# Skyline College
## ART
# Program Review
# Executive Summary

## Short Summary of Findings

The Art program consists a full array of traditional courses in art history, two-dimensional techniques and three-dimensional techniques that are intended for art majors and the general student population. The lack of a dedicated computer facility for the Art Program had greatly hindered the development of any meaningful digital imaging curriculum. As such, the program is not current with the present Art education community. Course outlines need to be updated to incorporate authentic Student Learning Outcomes which can be successfully be assessed in terms of validity and relevance to the program. However, the current courses themselves are well designed in content. Space and equipment for these current courses are at their limits as the resources are not sufficient to allow the program fully develop its offerings to meet the expectations and capabilities of our students. The Program is restrained from realizing its full potential for student enrollment for a lack of faculty, facilities, and resources.

## Three Strengths of the Program

- The current Art course offerings have great depth and breadth; art history classes cover many cultures and times, and studio classes are offered in many traditional media for beginning to advanced students.
- The Art program attracts, retains, and is successful with the full range of Skyline's diverse students. The demographics of the students enrolled in the Art Program parallel that of the general student population, indicating that the Program has wide appeal and is serving a wide cross section of the Skyline community.
- The Art program faculty is well trained and active in the art community as practicing artists.

## Three Suggestions for Improvement

- Hire new full-time faculty member to replace the artists who retired within the last few years. The lack of faculty has hindered the present Program by not being able to meet student demands for courses and additional sections of courses. Further, new faculty would facilitate the formal introduction of digital art forms into the major, which is presently poorly supported. The additional faculty would allow for maintaining the strong traditional program components and the offering of courses utilizing computer based imagery.
- Install a full function class size computer laboratory facility for creation and manipulations of digital imagery.
- Develop a formal, long-term plan for the maintenance of facilities and the replacement of equipment.

**PART A: Overview of Program**

*1. State the goals/focus of this program and how the program contributes to the mission and priorities of the College and District.*

As it is true of all departments of SKYLINE COLLEGE, the focus of the Art Program is the success of the individual student. A hallmark distinction of the Art faculty is their dedicated emphasis to provide an intellectually stimulating environment to encourage and enrich the creative efforts of each student. The development and refinement of the students' personal perspectives and expressions through the art media are enabled by a balanced academic foundation of the study of historic antecedents, contemporary references, and the acquisition of technical skills in a variety of media.

Thus, whether the student's goals are to culminate in academic degree programs, vocational applications of art, or just the gratifications of making art, the Art Program, in conjunction with other college programs, strives to build within the student a strong intellectual and aesthetic basis that is not only "essential to the completion of college goals," but is also essential for effective use of the art media as an alternative means of communicating personal expressions, impressions, and ideations.

Similarly, the omnipresent influences of the autobiographical aspects of culture and histories, as well as those of fellow students, are often incorporated into critical heuristics to enhance the students' sensitivity and awareness of the valuable contributions engendered by the ethic and cultural diversity of the college community.

Reflecting the College's Missions and Goals, the students in the Art Program are encouraged to better define their own associations with art, and their own contributions in art, to engender greater critical thought about art, its impact on the viewer and as a reflection of the attitudes and values of the culture that informs the students lives.

Unfortunately, while the Art Program is very successful with most of the traditional art forms, it is significantly challenged in its ability to offer the latest developments in art, namely Digital Imagery. Digital imagery has emerged in all forms of art, such as illustration, design, painting, photography and sculpture. The actual digital imagery may not appear in these media, but digital imagery is becoming an increasingly more present tool for the production of artworks in all media. It's no surprise that the challenge is from lack of funds and facilities. What is required to make a meaningful start in digital imagery for the Arts is a complete computer lab facility. A facility based upon the use of about 25-30 Apple IMAC computers with appropriate input and output peripherals (scanners, printers, etc.)

At present, the Art Program has only been able to offer a very limited array of digital imagery classes. While use of the existing Skyline computer facilities is somewhat available, a cohesive and coherent program of digital courses is not possible due to scheduling conflicts and priorities of the competing disciplines for use of the computer labs. The Photography program has just initiated hybrid course offerings (combining conventional plus digital technologies). However, the courses are restrained as the department has only seven Macintosh computers. Not only is hardware an issue, but the tremendous cost of software licenses is daunting. Currently, the photography computers are only loaded with elementary level software for manipulation of photographic imagery. The college offers no assistance to students to access any digital cameras and thus can not, in good conscience, require students to participate in all digital projects. Presently, many of the students scan their film based images into the computer to generate a digital file to work with in the projects. While this stop-gap procedure has its advantages, it does not instruct the students in the use of a digital camera. Thus, this is not considered digital photography, it is computer image manipulations.

*2. Discuss how the program coordinates, impacts, and/or interacts with other programs in the College.*

Of benefit to many students is the opportunity to enroll in many Art classes that may be used to fulfill General Education requirements necessary for graduation or transfer to 4-year institutions.  For the General Ed courses for the Skyline AA degree programs,  there are no less than 20 classes which satisfy the Humanities category and 2 classes for the Ethnic and Diversity category.  Of the 47 classes which are transferable to the CSU colleges, 19 classes qualify for GE credit.  The UC accepts 33 of our classes for transfer with six courses acceptable for IGETC transfer.

The public display of artistic efforts in the most evident interaction of the Art Program with other programs within the College. The department is responsible for the Gallery/Theater exhibition space, as well as several display cases in building One and the Main Theater.  Returning events for the Gallery are the Fall/Spring Student Art Shows and the Faculty Art Shows, augmented with special exhibitions of topical subject in Art like "Women Artist". While these display sites are predominately concerned with Art projects, many other disciplines take advantage of these display spaces.  "Common Ground" projects, "Women On Writing (WOW) projects, Museum of Tolerance projects (MOT), the Black Student Union and  ASTEP,  and Kababayan Learning communities are but a few examples of other members of Skyline Colleges community making use of the display cases.  The Gallery space is often used for special interdisciplinary and community events such as District Board of Trustees meetings, President's Chambers of Commerce Mixers, "Common Ground", Honors Transfer Program, Music Recitals, Respiratory Program Graduation ceremonies, "Year End Staff/Faculty" functions and other similar activities.

Beyond the existing Learning Communities of MESA, Kababayan, ASTEP and others, the Art Program has develop interesting pairings of courses as learning communities conducted by the Honors Transfer Program.  The learning communities are course whose curriculum are linked together to foster and expand upon the courses' core topics.  Recent examples have been the linking of English 100 and Art Appreciation, and the linkage of Cultural Anthropology with the "Art, Music and Ideas" course.

The most common direct interactions are between the Music Program through the jointly taught class of "Art, Music, and Ideas" (Art 115, Music 115).  Collaborations with the Physical Education department, specifically the Dance Program, wherein students of painting, drawing, and photography participate or contribute to dance productions.  And with the English Program through their student literary publication "The Talisman."  Students in the 2-D media of drawing, illustration, calligraphy, and photography contribute visual imagery to augment and supplement the student publication, often complimenting the literary texts.

Another example is the obvious interactions of the students in Photography with students in the community at large.  Students in photography often provide documentation of events presented by other departments and activity organizations.

The undeniable impact the visual arts have upon individuals often provide "points of departure" for student discourses in other academic programs.  The exhibitions often generate tangential discussions in Creative Writing courses, as well as selected issues useful in Sociology, Psychology, History, and other programs.

Similarly, though less well known but often of great importance, is the collaboration of the Art faculty with other faculty in different disciplines to share information as well as visual aids and other teaching resources.

Recognizing the potential of digital imagery as a component in the Art Program, the substantive and peripheral application of the special courses in computer-aided image making will clearly compliment efforts of the CAOT and Business Programs in helping students develop successful Internet Web Site layouts and designs.

Similarly, the use of digital imagery has found many applications in Journalism, Speech, and other communication based curriculum.  Increasingly, the use of  multiple medium presentation presentations has found favor in almost all disciplines.

While the intra-activities of major components of the Art Program, i.e., the studio arts and art history, are continually evolving and engaged in endeavors to improve pedagogy, expanding the inter-activity with other programs of the college is an acknowledged priority.


*3.  If the program utilizes advisory boards and/or professional organizations, describe their roles.*

No advisory boards or other external organizations are components of the Art Program.


*4.  Explain how this program meets the needs of our diverse community.*

In spite of limited resources of classroom spaces and studio facilities, the Art Program has been very successful in offering a diverse and vital array of traditional media courses and opportunities for students to pursue their ambitions in Art.  Most obviously, digital based imagery course are lacking.

To facilitate access to our classes, the Art department offers a majority of the studio classes in both day and night schedules.  Weekend classes are also utilized to overcome the shortages of studio space and facilities.

Of equal or perhaps greater importance is the diversity of the course offerings to expand and enhance the experiences of students in different aspects of art.  The academically orientated courses in Western Art History and Art Appreciation are supplemented with other courses as "Art of Asia and the Near East"(Art 105), "Art of Our Times"(Art 107), and "Art of the Americas" (Art 120). To further diversify the interests of students, many special short courses are offered through Art 665.  These classes offer selected topics which supplement or compliment the core studio art courses.  Special techniques, new materials and processes, or more advanced and intensive instruction in a particular media are typical subjects presented.  Some of the courses are specifically designed for students who do not wish to be continuing participants in the Art Program; the courses fulfill a very specific interest of the students.

With increasing presence, the desire for more courses which involve the creation and manipulation of digital images has become a become a every growing demand by our students.  Again, limitation in space, and especially the lack of facilities, has hindered our ability to meet this demand.  The creation of digital image based courses, and potentially a program of courses, is an immediate concern for the Art Program.  The installation  of  a computer laboratory with large format printing facilities dedicated for Art production is of paramount importance to achieving a viable, relevant and sustainable program.

In addition to these systemic modes of increasing interests and accessibilities to the courses of the Art program, the Art Program envisions a greater mandate for acknowledging the diversity of its students. Pedagogies are varied not only in style/technique but also in their content. Unlike many academic courses with well articulated curricula, many art courses embrace the fact that different students learn in different ways; and that the students have different interests and ambitions for their studies in art.  Thus, teaching methods, whether they be traditional lecture presentations or more interactive student activities,

all attempt to engage students in modes of learning which encourage independent productivity. Characteristics of students which might be seen as liabilities in other programs, often become assets in personalizing the making of art.

Most academic courses are cognizant of the intellectual and cultural differences of the students, and attempt to design the pedagogies to facilitate the accommodation of these differences.  Studio art courses, rather than accommodate differences, encourage enhancement of the differences to help "individualize" creative expression.  Upon the acquisition of adequate levels of craftsmanship, studio art students are expected to demonstrate some degree of personalizing of their efforts.  These nascent efforts then guide the students to select further refinements and expansions of the technical skills needed to enable them to be more effective in their own personally significant artistic endeavors.

Greater understanding of one's own culture, and especially those of others, portends the potential growth of artistic concepts and visual vocabularies.  Through the studies of Art History, Art Appreciation, and specialty appreciation courses, the elucidation of the historical, social, and cultural infrastructure of artworks informs students of the possibilities for inclusion or references that can be utilized in their own artwork.  The post-modern strategies of pastiche and recontextualizations offer the student more methods to demonstrate acknowledgement of the values of cultural and ethnic diversity.

The raising of cultural and social sensitivities and expectations of the general community of Skyline College is also addressed through many of the exhibition events and facilities of the Art Program.   The cultural/social awareness is augmented through the visual presentations seen the various display cases in build One, and imagery submitted to various campus publications as the "Skyline View" and "Talisman".  Gallery events, such as those sponsored by "Common Ground" offer students an opportunity to be exposed to perhaps new and different perspectives of themselves and those around them.  The influence of these experiences will hopefully expand well beyond the initial encounters and continue to play a part in every aspect of a student's attitudes and opinions.

Perhaps as a corollary to the cultural diversity and recognition of artistic individuality, the instructors of the program make an extra effort to accommodate students with physical and learning disabilities and other special needs.  The faculty prides itself upon its the open, accepting attitudes it expresses to students.  Again,  recognition of the students' individuality and the encouraged growth of the same; to enhance and have the confidence to appreciate "other world views".

Hence, students in the Art Program are to express individuality.  It becomes necessary to appreciate and value traditions, associations, significant references, and symbolic representations of others in order that any work of art be empowered to communicate.


## 5.  *If the program has completed a previous self-study, evaluate the progress made toward previous goals.*

The 2001 Program Review identified the following as important goals:
- Hire new full time faculty to teach traditional and newer, digital technology based art
- Improve facilities, especially studio spaces and creation of a digital lab.

The faculty situation in the Art Program has been most unsettled in the past few years.  Two full-time instructors have retired. As most studio instructors are discipline specific, the ability of any faculty member of the Art Program to assume responsibilities for classes once offered by these full-time faculty has been limited.  The use of adjunct faculty members, while in many instances in Art a positive attribute to bring a diversity of interests and skills, does reduce the cohesiveness and coordination of studio courses once lead by full-time faculty.  Most notable example of these difficulties are seen in the

current Ceramics program; a discipline that requires coordination of course work with kiln/facilities use, care and management.

The recent loss of a full-time Painting instructor has hindered the stability of the Painting program. While diversity in instruction is laudable, the lack of continuity of instruction for students moving from one skill level to another is a problem. Like all Skyline instructors, each instructor teaches the required course curriculum. However, more so in beginning studio art classes than other types of instruction, the continuation of distinctive emphasizes and implementation of techniques experienced by the students is disrupted. In as much as the beginning studio art courses are about acquisition of skills, and the refinement and sophistication of those skills, this lack of continuity can and is detrimental to student classroom success. Therefore, the diversity of instruction in this case can produce confusion and dissipation of student efforts instead of the increased focus and refinement of techniques evidenced from a single instructional perspective.

Reflecting upon the statistical evidence of "Department Productivity" from 2002 onward, the impact on enrollment of the lack of full time faculty seen. From a figure of 2600+ students in all Art courses in 2002/03 to a low of 1800+ in 2003/04 due to budget restraints, the growth of the program has been slow. The data for 2005/06 (2000 students) and 2006/07 (2100+) reflect the absence of the two full time faculty. Essentially, the data suggest a tremendous loss of potential student enrollments due to the lack of adequate course and section offerings.

It is further suggested that the lack of up-to-date facilities has hindered program growth. The lack of a digital lab facility contributes most to the lack of support for our program instructional needs. Not having the proper facilities, resources and instructors for digital art forms is our greatest and most pressing issue.

The 2001/02 Program Review was only partially complete. The revisions of the Course Outlines of Records were not completed. With the advent of the Student Learning Outcome Assessment Cycle (SLOAC) project shortly thereafter, the revision of the Course Outlines was envisioned as a major step in evaluating all of the Art Program courses. Specifically, the statement of the Student Learning Outcomes for each course has necessitated a detailed look at course content and objectives. As such, almost all full-time and adjunct faculty members of the Art Program have participated in the course outline revisions. The new course outlines thus are a better representation of current pedagogies, student outcomes and expectations, and course modifications due to any technocalogical changes in the respective media. Many technical changes in Art are not so much about "advancing" the media, but rather providing safer, more efficient, and cost conscience materials and techniques.

Our current implementations of a SLO based program has been the development of an acceptable assessment method agreeable to all faculty. The assessment, particular of the affective domain criteria of student outcomes, is a major issue in Art; as it has been for the Music Program. Currently, the faculties discussions have addresses the problem of learning about Art and Art making and not rely upon the infinitely simpler assessment of craft. Knowing how to make things (the craft) is not the same discussions as knowing how to make art. There are endless questions about "What is Art?" and "What does it mean to appreciate and understand Art?." We do not anticipate a workable resolution soon.

## PART B: Student Learning Programs and Services

### Overview

*1. If the program utilizes advisory boards and/or professional organizations, describe their roles.*

No advisory boards or other external organizations are components of the Art Program

## Curriculum

1. *Describe how the courses offered in the program meet the needs of the discipline(s) and the students. (This may be answered through descriptive narrative evaluation or quantitative research).*

   The goal of any studio/art history program in the Arts is to enable the students to use visual imagery as an alternative means of communication. In much the same manner as one acquires a new language, each course of the program contributes to the understanding of the relationship of subject matter, composition, and presentation (the visual vocabulary) to the reading of Artwork as a means of sharing ideas, concepts and impressions. Conducting extensive critical discussions of the images provided either from lecture materials or selected from the work of the students, the instruction integrates aesthetic and technical aspects involved in the creation of meaningful imagery. Providing the intellectual contexts for the analysis of Artworks (historical, autobiographical references, issues in/of art, documentation and mediation of information, technical principles, etc.), the students are engaged in broader discussions of the Art beyond those parameters. This type of critical thinking in the numerous course offerings of the Art Department then places a variety of courses as fulfilling the GE Humanities requirements.

   The Art Department is divided into the disciplines of: Art History, Photography, 2-dimensional (which includes drawing, design and painting courses) and 3 dimensional arts (which include ceramics and sculpture). From these disciplines all of the courses offered at Skyline College are transferable to the CSU system. All of the foundation courses within in these disciplines, such as: History of Art I and II, Photography I and II, Drawing I and II, Form and Composition I and II, Painting I and II, Printmaking I and II, Ceramics I and II and Sculpture I and II are also UC transferable.

   The Art Department is serving and attracting a diverse make up of students. Information from the Planning, Research and Institutional Effectiveness Office show the following:

   - An increase of the number of art majors from the fall of 2003 of 127 to 168 in the fall of 2007
   - Success rates shows that for the period 2002-2006, the art department has been 2-4 percent above the college average.
   - Retention Rates match those of the college as a whole. The various classifications of students served at Skyline, such as: gender, ethnicity, age, etc. have comparable numbers to the College as a whole. Notable are the slightly higher number of females served which is 1-2 percent higher than the college average. Ethnicity numbers match the college as a whole within 1-2 percentage points, with the one exception of students who self identified as White. In that category, the art department numbers show a 7 percent higher number as compared to the campus wide number. In regards to age, the art department numbers closely match those of the college, with the one exception of the 18-22-age bracket; the college average was 42 percent during the last five years, while the art department average was 52 percent.

   - Numbers for Art Majors who transferred to a four-year institution were not available, but the college as a whole has seen a fluctuation in the number of students who have transferred to a UC or CSU institution.

2. *State how the program has remained current in the discipline(s).*

- **Art History:**
The Art History Program currently offers a variety of courses, which explore the western, non-western and contemporary worlds. 2 semesters of Western art history Survey, (Art 101 & Art 102) are transferable to UC and CSU institutions. These two courses introduce students to the canon of recognized artworks beginning with prehistory to medieval period and Early Renaissance to the 20th century. In addition, Art History of Asia and the Near East (Art 105) along with Art of the Americas (Art 120) explore non-western cultures and the art produced. A contemporary Art History course entitled Art of Our Times (Art 107) explores the world of art looking at the period after 1945 to the present. This class introduces some of the new art forms that were developed in this period. An interdisciplinary course entitled Art, Music and Ideas (Art 115 which is cross-listed with Music 115) explores creative forms and associated periods by analyzing their differences and similarities. For the non-art major we offer Art Appreciation (Art 130), which is a transferable course to UC and CSU.

Teaching methods for these courses have incorporated new technologies. The traditional 35 mm slide lecture format has been replaced with an all-digital method of image projection. All the art history courses incorporate some amount of internet hybridization which may include, access to: course syllabus, class assignments and handouts, links to websites that augment curriculum, Most recently, added to the repertoire is the recording of lectures which can be added to class websites in the form of "podcasts", that document not only the audio but the visual of a lecture.

In addition, the technology of the internet has become an important addition to the class environment. The variety of digital information that can be brought into the classroom in real time has increased tremendously in the last few years. For example, video programs, seminars etc, which can be streamed and shown in class can function as a Guest Lecture. For example the SPARK programs by KQED which address Bay Area Arts have been extremely useful, as have The Aurora Forum programs produced by Stanford University, which offer access to audio and visual information that is the most current and up to date in the creative arts.

The Art History Department has offered the online version for the Art 101 survey, numerous times since it was first offered in 2001. It is a popular and always over-enrolled course. Art 102, the second semester is set to go online in the spring of 2009. The Art History department has focused on a traditional approach of strong skills, in reading, writing and critical thinking. This approach can be seen in terms of course content and through the delivery of the information.

- **Photography**

Perhaps the most dynamic of the Arts in terms of technological change has been Photography. The changes brought about by the introduction of digital cameras and digital imagery has progressed at an amazing rapidity. Obviously, the instruction of the use of these new technologies must be incorporated into the curriculum, as the older technologies are often discontinued; often to the point of being almost non-existent. Manufacturers have often dropped more traditional media in favor of conversion to digital technologies. For example, KODAK stop making chemical based B/W papers in 2005 and POLAROID will cease production of films by the end of 2008.

Although digital photography has superficial resemblance to conventional photography, it is a distinctly different media requiring its own unique equipment, methods, and procedures. Our nascent course offerings explore pedagogies and student expectations for the media, as most students who use digital photography are not in the Arts program. The current courses in Digital Photography (as opposed to Digital Imagery) have been mostly ART 665 specialty courses. The primary agenda for these classes was to assess how successful our instruction could be without the students' access to a computer lab. Results to date have been most variable.

Again, the lack of facilities and resources for a digital computer lab prevents us from fully engaging in a digital image component for the Art Program. While it is most likely chemical based Color photography will not no longer be with us in less than ten years, B/W photography continues to make a strong presence in the photographic educational community. The reasons for the longevity of B/W photography have to do with the different set of aesthetics associated with color verse b/w photography as an art medium.

Besides technology, the lectures and discussions include examples of contemporaneous artists and developments in the Art world. As culture changes, the modes of expression in art also change. Thus, students are encouraged to take note of these changes of attitudes and methods of expressions and how they may influence their own perceptions and artworks.

A further consequence of lack of funds has been the detrimental impact in what we are able to offer advanced students; particularly any significant experiences with studio lighting or any advanced commercial applications of photography. At present, the instructors often must offer their own personal equipment for students to use.

- **2-Dimensional:**
  The department has been slow to embrace new digital technologies as a new media and tool. Proficiency with digital technology is critical in today's commercial world of art, such as in Design, Graphics and Animation. Although use of new media is important, mastery of art skills is first and foremost. Industries that employ artists have said they can teach use of software, but what they are looking for is people who have mastery of art skills, especially drawing.

  To begin an art program using digital technology we would need approximately thirty Mac workstations; approximate costs $75,000. We also would need two full-time instructors; approximate costs $40,000 to $50,000 each, plus a classroom. Our first action would be to research funding, followed by hiring and procuring classroom space.

  In the last report, The Art Department needed to address the problem of offering evening courses for three units instead of two units to fulfill transfer requirements of four-year institutions. This was achieved.

- **3-Dimensional:**

  The 3-D area of the art department houses both the ceramics area and sculpture. Both areas have worked to remain up to date in their respective disciplines. Currently the ceramics area is in need of and in the process of hiring a full time instructor to guide the program. The new instructor who will be hired will need to be current in all the technologies related to ceramics, both in the discipline itself in areas such as clay production, firing, glazes etc. but also in the area of computer technologies as a class resource. The instructor will also need to be able to

address a new course offering which is a 3-d Design course, that prepares the student for work in the 3-d curriculum areas of ceramic and sculpture and a course such as this may incorporate 3-d modeling software. Since the last self study, the needed equipment such as kilns have been updated. And as is true of all areas in the art department, a plan for updating and replacement of equipment will need to be addressed in both the ceramics and sculpture areas.

The sculpture area has also seen the updating of equipment and facilities. In addition, the instructor for that area has updated skills through course work and travel. These skills were added to the course offerings in the form of courses sculpture classes in the area of stone carving. In addition, the video documentation of this information from the travel has also been incorporated into the classroom experience.

- **The Art Gallery:**
  One area of the art department that has not been addressed and is an important component of the art program is the art gallery. This facility exists as place where students can view exhibits artists from the Bay Area art community and are offered the opportunity to display their own work in 2 exhibits per year. Another way that the art department benefits from the Gallery is that students can take the Gallery Practicum course and experience the hands on process of the gallery operations. The Gallery Theatre as it is known, is a resource not only to the art department, but to the campus community. During the last few years a 3 projects were produced in an interdisciplinary collaborative effort. The gallery coordinator and gallery practicum class produced exhibits that were interactive exhibitions addressing issues current and relevant to the community. Issues such as Hate Speech, Voting and the mullet-ethnic make up of the college. These projects have been hallmarks of the Art Gallery and the art department.

- **Conclusion:** The art department faculty and administration, continuously endeavor to keep the art program current through: the updating of curriculum, the use of new appropriate technology and the continuous study of the arts by any and all of the following methods: attending workshops, seminars, conferences, gallery and museum exhibitions.

3. *If the student population has changed, state how the program is addressing these changes.*

In as much as Art is concerned with personal expression above all else, the impact of changing student populations are somewhat different than in other academic situations. Ethnic and cultural differences are the very differences the students are expected to use as reference points for finding individualized perspectives of interpretations of their own work and the works of others. The diversity of the students is embraced in the Arts. Thus changing populations are not a "problem" but actually an asset for most studio classes. The one area which diversity is of concern is that of students for whom English is a second language. Issues concerning comprehension of technical information are most often addressed with one-on-one tutorials.

Related to that is also the perceived increase in students who are under-prepared with Basic Skills entering Skyline College. These skills are especially necessary for successful achievement in the Art History courses. Art Faculty are participating in various components of the Basic Skills Initiative project, to help in the college wide process to develop and implement a plan which will help our students to achieve their educational goals.

Another area that faculty encounter in the art department is a student with disabilities. These issues are addressed with the continued use and cooperation with resource areas, such as DSPS and or the

tutoring center, etc.  The faculty continues to find ways to insure student success when possible and appropriate.

4. ***All courses in this program should be reviewed for currency and modified every six years. If this has not occurred, please list the courses and explain.***

The last evaluation and review of the course outlines in the Art Department was conducted in 2001. This being the first program review for Art since the adoption of SLOs, a new review of the courses using these criteria has been adopted and undertaken.   Completion of this is expected at the end of spring semester 2008.

5. ***If external accreditation or certification is required, please state the certifying agency and status of the program.***

At present, this does not apply to the Art Department program.

**Student Learning Outcomes & Assessment**

1. ***Where on the continuum do you believe your department is on the SLOAC Initiative?***

| Emergent | Novices | Practitioners | Mentors |
|---|---|---|---|
| • Learning and discovering<br>• Gathering information<br>• Attending workshops | • Beginning a dialogue<br>• Drafting SLOs<br>• Drafting assessment plans<br>• Taking inventory of assessments<br>• Creating instruments for assessment | • Engaging in widespread dialogue<br>• Implementing assessment plans<br>• Refining SLOs<br>• Reviewing outcome data and discussing implications | • Facilitating discussions and generating new dialogue<br>• Conducting workshops<br>• Lending assistance |

**Mark an X on the continuum and briefly comment.**

XXXXXXX

Emergent    Novices        Practitioners  Mentors
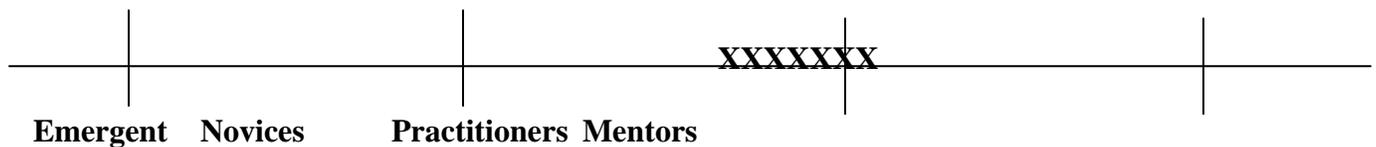
The Art Program has been very actively involve in the SLOAC process.  However, as discussions amongst faculty has amply demonstrated, there is great disagreement about how to implement the process into studio art courses.  Of particular note is the difficulty in devising an agreeable working assessment plan for the studio art classes.  Evaluations of "craft" (the "how-to" component of art making) is a fairly straight forward process, however, the value of that evaluation is often in question. Making something (a product) is not the same thing as making Art.  The affective domains of learning, appreciating and understanding ART are major topics of discussions, on going discussion which are yet to have any meaningful or useful results.  Primary to these issues is the predominately subjective and wide variety of evaluation methods used by the faculty members in assessing student works in the studio art courses (painting, sculpture, photography, etc.).  The point of most contention is the idea of having a "rubric" or other normalizing standard of evaluation to be adopted by all faculty and the inherent desire by all instructors to have students NOT follow any homogenizing rubrics.  To follow a rubric is

acceptable for the very initial steps in learning how to make art, but what is hoped is that the student will adopt, modify, or reject the rubric to better realize their personal perspectives in making art.  Thus, if the student follows a prescribed rubric, they may have acquired the craft skills but would not have demonstrated the more important objectives for making art that is personally expressive.  Acquisition of craft (knowing "how-to" make something) is only the initial level of SLO's for any given studio arts course.  The sharing of personal expressions, personal impressions and personal perspectives are the foremost objectives of any of the studio course.  Art is an alternative means of communication, and as such, the communication may or may not be something anyone may articulate.  In other words, if you can explain something through language, what's the point of making artworks?

Therefore, the best indication of where the Art Program faculty are in the process of implementing the SLOAC would be at the Novice/Practitioners stages. We are beyond creating SLO's, we are working to find resolutions for acceptable and meaningful program wide assessment tools and methods.

## 2.  *Highlight any major findings and resulting course or program modifications.*

The review of the Art Program has resulted in several important interrelated issues concerned with the delayed introduction of digital technologies into the Program.  The most notable evaluation is that there is a very significant lack of meaningful support for instruction for the incorporation of digital technologies in studio art courses.  Thus, our studio courses are no longer "current" with the art community, arts education and art industries.

Not withstanding the considerable hurdle the lack of facilities presents, the major changes in faculty (more realistically the lack of faculty) has impacted the program in significant ways.  There has been a slowed recovery in student enrollment after the budget cuts of 2003/04, due to the lack of faculty. A significant reduction in the courses, and the section offerings for those course, has meant that there remains a sizeable loss in potential student enrollments.  As all studio art courses require considerable student contact hours, the untapped enrollment potentials for these classes translates to an equally sizeable loss of FTS revenues.

One bright light in our program, relating to the introduction of digital technologies, are the formation of and the successful offerings of Technology Mediated Courses in Art History.  In as much as the College has tremendous resources for conducting on-line courses, it is no surprise to find that these types of course can be successful. There has been some discussions about what other types of Art courses could be offered in the On-line format, the best results would seem to be highly hybridized course format: in person performance supplemented with on-line activities. Particularly for studio art courses, an actual product, or progress towards a product must be physically demonstrated so in-person presentations are necessary.  Digital design orientated course would be the next fully on-line type courses considered.

## 3.  *What additional resources are needed to implement the plan?*

As indicated above, the major "stumbling block" to implementing a viable SLOAC process is the formulation of acceptable and meaningful assessment tools and procedures for the studio art classes. Without a consistent format for evaluation for courses, there would be little useful aggregate information to be gather for a Program wide assessment.

Once a workable SLOAC process has been adopted, the most needed resources would be those associated with information acquisition and subsequent processing of that information.  Acquisition

would involve such resources as to produce and administer surveys, compensation for adjunct faculty time for conduction of Program level evaluations (like student exit portfolios), technologies and methods for "warehousing" evidence of student performance (collecting actual artworks is not feasible nor desired), and other issues about handling student works and their evaluation (as in the costs and logistics for the exhibition of student works.)

After the information is gathered, many of the most important resources are presently avalible to evaluate this information, either through the Division resources or the Office of Planning, Research and Institutional Effectiveness. What additional resources envisioned are mainly compensation to faculty, and especially to adjunct faculty, for their participation in the evaluation. The role of the adjunct faculty is fundamental in the Art Program, as they represent the majority of disciplines in the studio courses.

When all is done, the results of the SLOAC process should of course be available to the entire Skyline community. It is anticipated that a college level web site will be created for the presentation of the Program Reviews; in which case, resources must be made available to whomever is designated to up-load and maintain the findings. Thus, funding and facilities augmentation is strongly suggested as necessary requirements for a successful SLOAC process.

# PART C: Resources

## Faculty and Staff

### 1. *List major development activities completed by faculty and staff in this program in the last six years and state what development is needed or proposed by faculty in this program.*

As faculty we have all, or nearly all, participated in these kinds of activities:
* Gallery representation and shows
* Competitive exhibitions
* Awarded various grants from school or private resources
* Judged competitive exhibitions
* Worked with various community art groups to promote art in the community and here at Skyline
* Participated in various diversified art workshops and taken classes to update and acquire new art skills
* Mounted numerous art shows, sales and faculty shows here at Skyline
* Web page design to promote art classes

The major issues in continuing professional development of the Art faculty have centered around the explosive growth of the use of computers and digital imagery in the production and dissemination of art, as well as the tremendous influx of new methods of integrating digital technologies into classrooms and other educational situations. As such, the faculty finds itself at an awkward position of learning and acquiring new skills for incorporating digital technologies into the curriculum and not having the facilities to demonstrate and implement these new pedagogies to the students. Without a dedicated computer lab for the Art Program, the value of professional development take on an entirely different perspective.

Of immediate importance, the faculty must insist upon acquisition of knowledge and skills of digital technologies applicable to teaching and demonstration to students various topics. These new technologies have become more and more a familiar entity for our students, and often these technologies offer more successful learning outcomes.

With the installation of new kilns in the Ceramic department, and the matt/moldings cutter for the Art Department, some of the faculty have become skilled instructors with these resources (noted in the 2001 Program Review).

Perhaps one of the most important external motivations for continued professional develop by the Art Faculty and Staff has been the introduction of monthly Division meetings. Conducted by Donna Bestock, Dean of the SS/CA Division, the has been a strong and vital sense of community and professional camaraderie amongst all faculty and staff of the Division. An awareness of the interaction and interdependence of the Art, Music, Anthropology, Economics, History, Psychology, Sociology, Library Studies and Services, Administration of Justice, and Paralegal departments is of great importance to all members. From these meetings, opportunities abound for the generation of new ideas/strategies in teaching, classroom management skills, and participation with the College Community. Thus, the potentials for professional growth often extend beyond the missions and visions the Art Program has for itself.

2.  ***Describe the orientation process for new faculty and staff (include student workers such as tutors and aides).***

In terms of process, since the last Program Review, the greatest changes have occurred in the actual hiring/selection process for new faculty. It is now much more formal and hopefully more equitable to all applicants. The Art Faculty and Staff at Skyline have always been very open and available to consult with one another, trade ideas and offer guidance or suggestions with old and new members. For example, when a current instructor takes on a new class, they might tap another instructor for ideas and direction. New faculty members can avail themselves to the experience of the senior members of the faculty to better plan their curriculum.

Beyond orientation within the Program, new members are also introduced to the entire SS/CA Division through the Division's monthly meetings. This is a prime example of the "inclusive" nature of our faculty with regards to its members and associates.

3.  ***If recruitment of new and/or diverse faculty is needed, suggest recruitment techniques.***

The faculty base of the Art Program has suffered considerably in the last few years. We have had two retirements and a third to a "leave of absence". Continuation and continuity have been difficult attributes for the Program to maintain. Adjunct faculty is a mixed blessing. Adjunct faculty offer diversity and variety to the faculty rooster, yet the diminished consistency and coherency for students taking sequence courses can often be problematical.

To date, the Program is selecting a new tenure track candidate to lead our ceramics department. The other positions which need to be filled as soon as possible are those for full-time 2-D (painting, illustration, drawing, etc.) instruction, Art History/Appreciation instruction, and Gallery/Theater Coordination. Until funding is provided, these position will have to managed with over-load commitments by other full time faculty, or additional adjunct faculty.

With the addition of the vast array of Internet possibilities, past recruitment methods of referrals, print announcements, and employment listings continue to work well.

**Facilities, Equipment, Materials and Maintenance**

1. *Discuss the effectiveness of the facilities, equipment, equipment maintenance, and materials for the program to meet its goals and focus. Include if they impact success and if they are accessible to all students.*

The major facilities and equipment of this program are 25 years or older. Facilities include: (1303, 1320) ( painting/drawing/design/printmaking), ceramics (1103), sculpture (1123), Photography (2112), the Gallery Theater and Art History/Slide Library (1321).

- Each of these rooms contains a variety of equipment associated with the specific disciplines. Painting/drawing includes: drawing horses, easels, tables, etching press, miter saw, professional wall mounted mat/glass/Plexiglas cutter.
- Ceramics :Work tables, wheels, kilns, spray booth. As of last Review, two new kilns have been installed. However, health and safety issues with the kiln installation and surrounding environment remain.
- Sculpture: metal fabrication Welding, woodworking and various hand tools for metal, wood, plaster, clay and stone. Kiln for firing ceramic sculpture. worktables,
- Photography: Current equipment includes: 12 b/w (Old) and 12 (10yrs. old) color enlargers with associated accessories. Film and print processing equipment. A chemical based color print processor (1997). Very recent additions include seven Mac computers (old, recycled from other Divisions) with four new color photography digital printers.
- Gallery Theater: This facility needs the roof repaired. Leakage will make it impossible to obtain exhibitions of high quality. The issue of security is also paramount. Thirdly, outside identification/signage needs to be improved and augmented.
- Art History Slide Library: This facility currently houses a collection of approx. 3000, 35 mm slides and a small library of DVD and VHS tape video teaching materials. Under construction is a digital format and catalog of the images.
- Rooms 1111 and 1107 are electronic classrooms with: Internet access, audio, computer, DVD, and VCR components integrated with a digital projection system.

Art instructors in all disciplines have done a heroic job of making due with poor or sub standard facilities and old equipment which is need of repair or replacement. In almost all art disciplines, the need for more space is urgent. In some cases, such as ceramics, the area for labs has been decreased and in other areas, such as photography, classes are having to share the classroom/lab area with computer facilities to initiate digital photography classes. This sharing of space means it is difficult at best to conduct classes and makes it hard to secure the facility for safety and security issues. The lack of adequate security and accountability are recognized problems, not only in photography but in all disciplines. Not only is space a problem, but inadequate plumbing ,electrical and gas in lab areas have hampered instructors ability to offer advanced classes in areas such as sculpture, photography and ceramics. The lack of basic water and washing facilities in the Gallery have been a continued obstacle in the operation of the Gallery, either as an exhibition space and especially as an event venue. Ventilation and the removal of dust, and chemical fumes from all art disciplines is also part of the overall picture of the art department facilities which must be addressed. Updating and improving the equipment/facilities is vital to the success of our students. These items need to be replaced and or updated for academic success, but unlike other departments, issues of Safety and Health must be accounted for in tandem with the other needs. The art department can attract more students if they have saws that cut, enlargers that function and kilns that fire. It is also important for the retention of students to have our facilities in working order and to have the most current equipment available to the student.. In looking at the facility and its components, we must also to look to the future, to see that our students, who are interested in learning not only the traditional fine arts, are also taught to use the new tools technology has to offer.

The lack of a digital/computer facility for the Arts is a most conspicuous deficiency for the Program. Without the facility, it is apparent to the students that the Art Program is not really up-to-date. As a consequence, students can only assess that several of the course offerings are not truly contemporary with similar course offered elsewhere.

## 2. *List projected needs.*

The Program will have the following needs:

**All departments** of the Program recognize the need of a dedicated computer laboratory for the Arts which would include such elements as:

      IMAC computers with large screen displays
      Appropriate computer software programs
      Media storage -- large external hard drives
      Scanner, card readers, video cameras, and other input devices
      Dedicated color and b/w large and medium format photo-quality printers
      Color management tools and software
      AV components necessary for lectures and demonstrations
      Very Large screen lecture monitors

**Painting:**
Ventilation for the painting and drawing labs. There are the concerns for air quality regarding solvents and other fumes. Also needed is central facility for cleaning brushes with oil based solvents that can be recycled rather than deposited in drain. Electric miter saw and dust collection system for cutting stretcher bars and framing materials.

**Ceramics:**
Replacement of wheels at the rate of 1-2 every other year. A new clay extruder,

**Sculpture:**
The sculpture facility needs proper ventilation for dust and other fumes and particulates that occur in carving, welding and metal casting. Outdoor work space for stone carving to include roof/overhang and concrete pad. Outdoor facility for bronze casting to include foundry and kiln for burnout. Replacement of aging power tools and their accessories.

**Photography:**
Additional classroom for lecture, so that lab activities can be conducted concurrently with lectures. For wet chemistry based photography: storage cabinets for chemicals; larger frost-free energy efficient refrigerator( for storage of student's photo materials); replacement of stolen/loss enlarger lenses; replacement of grain focusers; new plastic film processing tanks and reels. For digital photography, in addition to digital computer lab, digital cameras, lenses and accessories. Lighting equipment to create a photographic studio work environment in the classroom, both incandescent and electronic flash based technologies.

**Gallery Theater:**
Repair leaking roof, refinish wooden floor, Installation of equipment (Screen, and 'electronic classroom system' plus internet access) for presentations and art exhibits which use technology other than the traditional art modes.

**Slide Library:**

Complete storage facilities for slides, DVDs, tapes, and other firm ware. Equipment for creation and maintenance of a digital image library: computers, monitors, media storage devices, digital scanners and camera, etc.

3. ***Describe the use of technology in the program and discuss if technology is current and comparable to other college and business or industry.***

Currently the Skyline Art program is not contemporary with many other colleges and certainly not with industry. Skyline offers few if any computer related art courses. Any equipment and software we have is minimal or outdated. In looking to the future to best serve our students, we need a computer lab dedicated to art, photography, video and other art forms. A thirty (30) workstation facility could accommodate the offering of 3-4 specifically related computer art courses such as digital photography, digital illustration, digital painting drawing, 3-D design, graphic arts and animation. We would need digital cameras, both still and video, as well as other input devices. Large format printers to accomplish the specials needs of art courses, especially the use of fade resistant media and specialty printing papers and presentation materials.

4. ***If appropriate, describe the support the program receives from industry. If the support is not adequate, what is necessary to improve that support?***

At present, the Program receive no support from industry. The primary reason is that the Skyline Art Program is focused on the premise of a Fine Art Program as opposed to a commercial art program.

## Budget Requests

1. ***What resources (staff, facilities, equipment and/or supplies) will be needed in the next six years?***

**STAFF:**

**Ceramics**
It is strongly advised that a full time faculty replace retiring faculty. A permanent lab assistant with ceramics experience is needed for studio and equipment maintenance and for the studio lab hours.

**Painting**
To continue to fund the current model budget the Art Department needs $8,000 which covers expenses for such classes as Life Drawing, Portrait Drawing, drawing and Sculpture per year, which includes Fall, Spring, and Summer semesters and session. The $8,000 figure represents last year's model budget.

**Photography**
Permanent Teaching Aid / Lab assistant. Position to manage and maintain the "open" photography lab sessions, the additional darkroom sessions outside of the scheduled course work periods, open to all photography students. Management/maintenance of darkroom facilities, equipment, and chemical preparations are included responsibilities. This additional staff person would allow for greater student access to the limited darkroom facilities as the lab times could be extended to all days/evenings of the week and weekends. Additional staff would help minimize recurrent loss of equipment due to students' errors and theft.

**Sculpture**
The sculpture facility needs a lab assistant capable of keeping equipment checked and in order, sharpening tools, changing blades on power equipment, repairing miscellaneous items, etc.


## EQUIPMENT:

**Ceramics:**
- Pottery wheels will be requested at the rate of two every year, until we have 13 new wheels.
- New clay extruder and repair parts for our extruder have been on order..
- Normal supplies are $2500 per year.

**Painting:**
1. Chairs in Rooms 1303 and 1320 are breaking down and will need to be replaced in one to three years.
2. Drawing horses are also breaking down, getting unstable and will need to be repaired or replaced
3. Two large bulletin boards for Room 1320,  48" x 72"
4. Two additional lights on stands with reflectors
5. General art supplies for two-dimensional classes at a cost of approximately $2,500.00 per year.

**Photography:**
1. Replacement of darkroom equipment due to wear and misuse:
   - single size paper easels
   - 35mm film negative holders
   - c. Medium format film negative holders
   - d. Enlarger lenses for medium and large format films
2. Equipment necessary for instruction of Digital photography:
   - Digital cameras and lenses
   - Film and print scanners
   - Computers, software, and necessary interface peripherals for use with digital cameras and scanners
   - Printers, slide printers, and other imaging output devices
3. Photographic studio equipment:
   - Hand-held light meters for ambient and flash lighting
   - Studio incandescent lighting equipment: light fixtures, reflectors, stands, and other associated accessories.
   - Studio flash equipment: power packs, flash heads, stands, reflectors and other light modulating accessories
4. Medium and large format cameras: professional large film formats
   - 2 1/4" and 4"x5" Cameras and associated lenses
   - Tripods
   - Studio mono-pole camera stands

**Sculpture:**
- Ventilator
- work tables
- air tool hook-ups
- stone tools replaced
- air tools and hand tools
- gas kiln and gas line hook up
- Replacement of electric kiln, which is currently quite old and failing!
- general improvement of all ventilation systems throughout the studio

- improvement of lighting throughout the studio
- plaster working tools need replacing
- wood carving tools will need adding to as well as replacing power tools older ones will need replacing, as well as adding new ones (drills, saber saws, sanders, grinders particularly)

## FACILITIES:

### Ceramics

The ceramics studio was reduced by one-third of its classroom floor space. Sets of four worktables abut each other making it awkward for students to work on a project. A large piece of equipment sits outside the classroom in the hallway. The spray booth is placed so as to vent out an opened outside door which creates blow back of the glaze dust. Our out of doors kiln area limits our firing schedule when we get rain. The administrator who created this problem is no longer in our District.

Therefore a new full-sized classroom is necessary that will allow students room to work around all sides of the worktables and to allow construction of large scale projects. Shelf space for work in progress is needed. A separate room for white clay work and for glazing would enhance our program. A vented separate kiln room would protect our kiln from the elements and allow their use when it rains. A location for the spray booth that will not allow glaze blow back is needed.

Paper clay and kiln fired glass techniques are our new direction for growth of our program. The use of a three-dimensional computer program for generation of new forms is also of interest to our students.

### Photography

Most desired situation would be a dedicated classroom for lecturing in photography classes,  The current classroom serves as lecture room, our very small scale seven-computer digital photography facility, demonstration studio,  student work space, and photo-finishing area.  The dedicated lecture classroom would allow for more flexibility of classes (lecture and lab session could be held concurrently). Further, better scheduling of open "hours-by-arrangement" lab hours would be possible. The designation of dedicated separated photography classroom and darkroom facilities would allow for better installation of equipment and supporting infrastructure. Most of the facilities were install in the past on a "temporary" status, which now has become permanent. Thus, many maintenance problems remain recurrent and intractable.  The lack of any true studio space (essentially, empty open classroom spaces) hinders the instruction of advanced students. Separate work spaces apart from the classroom would better accommodate the teaching of Photo I, II, and III during the same time periods.

### Sculpture

Needs for resources in the next six years, in order of need, for the Sculpture Area
One way of accommodating the growth of the sculpture area to meet the needs of all three of the below(Le. stone, bronze, and welding) is to make an outdoor workspace. This space could be created by breaking through the back wall of Room 1123, the Sculpture Studio. Currently behind that wall is a small hillside which could be cut into, in order to make an outdoor workspace. A concrete pad and an outbuilding for storage, as well as some electrical and air hookups, would complete the space.

*Note: all equipment needed in this new outdoor facility is placed in brackets ()*

I.  Development of stone-working facility
- within the studio ventilation system and/or a room within a room

- outdoor work space with roof/overhang

II. Development of bronze foundry
- (outbuilding and concrete pad)
- (note: gas line not essential, but helpful)
- (110 electrical lines )
- burnout kiln approximately $1000
- (outbuilding to store equipment)

III. Development of welding area
- within the studio
- ventilation system
- (Outdoor work space with *roof/*overhang)
- (compressed air hookups)
- (electrical lines 220 and 110)
- upgrade plasma cutter

(outbuilding to store equipment)

2. *If appropriate, discuss methods the program could share resources with other programs in the College and District.*

The installation of a dedicated computer lab for the Arts would have obvious implications for a shared resource with other Programs at Skyline. The different priorities for the construction and design of the computer to emphasize it dedication for the Arts would complement the existing computer labs created for the Business and COAT programs.

Concerning the existing Program resources, the most valued resource that has wide applications for the college and the district is of course our Gallery/Theater. It is in constant use by many functions here at Skyline, for social, cultural, graduation and other festive events. There are discussions for its use by the other Art Programs of CSM and Canada as an share exhibition space.

## PART D: Leadership and Governance

1. *What leadership roles do the faculty and staff of your program hold in the college?*

Several of the Art Program faculty have served Skyline College in a number of leadership roles:

- Skyline Curriculum Committees, co-chair and member
- SMCCD District Curriculum Committee, chair and member
- Basic Skills Initiative Project: Best Practices Subcommittee chair
- Student Learning Outcomes Assessment Cycle (SLOAC) Steering Committee
- First Year Experience Project Steering Committee
- Arts On Campus Committee, Selection Criteria Steering Committee

In as much as the Art Program is responsible for the Gallery/Theater and several display venues on campus, the Art faculty has been instrumental in the supervision, curatorship, and design of the Skyline Faculty Art Exhibitions (Fall)  and the Student Art Exhibitions (Spring, Fall),

Leadership roles are also to found in the Art faculty's participation in various hiring committees in the Art, Music and other college departments.

2. *How do the faculty and staff in your program participate in the governance processes of the college/district?*

As with all Divisions at Skyline College, many of the governance committees are served by faculty members of almost every program. The faculty of the Art Program have participated in following governance bodies:

- Skyline Curriculum Committee
- Skyline Budget Committee
- Skyline Professional Development Committee
- Skyline Scholarship Committee
- Skyline Arts On Campus Committee

3. *How do the faculty and staff in your program exercise initiative/leadership in improving practices and services related to the program?*

Examples of the principle roles the Art faculty exercise in the improvement of the Program's practices are:

- Creation of new curriculum
- Implementation of the SLOAC processes at both the course and program levels
- Create situations to engage students in a greater exposure to art, such as Learning Communities and interactive exhibitions such as those of "Common Ground"
- Conduct assessments of the facilities/resources to evaluate effectiveness and status relative to the state of the art technologies.
- Participation in inter-disciplinary courses, such as the history based course "Brown vs. the Board of Education"
- Discussion held with educational counterparts with other community colleges and California State Universities concerning the currency of curriculum and compatibility of course offerings.

# PART E: Action Plan

1. *Describe the program's plan for addressing areas of improvement.*

- The department will hire one new full-time faculty member this year in ceramics and three-dimensional design. It will submit a request the FTES allocation committee to hire at least two additional full-time faculty members, one in painting and drawing and one in digital art.
- The department will work closely with the campus groups, architects and builders to remodel and update existing studios and install a computer lab suitable for digital art.
- The department will work with campus groups, including the facilities department and the College Budget Committee to develop a formal, long-term plan for the maintenance of facilities and the replacement of equipment.
- The department will implement the assessment portion of the SLOAC process and use the results to keep the students successful and the program healthy.

# Skyline College Program Review
## Worksheet for Enrollment, Performance and WSCH/FTE

*Weekly Student Contact Hours – WSCH*

Report the 3 previous **Fall** semesters with the most recent on the right.

| Year | 2004 | 2005 | 2006 |
|------|------|------|------|
| WSCH | 3756 | 3613 | 3037 |

**Please comment on program enrollment and expected trends.**

WSCH has declined in the art department over this period largely because of the retirement of 2 full-time instructors, Jim Promessi and Joe Rodriguez. They were only partially replaced by part-time instructors. The classes that were not offered were very full. We are currently hiring a new ceramics instructor, replacing Joe Rodriguez. This will help. The art department will need additional hires in the near future in order to keep the offerings responsive to student needs and desires.

*FTE and WSCH/FTE (LOAD)*

Report the previous 3 Fall semesters with the most recent on the right

|          | 2004   | 2005   | 2006   |
|----------|--------|--------|--------|
| FTE      | 125.19 | 120.44 | 101.25 |
| WSCH/FTE | 613    | 584    | 521    |

**Please comment on the comparison of this program to College trends.**

During this period, college loads for fall were 594, 555, and 553—a decrease and then little change. Like the college, Art declined from 2004 to 2005, but then continued to decline. It should be noted that spring semesters are almost always higher in the Art department. Part of this trend is due to the need to frequently hire new part-time instructors. The first term or two that an instructor is here, enrollments are less than normal for those classes. As soon as the instructors are known, enrollments pick up. This revolving door is detrimental to the students and the program.

*Retention and Success*

Report data on program retention and success rate with the most recent on the right.

|            | 2004 | 2005 | 2006 |
|------------|------|------|------|
| Retention  | 84%  | 84%  | 83%  |
| Success    | 74%  | 74%  | 72%  |

*Please comment on the programs success and retention rate. Include factors that affect the rates and how college services are used to provide multiple avenues for student success.*

**The Art department as a whole has retention rates that are very similar to those of the college as a whole.  Success rates are somewhat higher that the college as a whole.**

**Art history classes are lecture based and make use of The Learning Center, including the Writing Lab.  DSPS is also used extensively.  Web resources are heavily used, for example, library tutorials and instructors web pages.**

**Art studio classes make use of departmental resources primarily.  Individual instruction is part of every studio class.  Hours by arrangement are also part of every studio course and are supervised by the instructor of the course, instructors in other similar courses and sometimes student assistants.  This gives students access to a variety of approaches and ways of explaining the course content.  The art studio courses also make use of DSPS.**