safety concerns related to the circuitry in building F remain, as this issue is unresolved. Unless overhead lighting is installed or the circuitry in the building improved, we will continue to endure power outages that interrupt and negatively impact classroom teaching, but also work being done by staff on computers.

New Fiscal Needs due to Pandemic:

- Currently nearly all art instructors are utilizing the application Padlet to create “gallery walls” for critiquing student work in the absence of physical walls. The display of student work is integral to learning in an studio art class, and Padlet has enabled us to simulate this virtually in an effective manner. We would like to request that the College purchase a subscription to this application for instructor use. Padlet Pro costs \$10 per user per month, which adds up to \$100 per year. With ten faculty, we are looking at a cost of approximately \$1000 annually. There are also college plans, where up to 500 instructors and students may utilize it for \$2000 per year.
- For Life Drawing classes, we have had to rely on photographs of models, rather than real live humans, so the instructors of Life Drawing have been paying out of pocket for subscriptions to Life Model database, such as Croquis Café and Line of Action. This costs \$15 per month, is needed for eight months of the year, and would cost approximately \$120.

IV. Program SLOs/Assessment

What are your program student learning outcomes? Have each of these been assessed since the last comprehensive program review? Describe changes you have made to courses or the program based on these data.

Current PSLOs:

PSLO 1: Demonstrate understanding of concepts, materials and processes involved in the creation of visual art throughout history by participation in discussions, knowledge of terminology and successful execution of projects and assignments.

PSLO 2: Participate in a variety of visual arts, demonstrating accomplishment of skills, techniques and processes involved in their creation, through a portfolio of work.

Have PSLOs been assessed?

Our Program Learning Outcomes appear to continue to perform well. Overall, a range of 86% to 91% of students met PLO standards over the past 6 years based off the Comprehensive Program Review Learning Outcomes Assessment Data document provided to us. Six of the eleven semesters shown on the Historical Performance PLO Chart include almost 1000 or mostly over 1000 students assessed for each semester.

We are overall happy with our current PLO's. We might adjust some minor language in the two, and would like to add a third PLO related to broadening knowledge and developing appreciation for the diverse practices and ways of thinking in art across cultures and time periods. We plan on formally implementing the new PSLO's through CurriQunet in 2023.

Changes made to our courses and program regarding assessment data:

The most salient change we have had to make is the shift to teaching in an emergency remote teaching capacity. A change that was necessary to continue instruction, but also to try and maintain as much student learning as possible given the pandemic situation we are still in. The transformation of studio classes to online synchronous learning has especially overwhelmed art program faculty requiring an enormous amount of additional preparation in a short amount of time. One year into the pandemic and we continue to experiment, expand, and evolve our teaching practices to maintain rigor and intellectual growth in our classrooms during these unprecedented changes. The gap existing between the use of Elumen and our next assessment interface will hinder our ability to more accurately see how all of this change will register in our student learning outcomes. Art Program faculty will do our best to keep record of SLOs until a new assessment interface is ready, but without a current interface it will be more difficult to direct part-time faculty regarding SLO assessments.

In our last program review, the addition of English and reading advisories to our lecture classes was recognized as a way to satisfy the need to better prepare students for taking our art history and art appreciation courses. We believe the implementation of this has contributed to student learning in these courses. Changes in requirements on math and English from the AB 705 bill required us to alter our advisories. We made the necessary changes to our advisories.

Available and accessible lab times for ceramics and sculpture classes is a necessary condition for successful completion of student learning outcomes in our three-dimensional studio courses. Amiko Matsuo worked extensively with John Hood to make the operation of labs efficient in terms of FTES/FTEF. While working with our Dean, it was eventually decided that three-dimensional labs supervised by classified staff was the best working model both in terms of student success and efficiency. As the possibility of returning to face-to-face instruction becomes something we hope to achieve soon for our studio classes, it will be necessary for us to continue to receive funding of staff for these labs. The pandemic has been especially hard on our three-dimensional classes and we will need to rebuild them to get them enrolling as they used to before Covid. Without available and accessible lab time this will be impossible.

The loss of our full-time Ceramics and 3D Faculty has had a catastrophic effect on the Art Program's 3D area offerings. The loss of Amiko Matsuo after the first semester of the pandemic has left our 3D courses in a complete state of non-operation. We had to cancel all 3D classes for the spring 2021 semester. We believe a full-time faculty member very well have been able to keep 3D classes going as they have at other colleges.

Classes such as Ceramics 1 which was offered twice a semester and usually enrolled well, no longer enroll enough students to keep one class going. Part of this is the specialized knowledge that a full-time 3D discipline faculty brings into the classroom, but much of it is the coordination of the area as an overall. Without a replacement full-time faculty member for our 3D area, that half of our Art Program will continue to wither up and die even after a successful return to face to face instruction.

From a first-hand account, we as full-time Art Program faculty witnessed everything that Amiko had done to rebuild our 3D area into a much more efficient discipline within the college. In addition to revamping our labs, she had done many things which affect student success:

- She stopped offering many Art 199 courses which were inefficient and replaced those classes with CWE 149 opportunities.
- She created a ceramics certificate to fulfill the need to increase the number of degrees awarded and maintain proper college funding from the state.
- As mentioned earlier in this report, our 3D area had become a hazardous environment to our students and staff. She worked hard to coordinate the clean-up of that workspace, and she advocated for a new filtration system to decrease toxicity in the air.
- She also was a significant part of bringing deficiencies in SLO assessments in the 3D area up to speed and was active on the LOAC committee.

These are just a few examples illustrating the roles our Full-time 3D faculty plays to maintain our program. Without a replacement soon, most of what that she had built along with what Bob Nichols had built before her will probably disappear. Ceramics and sculpture courses are expected components of professional degrees within the visual arts fields. Three-dimensional courses are requirements for students earning our degrees. We need proper instruction and coordination by a full-time faculty member, and we need staff for 3D labs.

V. Distance Learning (If applicable):

Describe the distance education courses offered in your program and any particular successes or challenges with these courses. Include the enrollment as well as percentage of courses offered by modality and the rationale for this ratio.

- x Compare the success and retention of your online offerings to the same courses offered face-to-face. Analyze any gaps and plans to address these.

The Distance Learning courses offered by ART over the last five years has seen a steady increase. Students are in need of asynchronous options to allow for flexibility in their schedules. We will continue to offer more variety as far as more staggered approach (Term 1, 2, 3 and 4) and would like to explore hybrid approaches if applicable. We will also continue to examine reports of plagiarism and how to curtail this trend in DL.

See page 25 of Art Program Review Report

Art 101 : Online Retention is slightly higher than onsite (97% vs.93%), and success for online versions of this course are much higher (90% vs. 77%).

VI. Success, Retention, and Equity

Describe how the program works to promote student success. Include teaching innovations, use of academic and student support services (library, counseling, LAP, community partnerships, etc.). Refer to list of Student Services.

The program has worked to promote student success in the following ways:

Teaching Innovations:

1. Since the last program review, we have implemented additional teaching modalities, such as group activities and discussions, into lecture courses in order to accommodate diverse learning styles and increase student participation and engagement.
2. We have also explored teaching collaborations as a way to have students experience different modes of instruction and learning. In Fall 2019, Adrienne Allebe and Amiko Matsuo worked together to give Art 103 students a chance to learn more about ancient art through artistic practice. For a few weeks of the semester, they got to learn basic ceramic techniques and utilize the Ceramics lab to create a project that was their own interpretation of an ancient ceramic art form. Modeling clay allowed students to gain a much higher appreciation for ancient art forms, so much so that many of them went on to enroll in a ceramics course. Currently Sydney Sorensen and Adrienne Allebe are having Design 1 and Choreography students collaborate in the creation of each other's work.

3. We are attempting to increase reading, and therefore retention of material, in our lecture courses through creation of reading quizzes directly based on course textbook material. Many instructors have noted that their class discussions have improved since implementing these.
4. In addition to implementing these additional teaching strategies for face-to-face courses, we have adjusted many aspects of teaching for ERT, including the incorporation of Padlet as a stand-in for critique walls in the absence of a physical space.
5. ERT has presented challenges, but also given us new ideas for ways to interface with students and their work. We have had to rely on students digitally documenting and submitting their work for grading. We realize that this is a necessary skill for them to develop, as they need it for professional portfolio submissions. The mark up tools in Assignments on CANVAS has aided in grading explanations and demonstrations. We will continue to utilize these tools indefinitely.

Use of Academic and Student Support Services:

- Instructors make themselves aware of Student Support Services, such as the Basic Needs Initiative, EOPS, LAP and Student Health, through professional development activities, then pass along this information to students.
- Instructors discuss academic and student support services on the first day of class and throughout all class meetings. Information about Support services are included in syllabi and on CANVAS.
- Program Faculty utilize the EARLY ALERT system to ensure that students are aware of their class performance and have a chance to improve it.
- Program Faculty are sensitive to the emotional needs of students and work with Student Health Services to aid in Crisis Intervention through CAST referral forms.
- We work with our Arts librarian, Kellye Cohn, to keep our resources current for students.
- We utilize library orientations for Art Appreciation and Art History courses.
- We make students aware of the library's wonderful Art History Research Guide for Art Appreciation and Art History assignments.

- x Then, utilizing data from the office of Institutional Research and Planning, report on student success through course completion and retention data. Analyze, by discipline, success by gender, age, ethnicity, and online (may analyze other variables such as disability, English as a second language, day vs. night courses, etc. as appropriate).

Overall, retention over the last six years remains high for Art at over 90% in all years with the exception of the 2014/2015 academic year where it came in at 89%. Student success remains fairly high at 82% for the 2019/2020 year and in the upper seventy percent range for the previous year. These retention and success numbers are similar to the data provided by IE for the college overall. Retention and success numbers for the Art Program are often a few percentage points higher than the college overall when looking at a general average on a semester-to-semester basis.

Headcount, Retention and Success by Age:

- Overall headcounts for the college decreased in every age category except under 20. Under age 20 headcount has increased slightly over the last six years with headcounts reaching up to 700 students for each year.
- Ages 20-24 has dropped dramatically with it steadily decreasing each year. We began with 642 students. In 2014/2015 we had 642 students; in 2020 we are at 453. The college also reflects this trend with the largest drop in headcount between ages 20-24.
- Headcounts in Art for ages 25-39 have all generally remained consistent.
- In Art from 2014-2020, Age 40-49 headcount has decreased from 46 to 25. This age range also decreased in the overall college demographics, but not as much.
- Ages 50+ decreased from 89 in 2014-15 to 38 in 2019-2020, most likely due to limits on repeating courses. The college numbers also reflect a significant (nearly 50% decrease) within this age range going from 891 in 2014/2015 to 583 in 2019/2020.
- According to the Equity Outcomes for Art, we must work on narrowing the retention/success gap for the under 20 and 25-29 age demographics: Under 20 Retention=92%, Success =80%=-4.1%, 25-29 Retention = 89%, Success=80% = -3.2%.

Headcount, Retention and success by Ethnicity:

- Hispanic students are the largest ethnicity served by Art Program courses, while students classified as white are a close second. All other ethnicities have a much smaller percentage of the Art Programs ethnicity demographics.
- Headcounts for Hispanic students have dropped consistently over the past 6 years from 917 students in 2014/2015 to 689 students in 2019/2020.
 - Headcounts of White and Native American students slightly increased (same as college overall)
 - Headcounts of Asian students has steadily decreased (same as college overall)
 - Headcounts of Black and Filipino students have slightly decreased.
- According to the Equity Outcomes for Art, we must work on narrowing the retention/success gap for Black, Hispanic and Pacific Islander students.
 - Black: Retention 96.9%, Success 77.4% (-4.4%) AHC = -3%
 - Hispanic: Retention 90.9%, Success 78.2% (-7%) AHC = -5.4%
 - Pacific Islander: Retention 70.0%, Success 60% (-22%) AHC = -5.8%
 - Our retention/success gap for Native American students is much narrower than the college's.

Headcount, Retention and success by Gender:

- The headcount for males has steadily decreased from 2014-2020 from 721 to 551. This reflects general college trends.
- The headcount for females decreased slightly from 914 to 845. However, the headcount for females across the college has increased by over 500. It might be worth examining why the Art Program population of females has decreased, while the general enrollment of females is increasing.
- Those responding with unknown gender is increasing within both populations.
- Our overall average for retention and success by gender is slightly higher than the college average. The biggest gap between retention and success is within the Unknown category, which also coincides with college data overall.
- According to the Equity Outcomes for Art, we must work on narrowing the retention/success gap for Male and Unknown gender students.
 - Female: Retention 92%, Success 83.8%
 - Male: Retention 91.7%, Success 78.8% (-4.8%)
 - Unknown: Retention 87.5%, Success 62.5% (-19.4%). AHC = -3.9%

- Comparing students according to enrollment, Art demonstrates more of a discrepancy than the college average in the Returning student category: Returning = Retention = 87.7%, Success = 75.4% = -6.6%.
- x Suggest possible reasons for these trends and planned actions to address any disproportionate impact.

It is difficult to explain the imbalance in some of these trends. We plan to pay special attention to male, Black, Pacific Islander and Hispanic

students in hopes of detecting and narrowing those retention/success gaps. If these discrepancies continue, we plan to infuse our curriculum further with cultural diversity, implement strategies for equity in the classroom, vary teaching modalities, and engage in professional development activities that focus on gender and racial equity teaching strategies.

Adrienne Allebe began service on the Student Success and Equity Committee in Fall 2020. Information learned in this committee has already been helpful in examining equity gaps in the Connection, Entry, Progress, Completion and Transition phases of student experience. New strategies for enhancing each of these phases as they relate specifically to art students will be implemented.

VII. Trend Analyses/Outlook

Using the information already gathered in the Annual Updates (e.g., enrollment and achievement data; student learning outcomes assessment and analysis; input by advisory boards; existing articulation agreements; labor market trends) summarize the major trends, challenges, and opportunities that have emerged in the program since the last comprehensive program review. Explain possible causes for any identified gaps or trends and actions taken or needed to address these.

With retention and success rates remaining at an elevated level for the art program, it is clear our students are driven to succeed. We will look at demographics with gaps between retention and success though, and try to address any needs that arise. Students under the age of 20 and between the ages of 25 and 29, male and unknown gender students, and Black, Hispanic, and Pacific Islander groups are the demographics we will watch carefully.

Art will develop strategies specific toward students facing equity gaps in our program for each phase of the student experience: Connection, Entry, Progress, Completion and Transition. Given the political landscape of 2020, we will be especially sensitive while trying to address any needs our students demonstrate in terms of race. We recognize the importance of society's need to continue to work on racial/ social justice issues, and we will watch carefully to address any issues

concerning equity that could reveal themselves in our classrooms.

An overall decrease in headcount and enrollment is something we will continue to watch and take what steps we can to manage. A college-wide decrease in enrollment for students aged 20-24 appears to have played a role in decreasing the Art Program's enrollment number, but we have had to cut back many sections of our classes over the past six years as well to meet efficiency standards. It seems this affected overall enrollment as well.

Adrienne Allebe recently updated the Art Program website and coordinated Art faculty visits to our local high schools to perform outreach and increase enrollment.

The ceramics and 3D areas were the subject of many overhauls and refinements in terms of efficiency. This process, unavoidably led to a decrease in enrollment for 3D classes. Amiko condensed many years of restructuring into just the brief time that she was with us. The pandemic came at a time when she was just finishing many of these difficult changes, thus creating difficult challenges for increasing and maintaining enrollment. In addition to increased efficiency and safety improvements, Amiko was streamlining the 3D area to direct students toward careers in the arts. She created alliances with CTE programs, incorporated improved technology into art courses and hosted forums on community-centered professions in the arts. Her 3D design class collaborated with Industrial Tech/Architecture to utilize their laser cutters for projects. The Ceramics /3D area was thriving at the time of her resignation. We are at a crucial time for rebuilding in this area, but without a full-time ceramics and 3D area faculty member we expect the 3D area to disintegrate. This will present severe challenges to the future of the Art Program.

The development of our AAT degree at the last program review proved that there was the potential for the Art Program to send more students with transfer degrees to CSU institutions. We have more than doubled the number of degrees awarded to our students annually ever since. Additionally, we expect that the certificates we have created will be earned as either stepping-stones towards degrees or pathways to careers in our local and regional areas.

Labor force statistics for craft and fine artists on the U.S. Bureau of Labor Statistics (www.bls.gov) show that the job outlook for artists is projected to remain the same through 2029. It is unclear to what extent the pandemic can be figured into this projection. Public exhibition opportunities for artists have dwindled as our country and states constantly seem to be shifting between different phases of social restriction in relation to the pandemic. Artists who find creative avenues towards virtually exhibiting highly skilled artworks will likely find more success until exhibition venues can operate as they once did.

As applicable, please address the breadth, depth, currency, and cohesiveness of the curriculum in relation to evolving employer needs and/or transfer requirements, as well as other important pedagogical or technology -related developments and actions taken or needed to address these.

Actions Taken:

- We recently completed reviewing all courses, while updating them to be current with C-ID course guidelines and CSU articulation agreements.
- Art Program faculty are currently working collectively to revise the textbook used for our Art 110 Design 1 course. We hope to have the new edition available by early 2022.
- We were told by our bookstore that Survey Art History course textbooks used by the Art Program went out of print a couple of years ago. The most recent editions of a reputable textbook are now being used in those classes instead as an alternative.
- We plan on making several Art History courses fulfill the new CSU GE F Requirement.
- The creation of an online Asian Art History class for our program will help increase the breadth of our art history offerings. Offering this course will allow us to meet the requirements to pursue an ADT degree with an art history concentration.
- Adrienne Allebe attended the FATE: Foundations in Art & Theory conference in 2019 and shared some developments in approaches towards our foundational courses with the rest of our Art Program faculty. Emphasis was on strategies for creating projects with student equity in mind.

Concerns that need to be addressed:

- We have struggled with the decision whether to offer a core class for our transfer degree either once a year or once every two years. The 3D design class tends to have better enrollment if we offer it once every two years, but degree-seeking students are finding it difficult to finish the program on time with the current pattern of offering it once every two years. The two-year plans we developed for counseling should help to prepare students for our narrow offering of the course. If we continue to discover that some students are having to wait unnecessarily long to finish requirements for a degree, then we may need to offer 3D Design once every year despite lower enrollment numbers.
- The effects of not having a Ceramics/ 3D full-time faculty will have a direct effect on the breadth and cohesiveness of our program. Ceramics and sculpture courses are expected components of professional degrees within the visual arts fields. Students entering either the workforce or transfer institutions would be disadvantaged and less competitive without opportunities for taking these courses.

VIII. Long-Term Program Goals and Action Plans (Aligned With the College Educational Master Plan)

Describe the long-term plans for changing or developing new courses and programs, other actions being taken to enhance student success, and the need for professional development activities and other resources to implement program goals. Be sure to show how these plans are related to assessment results. (Plan should cover five- year period and include target dates and resources needed.)

Long-term plans for developing new courses and programs:

- In light of student responses to our Program survey, we may develop an Illustration course or even certificate, but this requires discussion with Media Arts in order to ensure there is no overlap of curriculum or program goals. We would like to successfully offer our online Asian Art History course. We would like to make Art 109 : Art History : American Art and Art 170 : Survey of Asian Art Fulfil the new CSU GE F by the end of 2023.

We may also explore certificate development for Teaching Art 2D and Teaching Art 3D, in order to address pathways to art related careers. We plan to complete an Art History ADT by the end of 2023.

We may slightly revise our PLO's and intend to add a third PLO emphasizing diversity and equity. By the end of 2022.

We are updating and revising our Art 110: Design 1 Textbook, *The Handbook of Visual Mechanics*, by Ed Harvey by Fall 2021.

Actions we will take to enhance Student Success:

- Connection : We will continue outreach activities to local area high schools every spring semester and expand activities to get more students interested in the Art program and submit applications to AHC. Resume concurrent enrollment in Lompoc after we return to face-to-face instruction as well as explore new opportunities.
- Entry : Once students are enrolled in our courses, we will continue to increase student success through high level quality instruction. In order to maintain this high quality of instruction, we must:
 - a. Continue augmentation of instructional materials budget. Ongoing.
 - b. Continue augmentation of Life Model budget. Ongoing.
 - c. Secure a Department subscription to Padlet for online galleries of student work. End of Fall 2021.

- d. Secure a Department subscription to a Life Model database, such as Croquis Café or Line of Action. For use in online assignments (establish a vendor) by Spring 2022.
- e. To ensure student health, we must request appropriate ventilation system for F11 (we have had minor adjustments over the last few years, but we need stronger airflow. We hope this will be resolved with the new building).
- f. To ensure student health, we request that facilities fix electrical plugs, and breakers/ circuits in F-Building. We hope this will be resolved with the new building.
- g. Continue to advocate for safer learning and working conditions in F-12 (HVAC and material containment).
- h. Secure the following Technology Resources:
 - i. Wacom Cintiq 13HD Interactive Pen Display (DTK 1300)
 - ii. Computer carts with large monitors in each studio
 - iii. Audio (speakers and microphones for faculty)
 - iv. Digital Tablets for student check out is something we are interested in pursuing for our studio courses. These would be for brainstorming and other ideation processes.
- i. Advocate for lighting, AV, and any other equipment or supply needs for Foxworthy Gallery. Ongoing.
- j. Hire a full-time faculty replacement for the Ceramics/ 3-D area. Fall 2021.
- k. Continue to hire temporary classified position each semester: INSTRUCTIONAL AIDE IV CERAMICS LAB for Ceramics and Sculpture Labs. Fall 2021.
- l. Hire diverse and qualified part-time faculty through the creation and maintenance of an ongoing Art part-time pool.
- m. Hire fifth full-time faculty member once FTES increases again. As the economy adjusts, we will begin process once again.
- n. When in the new Fine Arts Building, we will need to augment our budget for an additional student worker at 10 hours a week for the Ceramic/Sculpture discipline.

- Progress and Completion: How do we help students progress toward completion of degrees/certificates:
 - a. Create Art History ADT. By 2023.
 - b. Ensure that our Art majors are aware of all of our current degrees. To this end, we will track and communicate with our Art Majors directly. We are starting to keep a list of our Art majors and are in the process of developing an outreach program to directed to them. We plan to do this through the creation and maintenance of an email list, maintaining a virtual gallery of student work, and a Visual Arts club with visiting guest speakers, movie nights and activities.
 - c. Offer certain required courses for our Art ADT more regularly so students may complete their degree in a more timely manner. We would like to offer Art 113 at least once a year to ensure our Art majors will obtain degrees in a timely manner. We would like to secure guarantee of these not being cancelled despite low enrollment.
- Transition : How do we increase likelihood that students move on to a 4-year university and transition into the workforce?
 - a. Continue to actively secure and maintain up-to-date articulation agreements with all CSU's. Ongoing.
 - b. Seek out and maintain relationships with local art-related businesses: art stores, sign shops, design firms, galleries, non-profit arts organizations and museums. Ongoing.
 - c. Connect with local organizations that partner with local cities in hiring artists for community projects. Ongoing.
 - d. Maintain contact with and track our Art majors after they graduate to see what they go on to do, what jobs they go on to have, and invite them to come back and speak about their experiences in the professional world. Ongoing.

We are developing an extended education 3-D course certificate in ceramics to cope with the demand of students in the 3D area that have maxed out the repeatability, but to also infuse the curriculum with repeatable non-credit lab class. This approach is to help alleviate the problem with low-productivity data of previously existing lab model. In the long term, we may also explore certificate development for Teaching Art 2D, Teaching Art 3D, and Illustration, in order to address pathways to art related careers.

Equipment Inventory

1. Four office desktop computers with printers.
2. Three mounted projectors (two mobile projectors)
3. Three electric kilns, four gas kilns, two raku and one soda kiln.
4. One clay extruder and one slab roller.
5. Printing press (small mobile).
6. Wide-bed scanner and two printers (One desktop for staff).
7. One 10' x 10' automated slide screen for F11 and One large 15 x 20.
8. Forty eight table easels and standing easels.
9. One model stand.
10. Three paper cutting systems and four matt cutters.
11. One spray booth (for ceramics) and large slip containers.
12. Still life objects (over fifty plaster and glass forms).
13. 20 wooden and Metal studio horses.
14. One 12 x 12 wooden press.
15. Two band saws and one drill press as well as belt sander.
16. One air compressor.
17. Air purification system for Ceramic studio.
18. Six large flat files.
19. Forty large lockers for students.
20. Numerous tools and chargers for battery power equipment.

PROGRAM SLO's ASSESSMENT & RECOMMENDATIONS

Includes: Program Learning Outcomes,
Assessment Methods, Alignment of Course SLOs, Assessment
Calendar, Plan for Dissemination of Results



Assessment Plan

This part of the program review demonstrates alignment of courses with coverage of program student learning outcomes and lays out the program's plans for conducting assessments over the forthcoming five years.

Mission

The mission of the Department of Physics is to provide students with an education in the fundamental processes of the physical world with thorough study in both the classroom and laboratory.

Program Outcomes

Program SLO 1: Students will demonstrate knowledge in the fundamentals of physics (waves, mechanics, electricity, and magnetism) so that they are prepared for graduate study or professional work in physics, engineering, education and related fields.

Program SLO 2: Students will demonstrate the ability to analyze a variety of physics problems.

Program SLO 3: Students will be able to investigate an area of physics and explain that research to other students at a similar level.

Program SLO 4: Students will demonstrate technical skills needed for lab work in physics.

Program SLO 5: Students will demonstrate the ability to independently collect, analyze, evaluate and/or explain data concerning a question of current research interest.

Course/Program Alignment

Outcomes will be introduced, developed and practiced with feedback, and demonstrated at their highest levels as shown below. Outcomes 1 and 2 are assessed with an exam. This exam is given in P390/391. Outcome 2 is also assessed with alumni feedback obtained via survey. Outcome 3 is assessed in P390/391 using a rubric. Outcome 4 is assessed using a practicum exam at the end of the lab associated with P240. Outcome 5 is assessed for participating students by successful completion of research programs, and any resulting conference presentations, honors theses, and published paper. (Key: I= Introduced, D=Developed and practiced with feedback; M=Demonstrated at a specified mastery level)

	Outcomes				
	1	2	3	4	5
P106	I,D				
P110		I,D			
P120	D		I,D		
P240	D			I,D	
P250					I,D
P310	D	D	D	D	
P320		D			
P330	D		D		
P340	D			D	
P390	M	M	M	M	M
P391	M	M	M	M	M

Implementation of Assessment

Responsibility for implementing the assessment lies with the entire department. Confident that outcomes are reflected in actual coursework of your major/program, describe the mechanisms for assessment. Think of assessing your outcomes on a 4 or 5 year cycle. (If you have 10 outcomes assessing 2 a year is ideal.)

AssessmentCycle

Use one row for each Program outcome. *Your 6-Year assessment schedule can be inserted here, if you've already completed it.*

Program Outcome	To be assessed in semester:	Assessment method (s)	Team to review assessment results	Resources needed to conduct assessment	Individual responsible for assessment report	Date we expect to complete review

Data for all outcomes will be collected every year, except for the alumni survey associated with Outcome 2. This will be collected every other year when we collect information for our alumni newsletter. Analysis of the data will follow the schedule given above.

The department chair is responsible for gathering the assessment data and insuring that discussion takes place.

Dissemination of Information

Results will be shared in a special department meeting once a year. This will occur near the end of the academic year as soon as exam data for the year are available. In addition, written summaries will be shared with the Learning Outcomes and Assessment Committee, the dean, and the Vice President, Academic Affairs.

STUDENT SUCCESS, RETENTION AND EFFICIENCY

Program Data

STEP 1 | Choose subjects: ART

Subjects: ART

STEP 2 | Choose awards: Multiple values

Awards: Art, Studio Arts, Studio Arts for Transfer

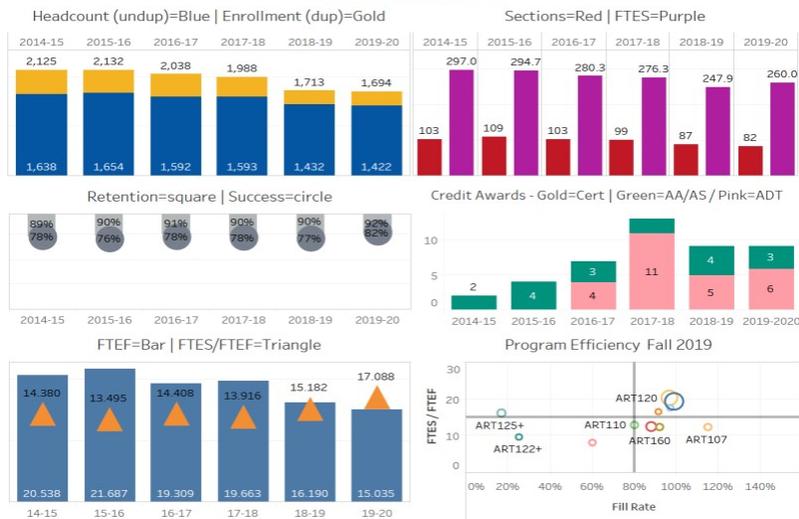
STEP 3 | Choose majors: Art

Student Majors: Art

Contents

- 1 - Enrollment, headcount, sections, FTES, retention, success
- 2 - Demographics
- 3 - Equity outcomes
- 4 - Online\Face to face comparison
- 5 - Efficiency
- 6 - Program awards & majors
- 7 - Faculty load
- A - Course demographic detail
- B - Awards by major detail

Quick Program Facts



Data Source: Student-MIS; Award, Major & Faculty-Banner | Headcount-unduplicated students; Enrollment-duplicated students; Retention-students who receive a grade in the course; Success-students who receive a passing grade in the course; FTES/FTEF target is 15+; Fill Rate target is 80%+

STUDENT DATA SUMMARY

Data analysis is a critical component of program review. The three categories below should be used as guidelines in developing a summary of the student data.

State at least three positive factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

163 students responded to our Art Program survey. The students took this survey during the pandemic, so we are especially pleased to see that the questions related to instruction and learning had the highest percentage of “Highly Satisfied” responses; very similar to, and even a little higher than our percentages from the Spring 2014 survey.

We added questions specific to ERT in our survey. Please note Question 2 : “Has the change to ERT made your experience of Art courses....” 27% of students responded “Worse”, so this could be affecting responses in other areas.

Our highest percentage of students responding with “Highly Satisfied” are to the following questions:

1. 157 responses- Quality of Instruction within the Program:
57% Highly Satisfied + 33% Somewhat Satisfied = 90%
156 responses- Clarity of course goals and learning objectives:
58% Highly Satisfied + 30% Somewhat Satisfied = 88%
7. 155 responses- Feedback/ assessment of progress toward learning objectives:
59% Highly Satisfied + 28% Somewhat Satisfied = 87%

We hope to gain an even higher percentage of highly satisfied students by our next program review. We believe that refinements in curriculum, development of new certificates and the hiring of additional, qualified full-time faculty will increase these percentages.

State at least three negative factors about the discipline/program identified by students. Include the number (or percentage) of students responding and any implications for planning.

Our 3 questions with the lowest ranked responses were:

8. 151 Responses- The Availability of Courses offered in the Art Program: 4% highly dissatisfied, 8% somewhat dissatisfied (12% overall in the dissatisfied category, making it the highest in that area).
2. 151 Responses- The Way Textbooks and other materials in the course help me learn: 3% highly dissatisfied, 7% somewhat dissatisfied. (10% overall dissatisfied)
11. 120 Responses- Physical facilities and space = 33% neutral, 7% somewhat dissatisfied, 2% highly dissatisfied (9% dissatisfied). This was the question with the least amount of highly satisfied respondents (29%)

The percentage of dissatisfied respondents is still low, but worth addressing.

In regard to question 8, we have a feeling this question has lower satisfaction rates due to the fact that some courses required for transfer are not offered every semester (Art 103, 104, 105) or even every year (Art 113). We have struggled to offer certain classes, such as Art 113, due to low enrollment. If we were to allow these courses to run despite lower enrollment, we imagine art majors could transfer and obtain degrees in a more timely manner.

Question 2 : The dissatisfied responses could be higher for this question because in the Art Program, textbooks are not always required, or the most crucial learning tool for lab classes. We will continue to look into OER resources, but our Art History courses, which rely on textbooks the most, contain many images, and therefore, will likely remain more expensive than the textbooks required for other kinds of courses. Also, we have recently updated textbooks for those courses to be current with C-ID standards.

Question 11: We think that the percentage of dissatisfied responses would have been higher if the survey had been conducted during face to face instruction (Q2 indicates that 29% of 157 students did not take courses in the Art Program prior to the pandemic). The new Fine Arts Complex is being built, which will hopefully result in 100% satisfaction in this area in our next review!

State any other information (use responsive numbers) that you obtained from student data (e.g. focus groups, questionnaires, or SGIDs) that may be of special interest to the self study team. What planning implications will result from this information?

We added some questions to the survey specific to the ERT mode that we would like to address.

Again, it is impossible to know to what extent the pandemic has affected the survey, but the responses to Q3 indicate lack of face-to-face instruction as the biggest barrier to their success in art courses (38%).

Q4. 137 responses. 61% of students rated the importance of materials and resources provided by the Art Program to their success in courses as Very Important. 34% stated it was somewhat important and only 6% rated this as not important. We see this as overwhelming evidence to continue support of our instructional materials budget, which is used to purchase materials and technology for use in demonstration.

We also added questions to this survey from our own informal surveys conducted throughout the years, and the responses have been consistent:

Q5. 153 responses. This question asks students which of our degrees and certificates they have obtained or are planning to obtain. Nearly 50% responded that they plan to or have obtained either our Associates in Arts or ADT, yet very few to none note the 2D or Ceramics certificates. If so, many are obtaining these degrees, it seems that they could also automatically obtain these certificates, so we will advertise these more to our students.

Q6. Student responses indicated that it is worthwhile to create an Associate in Arts: Art History for Transfer (28% of students are interested) and an Illustration certificate (42% of students are interested). We aim to create these in the upcoming year.

Q12. Responses to this question indicate to us that either 50% of our students do not know where they are going or are planning to transfer to schools we don't know about. It would be worth trying to better track where our students transfer to.

Q13. Indicates we should post a two-year educational plan on our department site

COURSE REVIEW VERIFICATION

2020-2021

COURSE REVIEW VERIFICATION

Discipline: Art Year: 2021

As part of the program evaluation process, the self-study team has reviewed the course outlines supporting the discipline/program curriculum. The review process has resulted in the following recommendations:

1. The following course outlines are satisfactory as written and do not require modification (list all such courses):
Art 101, Art 103, Art 104, Art 105, Art 106, Art 107, Art 108, Art 109, Art 110, Art 112, Art 113, Art 115, Art 120, Art 121, Art 122, Art 123, Art 124, Art 133, Art 134, Art 137, Art 144, Art 150, Art 152, Art 153, Art 154, Art 160, Art 161, Art 162, Art 163, Art 164, Art 165, Art 366, Art 367, Art 368, Art 170, Art 399
2. The following courses require minor modification to ensure currency. The self study team anticipates submitting such modifications to the AP&P, FALL 20____ SPRING 20____:
3. The following courses require major modification. The self study team anticipates submitting such modifications to the AP&P committee, FALL 20____ SPRING 20____:

GRADUATION REQUIREMENTS: General Education (GE), Multicultural/Gender Studies (MCGS) and Health & Safety (H&W) Courses.

The following courses were reviewed as meeting an **AHC GE** requirement. The AP&P GE Criteria and Category Definitions (GE Learning Outcomes) forms were submitted to the AP&P for review on: _____

Art 101, Art 103, Art 104, Art 105, Art 106, Art 109, Art 170

The following courses were reviewed as meeting the **MCGS** requirement. The AP&P MCGS Criteria and Category Definitions (MCGS Learning Outcomes – To Be Developed) forms were submitted to the AP&P for review on: _____

The following courses were reviewed as meeting the **H&W** requirement. The AP&P H&W Studies Criteria (To Be Developed) and Category Definitions (H&W Learning Outcomes – To Be Developed) forms were submitted to the AP&P chair for review on: _____

Course Review Team Members:

Adrienne Allebe		Mar 26, 2021
Name	Signature	Date
Patrick Trimbath		Mar 27, 2021
Name	Signature	Date
John Hood		Mar 27, 2021
Name	Signature	Date
Larry Manalo Jr		Mar 29, 2021
AP&P Chair	Signature	Date
RICK RANTZ		Mar 29, 2021
Academic Dean	Signature	

PLAN OF ACTION PRE-VALIDATION

**PLAN OF ACTION - PRE-VALIDATION
Six Year**

DEPARTMENT: **FINE ARTS** _____ PROGRAM: **ART** _____

List below as specifically as possible the actions which the department plans to take as a result of this program review. Be sure to address any problem areas which you have discovered in your analysis of the program. Number each element of your plans separately and for each, please include a target date. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives)

RECOMMENDATIONS TO IMPROVE DESIRED STUDENT OUTCOMES AND IMPROVE LEARNING PERFORMANCE:

STRATEGY	Strategy 2015	Strategy 2021	Target Date
Develop new PLO's with input from all Art Faculty that address Diversity, Equity and Inclusion		D6, D7	Spring 2021
Develop new PLO assessment plan.		C4, C5, C8	Spring 2021
Monitor success of updated English/Reading Advisories on all lecture courses as needed.	SLS1, SLS2	B3	Ongoing
Increase student engagement with textbook in lecture courses.	IR2,SLS1,SLS2	C4, C8, D6	Ongoing
Explore OER resources for Art History courses	IR2,SLS1,SLS2	C4, C8, D6	Ongoing
Continue to advocate for resolution of current and future facilities problems which impact student success and achievement.	IR2,SLS1,SLS2 IR1,SLS1,SLS2	C5	Ongoing
Advocate for budget increases in areas which impact student success.		C2, C5, E2	Ongoing

Advocate for additional full-time faculty to support student success.		A6,B8,C4, C5,C8, D6, D7, E1, E3, E7, E8	Ongoing
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RECOMMENDATIONS TO ACCOMMODATE CHANGES IN STUDENT CHARACTERISTICS :

GENERAL	Strategy 2015	Strategy 2021	Target Date
Continue to advocate for budget that will sustain the Art Program.	SLS2,IR2	E1, E2	Ongoing
	IR2	E1	Ongoing
Secure a Department subscription to Padlet for online galleries of student work for all full and part time Art Faculty (10). Cost = \$1020	IR2	E2, E5	Fall 2021
Secure a Department subscription to a Life Model database, such as Croquis Café or Line of Action. For use in online assignments (establish as vendor).	IR2		Ongoing
Maintain a list of our Art majors to ensure art majors earn our current degrees.	SLS8	E2, A8, D4, C9	Ongoing
Continue to explore and implement the positive aspects of synchronous online teaching.		B7, D5 E2	
Enrollment Changes			
Continue outreach activities to local high schools every fall and spring semester.	SLS2,SLS4	A1, A4	Ongoing
	SLS2,SLS4SLS6	A1,A4,A5	Ongoing
Continue to implement concurrent enrollment with qualified high school faculty.	SLS2,SLS4SLS6		
		A3, D5	Ongoing
Continue to observe changes in enrollment trends and adjust class scheduling according to student need and efficiency.			

<p>Demographic Changes</p> <p>Monitor, develop and maintain awareness of areas where student retention and success may be improved, and address as needed.</p>	SLS2,SLS4	A2, B2, B3, B5, C4, C5, C8, C9	Ongoing
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RECOMMENDATIONS TO IMPROVE THE EDUCATIONAL ENVIRONMENT

Curricular Changes	Strategy 2015	Strategy 2021	Target Date
Schedule Art 113 once a year so art majors will obtain degrees in a timely manner.	SLS2, SLS4, SLS6, IR2, IR4	D5	2022
Create Art History ADT.	SLS2, SLS4, SLS6, IR2,	B10, D6, E1	2023
Modify eligible courses to fulfil the new CSU GE F		D6, E1, C5, C9	2022
Develop new PLO's with input from all Art Faculty that address Diversity, Equity and Inclusion.		D6, C4, C5, C9	Spring 2021
Co-Curricular Changes			
Advocate for lighting, AV, and any other equipment or supply needs for Foxworthy Gallery.	IR4	E1	Ongoing
Continue concurrent enrollment.	SLS4	A4	Ongoing
Collaborate with artists exhibiting at the Ann Foxworthy gallery to bring workshops into the classrooms.	SLS4, SLS6, SLS7, SLS8	A5, C4, C5, C8,	Ongoing
Work with the Ann Foxworthy Gallery to create a diverse program of exhibitions that supports student learning and community engagement.		A5, C4, C5, C8	Ongoing

Secure funds for two bus Art Museum trips per year. Estimated cost =\$5000		A5, C4, C5, C8	Fall 2021
<p>Neighboring College and University Plans</p> <p>Work with Allan Hancock College Articulation Officer and faculty in neighboring CSU's to actively secure and maintain up-to-date articulation agreements.</p>	SLS4, G2	E,3, E4	Ongoing
<p>Related Community Plans</p> <p>Seek out and maintain relationships with local art-related businesses: art stores, sign shops, design firms, galleries, non-profit arts organizations and museums.</p> <p>Connect with local organizations that partner with local cities in hiring artists for community projects such as with Corazon De Pueblo and SM Parks and Recreation.</p> <p>Maintain a contact list of Art Alumni and invite them to speak to our students.</p>	<p>E1, SLS6</p> <p>E1, SLS6</p> <p>SLS8</p> <p>SLS4, SLS6, SLS7, SLS8</p>	<p>A5, A6, E7</p> <p>A5, E7, E8</p> <p>A5, E7</p>	<p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p>

RECOMMENDATIONS THAT REQUIRE ADDITIONAL RESOURCES	Strategy 2015	Strategy 2021	Target Date
<p>Facilities</p> <p>Continue to advocate for safer learning/working conditions in F-12 (HVAC and material containment).</p> <p>Ventilation system for F11 (we have had minor adjustments over the last few years, but we need stronger airflow. We hope this will be resolved with the new building).</p>	IR4	E1, E2	Ongoing
	IR4	E1, E2	Ongoing
	IR4		Spring 2021
<p>Equipment</p> <p>Secure an IPAD with Procreate for Art Faculty use in each classroom (five rooms new building)</p> <p>Secure Zoom Computer carts with large monitors for each classroom (F10, F11, F12, S110, S112)</p> <p>Secure Audio speakers and microphones for 10 full and part-time faculty</p>		E1, E2, B7	Fall 2021
		E1, E2, B7	Fall 2021
		E1 E2 B7	Fall 2021
<p>Staffing</p> <p>Advocate for a full-time faculty replacement for the Ceramics/ 3-D</p> <p>Advocate for temporary classified position each semester: INSTRUCTIONAL AIDE IV CERAMICS LAB for Ceramics and Sculpture Labs.</p> <p>Recruit diverse and qualified part-time faculty through the creation of an Art part-time pool.</p> <p>Advocate for a fifth full-time faculty member once FTES increases again.</p> <p>Advocate for additional student workers and hours to support additional needs, including the maintenance of additional spaces, within the new Fine Arts Building.</p>	IR1 SLS1, SLS2	B6, C1, C4, C5, C9, D4, D6, E1	Fall 2021
	IR1 SLS1, SLS2	C1, C4, C5, C9, E1	Fall 2021
	IR1 SLS1, SLS2	C1, C4, C5, C9, E1	Spring 2021
	SLS2, SLS6, IR1	C1, C4, C5, C9, E1	Ongoing
		C1, C4, C5, C9, E1	Spring 2022

VALIDATION PROCEDURES

PROGRAM REVIEW -- VALIDATION TEAM MEMBERS

TO: Academic Dean

Date: 9/23/2021

From: John Hood

We recommend the following persons for consideration for the validation team:

DEPARTMENT Fine Arts PROGRAM ART

Board Policy requires that the validation team be comprised of the dean of the area, one faculty member from a related discipline/program, and two faculty members from unrelated disciplines.


NANCY WARD (Sep 23, 2021 22:07 PDT)
 (Name) Nancy Jo Ward (Graphics) (Related Discipline/Program)


 (Name) Shane Anderson (Photo) (Unrelated Discipline/Program)


Michael J. Dempsey (Oct 7, 2021 11:06 PDT)
 (Name) Michael Dempsey (Drama) (Unrelated Discipline/Program)

At the option of the self-study team, the validation team may also include one or more of the following: a. someone from a four-year institution in the same discipline; someone from another community college in the same discipline; a high school instructor in the same discipline; a member of an advisory committee for the program. Please complete the following as relevant to your program review.


Ruben Espinoza (Oct 20, 2021 17:23 PDT)
 (Name) Ruben Espinoza (Title) Illustrator/Designer

Affiliation: Nickelodeon Telephone Contact Number: 805 478-4359

Address 1889 Silva Drive Santa Maria, CA 93454 wf_ruben@yahoo.com
 (Mailing) City/State/Zip email address

APPROVED: 
 Academic Dean

10/21/21
 Date

EXECUTIVE SUMMARY

EXECUTIVE SUMMARY
(Validation Team Report)

1. MAJOR FINDINGS

Strengths of the program/discipline:

- Retention remains at a high level
- Student success remains good
- Interdisciplinary nature of the program to support engagement between other AHC programs, community programs and bridging to the universities
- Diligence to embrace the assessment tools and new processes
- Team works well collaboratively, and this shows in the strength of this document
- New faculty added vigor to the program
- This program maintains a strong community presence
- Strong engagement of students and community in campus art projects
- Strong support of arts faculty engagement in community art projects
- Strong support of and engagement with community art organizations
- Continued support of exhibiting student art in the F building, the Ann Foxworthy Art Gallery, and around campus
- Faculty working and exhibiting as practicing artists

Concerns regarding the program/discipline:

- Decline in number of degrees and certificates awarded
- Decline in enrollment
- Decline in FTES
- Decline in FTES/FTEF
- As part of the Fine Arts department, there continues to be a need for additional staffing

2. RECOMMENDATIONS

- Commence offering Ceramics/3D courses as soon as possible utilizing part-time faculty if necessary.
- Advocate for full-time faculty replacement for ceramics.
- Develop recruitment and outreach efforts in collaboration with Public Affairs and Counseling designed to recruit more students, especially males.
- Work to narrow the retention/success gap for Black, Hispanic and Pacific Islander students
- When analyzing data include a comparison to the District's data
- Consider that this planning document will cover a period transitioning to a new facility

which will require additional staffing

- Aggregate data to determine disproportionment impact within individual courses to identify equity gaps
- Continue to participate in the dialog around diversity, equity and inclusion
- Consider changing the top-code for ART 107 to Applied Design to support changes in technology

VALIDATION TEAM SIGNATURE PAGE

Shane Anderson		05/12/2021
Michael Dempsey		5/11/21
Nancy Jo Ward	 <small>NANCY WARD (May 6, 2021 15:56 PDT)</small>	May 6, 2021

PLAN OF ACTION

POST-

VALIDATION

**PLAN OF ACTION – POST-VALIDATION
(Sixth-Year Evaluation)**

DEPARTMENT

PROGRAM - ART

In preparing this document, refer to the Plan of Action developed by the discipline/program during the self-study, and the recommendations of the Validation Team. Note that while the team should strongly consider the recommendations of the validation team, these are recommendations only. However, the team should provide a rationale when choosing to disregard or modify a validation team recommendation.

Identify the actions the discipline/program plans to take during the next six years. Be as specific as possible and indicate target dates. Additionally, indicate by the number each institutional goal and objective which is addressed by each action plan. (See Institutional Goals and Objectives) The completed final plan should be reviewed by the department as a whole.

Please be sure the signature page is attached.

Recommendations to improve student learning outcomes and achievement	Theme/Objective/ Strategy Number AHC from Strategic Plan	Target Date
STRATEGY	Strategy 2021	Target Date
Develop new PLO's with input from all Art Faculty that address Diversity, Equity and Inclusion	D6, D7	Spring 2021
Develop new PLO assessment plan.	C4, C5, C8	Spring 2021
Monitor success of updated English/Reading Advisories on all lecture courses as needed.	B3	Ongoing
Increase student engagement with textbook in lecture courses.	C4, C8, D6	Ongoing
Explore OER resources for Art History courses	C4, C8, D6	Ongoing
Continue to advocate for resolution of current and future facilities problems which impact student success and achievement.	C5	Ongoing
Advocate for budget increases in areas which impact student success.	C2, C5, E2	Ongoing
Advocate for additional full-time faculty to support student success.	A6,B8,C4, C5,C8, D6, D7, E1, E3, E7, E8	Ongoing

Recommendations to accommodate changes in student characteristics	Theme/Objective/Strategic Number from Strategic Plan	Target Date
Enrollment Changes		
Continue outreach activities to local high schools every fall and spring semester.	A1, A4	Ongoing
Continue to implement concurrent enrollment with qualified high school faculty.	A1,A4,A5	Ongoing
Continue to observe changes in enrollment trends and adjust class scheduling according to student need and efficiency.	A3, D5	Ongoing
Demographic Changes		
Monitor, develop and maintain awareness of areas where student retention and success may be improved, and address as needed.	A2, B2, B3, B5, C4, C5, C8, C9	Ongoing

Recommendations to improve the educational environment	Theme/Objective/Strategic Number AHC from Strategic Plan	Target Date
Curricular Changes	Strategy 2021	Target Date
Schedule Art 113 once a year so art majors will obtain degrees in a timely manner.	D5	2022
Create Art History ADT.	B10, D6, E1	2023
Modify eligible courses to fulfil the new CSU GE F	D6, E1, C5, C9	2022
Develop new PLO's with input from all Art Faculty that address Diversity, Equity and Inclusion.	D6, C4, C5, C9	Spring 2021
Update/ revising the Art 110: Design 1 Textbook, <i>The Handbook of Visual Mechanics</i> , by Ed Harvey	D6, E1	Fall 2021
Consider developing and scheduling synchronous online classes.	D5, E3	Fall 2021
Co-Curricular Changes		
Advocate for lighting, AV, and any other equipment or supply needs for Foxworthy Gallery.	E1	Ongoing

Continue concurrent enrollment.	A4	Ongoing
Collaborate with artists exhibiting at the Ann Foxworthy gallery to bring workshops into the classrooms.	A5, C4, C5, C8,	Ongoing
Work with the Ann Foxworthy Gallery to create a diverse program of exhibitions that supports student learning and community engagement.	A5, C4, C5, C8	Ongoing
Secure funds for two bus Art Museum trips per year. Estimated cost =\$5000	A5, C4, C5, C8	Fall 2021
Neighboring College and University Plans		
Work with Allan Hancock College Articulation Officer and faculty in neighboring CSU's to actively secure and maintain up-to-date articulation agreements.	E,3, E4	Ongoing
Related Community Plans		
Seek out and maintain relationships with local art-related businesses: art stores, sign shops, design firms, galleries, non-profit arts organizations and museums.	A5, A6, E7	Ongoing
Connect with local organizations that partner with local cities in hiring artists for community projects such as with Corazon De Pueblo and SM Parks and Recreation.	A5, E7, E8	Ongoing
Maintain a contact list of Art Alumni and invite them to speak to our students.	A5, E7	Ongoing
Develop student opportunities for exhibitions, museum visits and other art-related activities with Bus excursions.	A2, B2, B3, B5, C4, C5, C8, C9	Ongoing
Develop a Faculty/community advisory group that gives input on the Ann Foxworthy program of artists, exhibitions, workshops, artist talks and events.	A2, B2, B3, B5, C4, C5, C8, C9	Ongoing

Recommendations that require additional resources	Theme/Objective/Strategy Number AHC from Strategic Plan	Target Date
<p>Facilities</p> <p>Continue to advocate for safer learning/working conditions in F-12 (HVAC and material containment).</p> <p>Ventilation system for F11 (we have had minor adjustments over the last few years, but we need stronger airflow. We hope this will be resolved with the new building).</p> <p>Fix electrical plugs, and breakers/ circuits in F-Building.</p>	<p>Strategy 2021</p> <p>E1, E2</p> <p>E1, E2</p> <p>E1, E2</p>	<p>Target Date</p> <p>Ongoing</p> <p>Ongoing</p> <p>Spring 2021</p>
<p>Equipment</p> <p>Secure an IPAD with Procreate for Art Faculty use in each classroom (five rooms new building)</p> <p>Secure Zoom Computer carts with large monitors for each classroom (F10, F11, F12, S110, S112)</p> <p>Secure Audio speakers and microphones for 10 full and part-time faculty</p> <p>Pilot the use of 30 Ipads with procreate for student use in Studio Art courses</p> <p>Secure Document camera for rooms F10, F11, F12, S110, S112</p> <p>Secure two 22” Cintique monitors for use in the classroom by instructors.</p> <p>Secure equipment for the Foxworthy Gallery for faculty and student exhibitions</p>	<p>E1, E2, B7</p> <p>B7, E1, E2</p> <p>E1, E2, B7</p> <p>E1, E2, B7</p>	<p>Fall 2021</p> <p>Ongoing</p>
<p>Staffing</p> <p>Advocate for a full-time faculty replacement for the Ceramics/ 3-D</p> <p>Advocate for temporary classified position each semester: INSTRUCTIONAL AIDE IV CERAMICS LAB for Ceramics and Sculpture Labs.</p> <p>Recruit diverse and qualified part-time faculty through the creation of an Art part-time pool.</p>	<p>B6, C1, C4, C5, C9, D4, D6, E1</p> <p>C1, C4, C5, C9, E1</p> <p>C1, C4, C5, C9, E1</p>	<p>Fall 2021</p>

Advocate for a fifth full-time faculty member once FTES increases again.	C1, C4, C5, C9, E1	Fall 2021
Advocate for additional student workers and hours to support additional needs, including the maintenance of additional spaces, within the new Fine Arts Building.	C1, C4, C5, C9, E1	Spring 2021
Maintain sufficient budget to cover cost of hiring models for Life Drawing classes at their increased hourly wage.	C1, C4, C5, C9, E1	Ongoing
Advocate for an advisory team for the Foxworthy Gallery to better connect with the Department and college needs.	C1, C4, C5, C9, E1	Spring 2022

PLAN OF ACTION – Post-Validation

Review and Approval

Plan Prepared By

Rick Rantz  Date: Jun 1, 2021

Nancy Jo Ward 
NANCY WARD (Jun 1, 2021 22:16 PDT) Date: Jun 1, 2021

Shane Anderson  Date: Jun 2, 2021

Michael Dempsey  Date: Jun 2, 2021

Date: _____

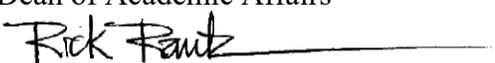
Reviewed:

Department Chair* 

Date: Jun 2, 2021

*Signature of Department Chair indicates approval by department of Plan of Action.

Reviewed:

Dean of Academic Affairs
Rick Rantz  Date: 10/21/21

Vice President, Academic Affairs


Robert Curry (Oct 25, 2021 15:52 PDT) Date: 10/25/21