#3

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Page 1: I. Program Overview and Update

Q1

I.1. Department(s) Reviewed:

ART

Q2

I.2. Lead Author:

Joshua Eggleton

Q3

I.3. Collaborator(s) - List any person that participated in the preparation of this report:

Respondent skipped this question

Q4

1.4. Dean/Manager:

Lauren Halsted-Burroughs

Q5

Initial Collaboration Date with Dean:

Enter the initial date you met **10/15/2021** with your dean to discuss your program review using this format: MM/DD/YYYY

Page 2: II. Program Reflection and Description

Q6

II.1. Provide your program's mission statement:

The Art Department's mission is to provide an excellent equity driven student centered educational experience for our diverse body of students in every aspect of our program, serving as effective academic, co-curricular, extracurricular, and career mentors to students who are declared Art majors preparing them for an increasingly complex and technology-driven world.

We are committed to providing an environment based on meaningful learning experiences that build upon the strengths and socio-cultural experiences of our diverse student population through creative and critical expression.

Q7

II.2. How is this program advancing the college mission, vision and values?

The Art program seeks to highlight and build upon the strengths students already possess when they enter our campus; as well as to harness each student's creative capital and expression so that they may become agents of change in our increasingly diverse society. The Art program is committed to the success of all students and has adopted the same equity language as the college rooted in each student's social and cultural capital.

Currently, the Fine Art and Music programs, 2 of the 3 programs in our ACP are only preparing students for a small sector of the of the workforce (approximately 4% statewide) with the lowest wages. We need to recalibrate and update our current Art program organization so that it serves the current technology driven workforce demand in the creative industries. By doing so we can better fulfill the college mission by offering coursework that leads "to certificates, degrees, transfer, career opportunities, and ultimately social and economic mobility".

The Art program is currently engaged in PLO, SLO, and comprehensive course outline updates/revisions (see Section III.5) to address social justice, student equity, and to maintain a vibrate student centered arts community. Revisions to current curriculum (see Section III.2) are in process;' focusing on advancing student success, equity, and social justice. The proposed addition/adoption of a new AA in Digital Art (see Section VI, Goal 3) targeting innovation, excellence, and student success post-graduation/transfer. These efforts are specifically being made to advance all the college's values.

Q8

II.3. How does your program support the college's strategic goal of implementing guided pathways?

Over 70% of our students are enrolled in one of our classes in the art program to fulfill the GE transfer requirements for other majors which support the Pathways' goal of acceleration. At the faculty level, steps have been taken to ensure that faculty are including links to resources with their Canvas containers like Student Services, the Librarian, Tutoring Center information, the Transfer Center, Veterans Center, EOPS, and DSP&S.

Within the art program itself supporting guided pathways is inconsistent. Our program has tangentially supported guided pathways by updating all discipline level program information and degree maps, faculty information, and discipline webpage information and has passed it on to the Office of Institutional Effectiveness so that our web presence can be updated. The art program has updated our all our current degree maps.

The art program is in the process of revising all our SLO's, the creation of OER adoption option for art lecture courses, and we have updated our program goals so that all program growth is informed by 21st century career demand data in California's Creative Economy. This includes the eventual addition/adoption of an AA in Digital Art.

The data was evaluated to improve our program and practices. It is not possible for our program to support guided pathways fully, because it is solely focused on supporting Fine Arts and Art History. We have the data to suggest students would be better served if our program were allowed to expand/adopt 21st century career driven course offerings in the areas of Digital Art, Design, Media, and Illustration.

College level support is needed in the form of full-time faculty and technological infrastructure that meets the current industry standards in these current fields.

Q9

II.4. Is the program description in the current college catalog up to date and accurate?

If No, what steps will you take to revise the college catalog description?:
We plan to include the new program mission statement (listed above) in the upcoming college catalogue.

Page 3: III. Course Curriculum, Assessment and Student Success

Q10

III.1. Access the Five Year Curriculum Review Cycle (requires GCCCD login). Have all of your active courses outlines been reviewed within the last five years?

Yes

Q11

III.2. Please list any planned changes from the current semester forward for curriculum (courses, degrees, and/or certificates) and the rationale for those changes (e.g., labor market data, advisory committee recommendations, transfer institution changes, industry trends, statewide transfer model curriculum).

1. We just updated our Art and Design AA by reorganizing the total course requirements to 30 program units. This allows students a path to graduation/transfer within a 4-semester cycle. (Prior to this completion of this AA would have taken 3+ years.)

2. The art program is in the process of updating all course level SLOs to include language that addresses critical thinking and higher learning functions (see Section III.5).

3. We are in the process of reevaluating all course outlines to include equity language and goals and assessment tools that address artists and artworks outside the traditional white Eurocentric canon and include social justice (see Section III.5).

Q12

III.3. How is your program meeting the needs of students, and/or articulation with four-year institutions?

All AA and AA-T are completable in 2-year cycle. Due to our program size (we are the smallest CC Art program in SD County), we currently offer the minimum number of courses for students to transition to four-year programs within Studio Arts and Art History. However, labor market data on the creative economy in California and CSU and UC graduation information clearly shows that our program needs to expand into the 21st century and provide an AA focused on the Digital Arts (see Section IV.26). This would be possible by utilizing current infrastructure within the college (see Section IV.27 and Section VI Goal 3).

The program would like to do the work to expand, we just need to be supported by the college and allowed to grow by adding/adopting an AA in Digital Arts. Our college must invest in supporting and preparing our students for the 21st century jobs in creative industries.

Generally, 70% of the students taking a course in our program are fulfilling a General Education requirement in Art History or Art Studio. This is where we see most our program student traffic. To increase program viability through GE fulfillment courses, we have a long-term goal of cross-listing new GE courses in with the Ethnic Studies program that explore the Chicano Art Movement and the topic of Social Justice in the Arts. The creation and adoption of this curriculum has been slowed by the lack of fulltime faculty members within our program.

Q13

III.4. Please upload the most recent version of your program's course SLO assessment plan. Click here for an Assessment Plan Template

Art slo-assessment-plan.docx (19.9KB)

Q14

III.5. Please provide a high-level analysis of your SLO findings over the past year and discuss what changes, if any, were made as a result. Include any student learning-related successes and challenges that SLO results have revealed for your department.

Over the last 2 years the art program has reached out to students and faculty with a series of diagnostic surveys to highlight student needs and to solicit feedback from faculty about their assessment methodologies. Specific data on the results of both these surveys is included later in this report under the section on "Distance Education." However, these finding had an impact on our current SLO data and has led to a process of curriculum revision for all our courses. Both the diagnostic student/faculty surveys and the "SLO Course Assessment Tracdat Report-Art" are being utilized to make changes to all our course outlines.

Finding 1:

First, we found that some areas of our course level SLO language needs to be adjusted to include language that promote higher level critical thinking skills for all our course sections. The word "identify" is used too often in our SLOs across all our sections and implies all students must do is to "see" and "remember" information. Assessment methodologies that ask for "identification" usually utilize the multiple choice and/or T/F format.
Change:
We will be replacing words like "identify" with others such as "analyze," "discuss," and "evaluate" because these types of assessment utilize higher level critical thought and solicit responses based on student life experience, personal beliefs, and opinions forms by students based on their own evaluations of course material.

Finding 2:

Second, we found that our course SLOs needed to have additional emphasis to put into address how art has affected and/or been affected by the diverse, social, political, economic, or cultural perspectives of Black, Indigenous, and/or People of Color (BIPOC).
Change:
All our course's SLO's are being updated to include language that addresses this issue. The process is ongoing and the Department Chairs has been working closely with the SLO Coordinator to address this new additional langue for the each specific course SLO.

Finding 3:

Third, we found that our SLOs (for lecture courses) should address the phenomenon of "historic recurrence."
Change:
Additionally, a new method of evaluation is in the process of being added to all our art lecture course outlines. It states, "Essays, assignments, presentations, and/or group activities evaluating students' understanding and critical thinking regarding specific works of art or architecture, artists, and/or art styles, or a comparison between two or more of the same, with additional emphasis on historical context and historic recurrence related to industrialization, technology, war, and cultural shifts within the scope of the course material covered." This new language has/will be added to our course outline to ensure that course content makes connections between our past and present. We have all heard the idiom that "the past repeats itself;" however, the specific inclusion of examples of this phenomenon in the arts allows students to see how the subject matter intersects with their own life experiences.

Page 4: IV. Degree and Certificate Programs

Q15

IV.1. Does your program offer any degree/certificate programs?

Yes

Page 5: IV. Degree and Certificate Programs

Q16

IV.2. For each degree and certificate, indicate how many awards were conferred in the past 5-years.

Art Program Degees Conferred.pdf (33.8KB)

Q17

IV.3. Please indicate when each degree and certificate was last reviewed and updated (semester):

Art History SB 1440 IGETC/CSU: Reviewed in conjunction with Annual Program Review SP21
AA Art Drawing and Painting: Reviewed in conjunction with Annual Program Review SP21
AA Art and Design: Program Modification was completed Fall of 2021
AA Art/ Studio Arts for Transfer: Reviewed in conjunction with Annual Program Review SP21

Q18   **Yes**

IV.4. Can students complete the degree/certificate
requirements within a 2-year period?**Requirement of Title
5, California Code of Regulations and Accreditation
Standard II.A.

Q19

IV.5. How are you currently assessing your PLOs?*Note: The college requires assessment of PLOs within a 4-year
cycle

Examining our SLO/PLO data (Section III.5) along with the student and faculty diagnostic pilot surveys (see Section IV.15) revealed
that we have some work to do updating all our course outlines of record. The Art program is also in the process of
merging/collaborating our PLO across our APC with Music and Graphic Design.

This process is ongoing. This is partially because our program has a department chair that is new to the role and received no training
prior to assuming the position. In addition, everything was slowed down by the emergency transition to distance education due to the
global pandemic and lastly our program has not had the full attentions, support, or guidance of any full-time faculty members since
2019. The current department chair a part-time employee and is currently balancing their workload across three separate county
districts. This situation does not allow for full and undivided attention to our program needs.

Q20   **Yes**

IV.6. Are the PLOs in the catalog an accurate reflection of
the department or discipline's current learning objectives?

Page 6: IV. Degrees and Certificate Programs continued

Q21   **Yes**

IV.7. Are the PLOs mapped to the course SLOs?

Page 7: IV. Degree and Certificate Programs continued

Q22

IV.8. The College has set a 2024 goal of reaching a 77% course success rate (students passing with a grade A, B, C or P out of those enrolled at census) for the College as a whole. What is your department or discipline's 4-year (2024-25) goal for success rate across all courses in the department or discipline and how has the department of discipline's success rate across all courses changes within the past 4-years?

In Art, our program goal for 2024 falls in line with the College's overall goal 77% success or better. Currently the Art Programs has an average 78% success rate over the last 5 years. Our highest rates of success were in the 16/17 and 17/18 academic years when our program achieved and average rate of student success measuring 80.5% overall. The lowest program rates of success were spread over the SP20 73% and F20 74%, coinciding with the global pandemic and shift to 100% Distance Education. Although our student success rates declined due to the pandemic related shift to DE, our rate of student success rebounded in the SP21 to 78%. We believe this is due to an overall increase in the comfort levels of students with distance education and online learning modalities like Canvas.

Q23

IV.9. What other qualitative or quantitative data (from any source) is the program using to inform its planning for this comprehensive program review? Please reference additional internal or external data, such as retention and enrollment, student survey results, focus groups, student throughput, or other data, if there are any notable trends.

We are using Cuyamaca's internal program level data, college-wide data, career level data, student surveys, internal program surveys of department faculty, data from UC and CSU's and the Otis 2020 Report on the Creative Economy based on data from the Bureau of Labor Statistics, Beacon Economics.

Q24

IV.10. Please review the college-wide and program data sets, which have identified equity gaps based on the following criteria: 3% n=10 students/enrollments. Which groups are experiencing equity gaps in your program? Please discuss all equity gaps identified in the data.

In the Art program, our female students are generally more successful than our male students by 3-4%. Our largest equity gaps exist among our Black/Non-Hispanic, Hispanic/Latino, Middle/Eastern and North African students. Students of color producing rates of success ranging from 67%-78% while our white students are succeeding at a rate of 83%. These gaps in student equity fall roughly in line with the overall equity gaps that exist at a college-wide level based on the data from the IESE.

Q25

IV.11. What department/discipline (or institutional) factors may be contributing to these lower rates of success for these groups of students?

Student success is based on many key factors: including social/familial networks and social/familial capital, highly skilled and trained teaching staff, socio-economic status of the student and/or student's family, the education levels of the student's parents, access to scholarships. More granular information from the IESE would be helpful to identify why specific gaps in equity exist within each group of students. Our program could better serve each group and make targeted changes if we had some of this information from our individual students. We can only speculate that the symptoms of our equity gaps, which are rooted in institutional bias, are perpetuated by the systemic racism within the institutions we serve.

Face-to-face courses have narrow equity gaps in contrast to our online courses. Over 70% of students going through the department are taking an online course. As a result, equity gaps are seen proportionally with course modality. More training is needed by our adjuncts to maintain relevancy within current online teaching skillsets related to student equity. We feel that it is time for all department faculty to reassess their current curriculum and delivery methods to include diversity and equity-based models of course delivery and assessment.

Through a diagnostic survey of students, we found that 36% of students in our online courses are new to online learning and almost 20% reports that reliable internet was an issue for them. Nearly half of our students are working while attending college. One quarter of our students are working full-time while attending college. Finally, nearly half of student respondents reported that they preferred verbal over written feedback on assessments. Faculty should be taking all of this into consideration in their course design.

Course curricula within our most popular courses is also an issue. The current established canon, especially for lecture-based Art History courses, is predominantly white, male, and Eurocentric. We feel that all student groups outside of this designation are affected by being largely minimized or left out outdated curricula. Faculty should be taking steps to address and/or modify their own curricula to be more inclusive across the board. In addition, more training options regarding student equity should be added for Professional Development to the VRC by the IESE; preferably self-paced trainings to accommodate adjunct scheduling conflicts.

Q26

IV.12. What action will the department or discipline take to address these equity gaps in the short-term (next year) and long-term (next four years)? Consider the specific steps your department will take to address equity gaps and discuss any plans for diversifying department faculty in alignment with the GCCCD Board Resolution 20-015.

Long Term:
Four adjunct members have or will have completed Cuyamaca's EMTLI program within the next year. This is 40% of our department faculty. We would like all Art program faculty to enroll in the EMTLI over the next 5 years and begin to utilize the equity-minded tools provided in the EMTLI.

Short Term:
Distance Education lecture courses account for the largest number of students that we serve in the art program. Our Art 100 courses account 60% of our total program enrollment over the last 5 years. They also have the highest gaps in equity. In the short-term, Joshua Eggleton applied to be part of a campus group for the "OER Open for Anti-Racism Project." Over F21 he will be completing a 6-week OER course, attending monthly webinars, and creating a plan for SP22. During SP22 he will be piloting an OER Art 100 course modeled on the training he received in the F20/SP21 EMTLI cohort. Our program goal is to create an OER model that is equity-minded which all faculty that teach Art 100 can adopt.

Diversity within our Faculty:
Since no new permanent full-time Faculty members have been added to the art program in 20 years, we can only speak to our program's commitment to diversifying our adjunct faculty. In the last five years we have hired only 2 new adjunct faculty members that we have been able to maintain. Increasing department diversity was a key concern in the hiring process. In SP19 our department added a new adjunct faculty member, for Digital Art and Design, that is male and identifies as Japanese American. In SP21 we hired a new adjunct faculty member, in Art and Design: Sculpture, who identifies as female, LGBTQ, and Puerto Rican.

Q27

IV.13. What did your program learn from the transition to remote teaching and operations over the past year? How can this be used to improve the student experience in the future?

Our adjunct faculty have shown an extreme amount of creative resilience to have made the "impossible possible" with limited capacity, in such a short window time, and with the tools that they had at their disposal. Teaching the laboratory portion of art studio courses proved to be extremely challenging for students and faculty. Everyone took on the task at hand learning how to become videographers, film editors, motivational speakers, and remaining committed to providing rigorous instructional materials and personalized student feedback in the online modality, sometimes at the expense of their own mental health.

We also learned that more faculty training (for our new and seasoned online instructors) is needed in "equitable and humanizing" approaches to DE course instruction. We would recommend the that Academic Senate adjust the minimum qualifications for online instruction to include requirements for all faculty to undergo supplemental DE training rooted in equitable teaching practices. In addition, updated Canvas training should be required every 4 years. Mandating and evaluating all faculty based on implementation is the only real way to get our instructors that need this information the most to participate. We believe these measures to be extremely important due to the high number of students that enrolled in Distance Education courses prior to the pandemic. Pre-Pandemic, in the art program, nearly three quarters of our enrollment was already DE.

Q28   **Respondent skipped this question**

OPTIONAL DOCUMENT UPLOAD 1: Please upload any data-related documents you would like to attach to your program review using the button below. PDF and Word documents may be uploaded.

Q29

Respondent skipped this question

OPTIONAL DOCUMENT UPLOAD 2: Please upload any other data-related documents you would like to attach to your program review using the button below. PDF and Word documents may be uploaded.

Page 8: IV. Degree and Certificate Programs continued

Q30

Yes

Does your program offer courses via distance education excluding emergency remote teaching in 2020-21 (classes that would have been taught in person, if not for the pandemic)?

Page 9: IV. Degree and Certificates Programs continued

Q31

Yes

IV.14. Are there differences in success rates for distance education (online) versus in-person sections?

Q32

IV.15. If there are differences in success rates for distance education (online) versus in-person classes, what will the program do to address these disparities?

There are measurable differences in success rates for distance education, coming in lower than in-person classes. The program has begun addressing these disparities in the following:

Diagnostic Survey Program 1:
Over the course of the last year, we have begun to pilot a Diagnostic Survey Program to research disparities in student success rates online versus in-person. In Spring of 2021 some of our faculty members teaching online used diagnostic surveys in Canvas that asked targeted questions about conditions for learning for our online students. These questionaries asked the following questions:

A. Students were asked whether this was their first time taking an online course.
    -36% of respondents were new to online learning.

C. Students were asked to identify what types of devices they use to access most of their classes online (Library/Work/School Computer, Personal Computers/Laptops, Tablets/Cell phones)
    -Library/Work/School 7%
    -Personal Computer/Laptop 67%
    -Tablet/Cell Phone 26%

D. Students were asked whether they must share devices with siblings or other family members.
    -Most students have their own devices.

E. Students were asked if they had reliable internet or Wi-Fi access at home.
    -17% of respondents indicated that they do not have reliable internet access.

F. Students were asked whether they had a distraction-free space to work online.
    -12% that finding a distraction free setting at home is difficult

G. Students were asked if they were also working while taking courses online.
    -43% of students indicated they that they are working while attending classes.
        a. 47% of those students that indicated they had a job worked more than 30 hours per week.
        b. 20% of those students that indicated they had a job worked more than 20 hours per week.
        c. 14% of those students that indicated they had a job worked the graveyard shift.
        d. 20% of those students that indicated they had a job worked more than 2 jobs.

H. Students were asked what type of communication they preferred from faculty (written, voice recordings, or video).
    -Prefer Audio feedback 34%
    -Prefer Video feedback 23%
    -Prefer Written feedback 43%

This student information will be used to help our instructors adjust their current online curriculum so that it is more inclusive and student-centered.

Internal Survey 2 of our Department Faculty:
In Addition, in Fall 2021, our department conducted an internal survey of our faculty that asked them to identify the assessment methods for each course they teach and to identify what they believe are the reasons for equity gaps among our Black/Non-Hispanic, Hispanic/Latino, or Middle/Eastern or North African students. We plan on using this data to target specific areas of instructional and assessment improvement among our DE faculty.

Research Findings:

A. 100% of our adjunct faculty respondents have taught an art studio (Lec/Lab) within the last 5 years. 86% of our faculty respondents have taught an online lecture (Distance Education) within the last five years. 43% taught an on-campus lecture course within the last 5 years.

B. 42% of faculty respondents require a textbook for the sections they teach. All studio art classes do not require textbooks, while 60% of the adjunct faculty surveyed require textbooks for art lecture courses.

C. When asked if faculty are satisfied with their current textbooks results were mixed. There are some sample of what faculty wrote:

- "I have used an online textbook, OER, articles, videos and videos I make, and websites. I also write pages of information with examples within the course."

- "I reviewed 'Exploring Art: A Global Thematic Approach'…I decided against adopting this textbook because of the poor writing quality. I felt that the book was filled with jargon and conflicting information that would be confusing for students.

- "Yes and No. Yes- I did for most of the last 5 years in Art 100 out of convenience and a lack of my own awareness of the alternatives; however, I was not satisfied with any of it. It felt dated, dry and it favored more reading than I thought should be required. Textbooks still espouse a tradition of education that favors the "winners" and the "famous" for tradition's sake. Plus, as education is changing it seems out of date to stay with a single textbook to outline one version and to perpetuate one version. In a time where we use digital media for most of our lives, it seems that this way of disseminating information should also change; therefore, I ditched my textbook and opted for creating my own curated collection of content that was more recent, more varied culturally and varied in the modality (from videos, audio, images, and text based). This content comes from museum websites, reputable art history websites, databases such as Smarthistory, articles from publications that are peer reviewed or where citations are available; this includes several video resources using the same criteria and level of professionalism. I've also used several passages from books on OER Commons, https://www.oercommons.org/ including resources from institutions of higher education such as MIT or SAIC. There is so much change happening right now in art that a textbook cannot keep up. This also leaves me a lot of flexibility for adding information, easily updating. PLUS: It's free. One of the biggest hurdles students face is the textbook cost and there is data to show that OER classes have better successful outcomes. I do not think I will ever use a textbook again knowing how possible it is to create curated content that still meets the needs of the course outline."

- "I really like my textbook in terms of its depth on the subject and I think that it is well written but am interested in finding a new book that might provide a more contemporary perspective."

D. Faculty were asked what types of assessments (Diagnostic, Standardized, Formative, and/or Growth-based) they use for all the courses they teach.

  1. Art Studio: 100% of faculty rely mostly on growth-based assessment methods, like group discussions and student led critiques, when teaching art studio. 75% require some form of personal reflection submission for student enrolled in art studio. 57% utilize some form of diagnostic survey to gauge student pre-knowledge and student need. Faculty feel that all these this has a positive impact on student health and their sense of individual well-being.

  2. In-Person Lecture: 100% of faculty utilized some form of growth-based assessment a component of the in-person lecture format. However, 75% of surveyed faculty rely primarily on summative forms of assessments to gauge student knowledge. The word "rigor" was used to describe summative assessment by some faculty, which the author of this report finds problematic. In addition, only 25% do any kind of diagnostic surveys to gauge pre-knowledge and student needs. This is an area of equity that needs to be addressed and could a reason that equity gaps exist among our student population.

  3. Online Lecture/Distance Education: On the positive side, 85% of surveyed respondents utilize growth-based assessments (group presentations/discussions/critiques) in their DE courses. 71% utilize formative assessments (personal reflection papers/essays). 42% utilize some type of diagnostic survey to gauge pre-knowledge and student needs. We feel that these numbers are a good sign that most faculty are considering the needs of all students with these assessment methods. On the other hand, 57% of surveyed faculty rely on summative assessments (midterm and final research papers/exams) and 42% rely on standardized assessment tools (preformatted chapter tests and/or quizzes) to measure student achievement.

assessment tools (preformatted chapter tests and/or quizzes) to measure student achievement.

E. Faculty were asked what types of assessment they favor for instruction. Results were mixed; most of our faculty lean more heavily on formative, growth-based, and diagnostic assessment methodologies while some respondents value summative assessments as paramount. Here is a sampling of faculty responses:

- "Diagnostic- sets the tone for faculty of what to expect from an individual student including their challenges, understanding of content, and lets them tell you a little about where they are. If a student can share their knowledge, they are allowed to engage at their level. Diagnostic focus on the students' assets."

- "Formative- personal reflections (I call them "descriptive summaries" sometimes) where students have choice of what they can reflect on. I have some guiding questions/prompts that lead the reflections to personal/professional/content/course connections, and higher-level thinking. All reflections, especially when they prompt reflection on thinking/decision making are individual and grow they personal metacognition. These are also not text required; can be written, audio or video recorded; students' choice."

- "Formative focus on student choice and creative freedom; two things that have shown to increase engagement by allowing students to engage at their individual level."

- "Growth-Based- discussions, critiques where students talk individually or as a group (in person). Students are presented with prompts, and time to personally respond (even in crits). Growth-based have creative freedom (all my course projects allow for it), student choice (again, my projects allow for it), and they engage students working in groups in person- (collaboratively in a comfortable, low stakes, no surprises setting); all of which have shown to increase engagement in any course of study. I have seen students also reflect positively towards their online discussion community. The biggest key is to have student choice, creative freedom, and group activities (not a project)."

- "Summative. Student's work changes as their skills develop so it is best to assess the student upon completion of the course."

- "I think diagnostic, formative, and growth-based assessments are best for increasing student engagement and supporting student equity. I am removing all standardized and summative assessments for may curricula.

- "Formative and Growth-based, Some Summative."

Q33

IV.16. What mechanisms are in place to ensure regular effective contact (Guided to Best Practices in Online Teaching) within online courses across the discipline or department?

Our faculty are utilizing a variety of methodologies to ensure regular and effective contact with students. Faculty are required to list attendance/drop policies, methods of contact and response times, a grading policy, and course SLOs in each of their syllabi. Our internal faculty survey revealed that faculty are using a combination of regular and effective contact methodologies including the adoption of instructor information pages, audio/video feedback replies, gradebook notations in addition to rubrics, announcements ("weekly," "mid-week," and "as needed"), office hours, direct email, asynchronous and synchronous Zoom, and tools like Padlet boards, Canvas Studio, YouTube instructional demonstration videos.

Q34

IV.17. What innovative tools and strategies are you using in your online courses to engage students and support student success?

We are promoting a move towards equitable teaching practices for all online instruction including liquid syllabi, non-summative student assessments, moving away from utilizing standardized assessment tools like tests and quizzes, encouraging more dialogue between faculty and students around deadline flexibility, and encouraging faculty to incorporate subject and course material that illustrates voices of color that look and sound like the groups our current student bodies come from.

Additionally, we are using as much innovative technology as possible to reach our students. Including synchronous Zoom activities, document cameras for live and recorded demonstrations, using iPads of tablets to make corrective drawings on student work, YouTube videos, and interactive collaborative tools like Padlets and Jamboards.

Page 10: IV. Degree and Certificate Programs continued

Q35   **Yes**

IV.18. Is your program a career education program (e.g.,
does it prepare student to directly enter the workforce)?

Page 11: IV. Degree and Certificate Programs continued

Q36

IV.19. Please share your observations about the employment rate for your program over the past several years.

Jobs in the Fine Arts and Art History are extremely competitive and hard to come by. Many of our students will not end up paying their bills by earning a degree in our program. They will be forced to seek out additional training elsewhere and/or work in industries unrelated to the creative industry. This is one of the reasons the number of program graduates is so low.

Q37

IV.20. What is the institution-set standard for your program's employment rate? The institution set standard is what you would consider the lowest acceptable employment rate for your program (or "floor").

As out program currently exists, while solely focused on Fine Art and Art History, a 28% employment rate within creative industries related to Arts Education is the best we can hope for. (Source QECW; Analysis by Beacon Economics)

Q38

IV.21. What would you like your program's employment rate to be, ideally (stretch goal)?

According to the Otis 2020 Report on the Creative Economy in California, "San Diego and Imperial counties account for 6% of total wage and salary employment and 7% of contract employment in creative industries in California. Employment in the region's creative industries accounts for 5% of regional employment. Entertainment and Digital Media is the largest sector among both wage and salary workers and contract workers, accounting for about 7 in 10 jobs."

If we expand our program to include courses related to careers and AA areas of emphasis Digital Art/Design/Media and Illustration (this is different and much larger than just Graphic Design) we can increase the employment rates of our graduates to 75%. (Source QECW; Analysis by Beacon Economics)

Page 12: IV. Career Exploration and Program Demand (All Programs)

Q39

IV.22. What is your program doing to prepare students for successful transition (e.g. transfer and career readiness)? Please include information on how your program is helping students explore careers in your program area.

We ask local artists and industry professional to give visiting artists lectures centered on their careers for our classes and we arrange for field trips to visit artist' studios, print labs, and to the local Arts Institutions (SDMA, Bread and Salt, the La Jolla Historical Society, CMASD, and the SD Art Institute).

We counsel students on which programs/schools will best suite their career goals in the creative industries. We recommend students explore transfer to CSULB, CSU Fullerton, CSU Northridge, CSU San Jose, LCAD, Art Center, and Cal Arts. All these programs have excellent relationships with the creative industries in Los Angeles and the Bay Area.

We hold a series of curated exhibitions each year to engage and support our students. In addition to both student and faculty exhibits we host a variety of artists and groups that represent the concerns of our diverse population. We fully support the Student Arts Club by providing them the opportunity to hold exhibitions in the 3rd floor hallways of the B building.

Q40

IV.23. What do the latest labor market data reveal about the careers (including those for transfer students) for which your program prepares students? Consider what career information you would share with students on a career or transfer pathway in your area. Labor market data may be sourced from the California Employment Development Department. You can also contact the Institutional Effectiveness, Success, and Equity Office to access additional labor market information related to your program.

Jobs in Fine art and Art History make up an extremely small percentage of the creative economy in California. According to the Otis 2020 Report on the Creative Economy in California, "The Fine Arts and Performing Arts industry is the smallest creative sector in California, representing 4% of the Creative Economy workforce. Within the Fine Arts Industry, four subsectors make up 91% of the total employment: Fine Art Schools, Museums, Theater Companies, and Musical Groups." If 2 out of the 3 programs in our ACP are only preparing students for such a small sector of the of the workforce, then we can either watch programs in the Fine Arts fade away or we as an institution can retarget our arts programs to meet industry demand as previously stated.

Q41

OPTIONAL - If your program has labor market data to include in your program review, please use the upload button to attach the file.

Otis_Creative_20_Economy_Report_0.pdf (11.9MB)

Page 13: IV. Strengths, Challenges & External Influences

Q42

IV.24. Please describe your program's strengths.

The Art Program has an extremely skilled and experienced faculty team of adjuncts that collaboratively work together to create a rigorous and robust experience for students that pass through any portion of our program. We all respect, support, and work together well. Many of us are actively taking the personal initiative to grow professionally as equitable teachers.

Q43

VI.25. Please describe your program's challenges.

Currently we have no full-time Faculty members to lead our program and to move it forward into the 21st century. We also do not have any program specific technology infrastructure to create a workforce demanded degree in Digital Art without utilizing existing infrastructure in CTE. All our classroom technology is made by Dell, which is incompatible for digital arts, in which the industry standards are Apple products, Adobe programs, and Wacom tablets.

Q44

IV.26. Please describe external influences that affect your program (both positively and negatively).

Grossmont's program offers 9 specific fields of study within the individualized disciplines within their Art program. We offer 3. Of the three we offer, only two proportionally compete with Grossmont; these are Art Studio for Transfer and Art History.

However, based on data from careers in Studio Art and/or Art History make up less than 4% of the labor income in California's Creative Workforce or less than $2 billion dollars statewide (this number includes all jobs in the education, museum studies, music, and theater industries).

In contrast, careers in Digital Art account for $23.8 billion dollars in labor income in our state. This is an underserved category of potential program growth by our college and puts our students at a major disadvantage to be successful after graduation or transfer. Grossmont College offers in AA degrees in eight specific art disciplines; their AA area of emphasis in Digital Art accounts for 25% of their degrees awarded within the Art program each year. It's clearly an area of emphasis we, as a college, should not be ignoring.

Q45

IV.27. Given these factors, what opportunities exist for the program to advance student success and equity in the next 4 years?

To advance students workforce success, we need to create/adopt a new program discipline in Digital Art. This kind of workload can only be accomplished by fulltime faculty members. This new discipline centers students' needs and provides a true equitable future in the arts.¬

Page 14: V. Previous Goals

Q46

1. Previous Goal 1:

Research ways to reduce Equity gaps within the Art Department

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Q47

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Student Validation & Engagement

Q48

3. Goal Status

In Progress - Please describe the goal and action steps in the 4-Year Goals section (Section VI.)

Page 15: V. Previous Goals continued

Q49

Please describe the results or explain the reason for the deletion/completion of the goal:

Respondent skipped this question

Q50

Would you like to submit another previous goal?

Respondent skipped this question

Page 16: V. Previous Goals continued

Q51

Would you like to submit another previous goal?

Yes

Page 17: V. Previous Goals continued

Q52

1. Previous Goal 2:

Improve relationships across instruction targeting STEM

Q53

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Basic Skills Acceleration

Q54

3. Goal Status

Not Started - Please describe the goal and action steps in the 4-Year Goals section (Section VI.)

Page 18: V. Previous Goals continued

Q55

Please describe the results or explain the reason for the deletion/completion of the goal:

Respondent skipped this question

Q56

Would you like to submit another previous goal?

Respondent skipped this question

Page 19: V. Previous Goals continued

Q57

Would you like to submit another previous goal?

Yes

Page 20: V. Previous Goals continued

Q58

1. Previous Goal 3:

Research ways to serve the needs of students in the Digital Arts

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Q59

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Guided Student Pathways

Q60

3. Goal Status

Completed

Page 21: V. Previous Goals continued

Q61

Please describe the results or explain the reason for the deletion/completion of the goal:

After completing extensive market research and looking to our sister college in the Grossmont District we found an urgent need to adopt/create an area of emphasis within the Art program focussed on Digital Art/Illustration/Design.

Q62

Would you like to submit another previous goal?

No

Page 22: V. Previous Goals continued

Q63

Would you like to submit another previous goal?

Respondent skipped this question

Page 23: V. Previous Goals continued

Q64

1. Previous Goal 4:

Respondent skipped this question

Q65

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Respondent skipped this question

Q66

3. Goal Status

Respondent skipped this question

Page 24: V. Previous Goals continued

Q67

Please describe the results or explain the reason for the deletion/completion of the goal:

Respondent skipped this question

Page 25: VI. 4-Year Goals

Q68

1. Goal 1:

Research ways to reduce equity gaps within the Art Department, specifically for DE courses

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Q69

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Student Validation & Engagement

Q70

3. Please describe how this goal advances the college strategic goal(s) identified above:

Engaging our students directly, one-on-one, is something we do an excellent job of doing on campus within our Studio Art sections both with classroom instruction and by supporting our students with our hallway gallery and student-centered events. As a result, equity gaps among courses taught in the studio modality are rare while retention and success rates are high. However, in-person courses account for only a quarter of our program's student population. 73% of students that take an Art course are enrolled in DE lecture courses. These sections have much lower rates of retention and success which correlate with higher gaps in equity.

Since such a large portion of our student body never physically meets with our faculty, we feel that asking students to identify what their specific needs are (through diagnostic surveys, email, and/or gradebook comments) will lead directly will increase student engagement. We also feel that studying how our faculty are assessing students can help us target areas where curriculum, SLO, and PLO modifications are warranted.

Beginning in Spring of 2020 a group of our adjunct faculty began a pilot student survey program to identify the reasons potential gaps in out retention and success among students. Some of the results of this ongoing survey were included in Section IV.15.

In Addition, in Spring of 2021, our Department Chair began piloted an anonymous diagnostic faculty survey program that asked all faculty members to identify which methods of assessment they employ (Diagnostic, Standardized Outcome, Summative, Formative, and/or Growth-Based assessments) for all courses taught within the art program. The survey also directly asked all faculty to identify what kinds of assessment methods they believed are the most successful with regards to student engagement and validation. (see Section IV.15)

Q71

4. Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

Our retention rates for in-person course sections are 89.5% over a 5-year period. Our student success rates for in-person sections are 84.5% over a 5-year period. However, in-person sections of art account for only 28% of our student body over a 5-year period while 73% of our program's student body were enrolled in DE lecture courses over a 5-year period.

DE courses are where our greatest gaps in student equity occur. Our rates of retention for DE lecture courses remained above the college goals at 86% over a 5-year period. Out rates of student success for DE lecture courses are much lower at 72% over a 5-year period.

Based on the student achievement data provided by the IESE we have concluded that most our student body is female and that our largest equity gaps exist among our students of color (Black/Non-Hispanic, Hispanic/Latino, or Middle/Eastern or North African).

Q72

5. Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specify the type of request (e.g., submit technology request for new laptop computers).

Beginning in Spring of 2020 a group of our adjunct faculty began a pilot student survey program to identify the reasons potential gaps in out retention and success among students.
•   We found that nearly 1/3 of student respondents are new to the DE modality. Faculty need to connect these students with the DE resource provided by the college. Student Resources should be included in DE course design.
•   We found that 33% of our students are relying on forms of mobile or loaned technology where Canvas formatting may be a hinderance to student success. This should be considered by all DE faculty in their course design.
•   We found that 67% of DE students are employed; this should be considered by faculty in their course deadline, submission, and grading policies.
•   We found that 57% of our students prefer Audio or Video comments over written forms of student feedback. Faculty should consider using Canvas Studio and the Audio recording features when providing student feedback.

In Spring of 2021 our Department Chair began piloted an anonymous diagnostic faculty survey program that asked all faculty members to identify which methods of assessment they employ (Diagnostic, Standardized Outcome, Summative, Formative, and/or Growth-Based assessments) for all courses taught within the art program. The survey also directly asked all faculty to identify what kinds of assessment methods they believed are the most successful with regards to student engagement and validation.

We feel that studying how our faculty are assessing students can help us target areas where curriculum, SLO, and PLO modifications are warranted. Preliminary results of this survey show that many faculty members have and/or are in the process of adopting equitable student-centered teaching and assessment strategies. However, we feel that due to the small size our faculty pool that the art program can still improve in this area. Some faculty members need more training with regards to equity and experience with equitable student-centered teaching strategies must be required of all new adjunct and/or fulltime faculty moving forward in our program.

Q73

6. How will this goal be evaluated?

The survey process and interpretation of student and faculty data is ongoing. We plan to present the initial findings of both diagnostic faculty and students surveys in the Spring of 2022. Our long-term goal is to create program level SLO, PLO, and curriculum updates that address our gaps in student equity.

We are in the process of creating a series of program level faculty guidelines for teaching DE courses. We also would like faculty to submit their DE courses to POCR for review over the next CPR cycle.

Q74   **Yes**
Would you like to propose a new, 4-year goal?

Page 26: VI. 4-Year Goals continued

Q75

Goal 2:

Creation of new GE Curriculum cross-listed with other programs like Ethnic Studies, Engineering, and Graphic Design

Q76   **Basic Skills Acceleration**

2. Which College Strategic Goal does this department goal
most directly support? (Check only one)

Q77

3. Please describe how this goal advances the college strategic goal(s) identified above:

The more courses that will serve the transfer needs of students across multiple programs and disciplines that we can offer and/or cross-list with programs like Ethnic Studies, Engineering, and Graphic Design the more Cuyamaca College will be able to serve students by solidifying acceleration and keep them on track for a 2-year graduation or transfer plan.

Q78

4. Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

Student achievement data revealed that 73% of enrollments within the art program are driven by students seeking to fulfill a GE, CSU, or IGETC course requirement for transfer. Offering more transfer courses for non-degree students that serve multiple programs is good for enrollments across disciplines.

Q79

5. Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specify the type of request (e.g., submit technology request for new laptop computers).

Within our program, Art 100 accounts for the bulk of student demand. We need to diversify our curriculum to include more GE transferable classes. We have begun to discuss ways to do this by collaborating with other programs within the college. In 2019 Miriam Simpson, Department Chair of Engineering, reached out to our program about the creation of an Industrial Design AA. This degree could potentially cross-list GE courses, 2D Design and 3D Design, from the Art Program into a future Industrial Design degree. In Spring of 2021 our Department Chair met with the program leads for the new Ethnic Studies program to discuss the creation of two Ethnic Studies GE courses, cross listed in the Art program that would explore the Chicano Art Movement and the topic of Social Justice in the Arts.

The Art program also has the potential to adopt an AA in Digital Art from Grossmont by adopting course and cross-listing a few of them with the current Graphic Design Program at Cuyamaca College. However, the Department Chairs of Graphic Design and Art are both adjunct faculty members. We could possibly use some of our college's current infrastructure within the Graphic Design Program, the GD labs, but new and/or different software may need to be added for a new Digital Art Program.

To accomplish these new areas of growth and expand the Art program new curriculum must be written and passed on to the Curriculum Committee. A full-time faculty member in art is needed to do this work and for any growth in the Art program to occur.

Q80

6. How will this goal be evaluated?

As soon as fulltime faculty members exist in the Art program the creation of new curriculum can occur, and our program can begin to collaborate with other programs across the campus to increase growth in multiple areas within the college. Progress would begin within the first two years after the full-time position in art is filled.

Q81   **Yes**

Would you like to propose a new, 4-year goal?

Page 27: VI. 4-Year Goals continued

Q82

1. Goal 3:

Research ways to serve the needs of students in the Digital Arts

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Q83   **Organizational Health**

2. Which College Strategic Goal does this department goal
most directly support? (Check only one)

Q84

3. Please describe how this goal advances the college strategic goal(s) identified above:

Our students need to have the basic skills to successful become part of the Creative Workforce in the state of California. Careers in Fine Arts and Preforming Art (this includes arts education, galleries, dance companies, theater companies, museums, and musical groups) represent less that 4% Creative Economy in our state. We are not supporting our students by not offering courses and degrees that will lead to future jobs in the largest areas of job growth within other creative industries.

Our current Art and Graphic Design programs in the Visual and Preforming Art Academic Career Pathway fail to meet the current workforce demands in the creative industries. Currently no clear pathway for students exists at Cuyamaca College that leads to careers in Digital Art. Graphic Design is small sub-sector of the digital arts which only accounts for less than 20% of all careers in the fields related to Digital Art and Design. The area of emphasis in "Digital Art" includes, animation, illustration, concept design, video game design, film, digital photography, and graphic design. By clarifying and streamlining our current areas of emphasis and aligning them with our sister college by adopting an AA in Digital Art we will provide a clear pathway for all students interested in careers in this field which accounts for more the 70% of the creative economy in the state of California.

Q85

4. Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

According to the Otis 2020 Report on the Creative Economy in California, there are 2.7 million jobs in creative industries statewide representing $209.6 billion in labor income. $148 billions of labor income or 71% of the Creative Economy workforce in our state was represented by careers in Entertainment and Digital Media.

Sometimes the term "digital media" can be a misnomer because we automatically assume that this refers only to "Graphic Design." However, salaried careers in graphic design are very hard to come by and make up a relatively small portion of the careers in Digital Arts. In 2013, there were 1.9 self-employed persons for every salaried graphic designer, photographer, or advertising professional in California. We are basically preparing these students to enter a "gig" economy that is filled with low paying short-term employment opportunities. Although Cuyamaca College has a CE program in Graphic Design this is not enough to prepare students for careers in Emerging Digital Media.

According to the Bureau of Labor Statistics, careers in Emerging Digital Media had the highest levels of employment growth and salaries related to any category within the subsector Entrainment and Digital Media in California. Careers in Digital Art or Emerging Digital Media account for $23.8 billion dollars in labor income in our state.

In addition, Grossmont College already offers an AA in Art/Digital Art that accounted for 25% of all graduates within their 10 fields of study. At Grossmont the AA in Art/Digital art is their second most popular major outside of Studio Art for Transfer, which accounts for 48% of their graduates.

Currently we have no program area of emphasis related to Digital Art at Cuyamaca College and the college is missing out on an exciting opportunity to grow our program by roughly 25%. It is no longer acceptable to postpone the creation of a Digital Arts AA, as we have already been eclipsed by other colleges' proactive programs which will continue attracting our students away from our college. The creation of a Digital Arts area of emphasis at Cuyamaca should be the focus of our program growth for the foreseeable future.

Q86

5. Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specify the type of request (e.g., submit technology request for new laptop computers).

We need to adopt/create the current curriculum offered at Grossmont college to create a new AA degree and put it through Curriculum. We would need the support of AHHS and CTE to utilize existing infrastructure (technology/classrooms) to begin offering courses in the digital arts. Our Graphic Design program is small and there is a possibility of cross-listing some of their current sections to increase growth between our programs. We would need to evaluate whether current faculty have the minimum qualifications to teach these new course adoptions in Digital Arts. If not, we would have to bring in new adjuncts from our faculty pool to teach these classes. We would need a commitment from the Deans, VPI, College President, and our Chancellor not to cancel these new classes and to support our new program area of emphasis while we are trying to get it off the ground.

We currently have no fulltime faculty in either the Art or Graphic Design Programs at Cuyamaca College. Our limited availability and part-time loads will not permit any forward movement until FT positions have been offered and filled.

Q87

6. How will this goal be evaluated?

A full-time Faculty member would be able to create and adopt the curriculum for a new AA in Digital Arts within one year of hire.

Q88

Would you like to propose a new, 4-year goal?

No

Page 28: VI. 4-Year Goals continued

Q89

Goal 4:

Respondent skipped this question

Q90

2. Which College Strategic Goal does this department goal most directly support? (Check only one)

Respondent skipped this question

Q91

3. Please describe how this goal advances the college strategic goal(s) identified above:

Respondent skipped this question

Q92

4. Please indicate how this goal was informed by SLO assessment results, PLO assessment results, student achievement data, or other qualitative or quantitative data (from any source):

Respondent skipped this question

Q93

5. Action Steps for the Next Year: If you are requesting resources in order to achieve this goal, please list them below as action steps and specify the type of request (e.g., submit technology request for new laptop computers).

Respondent skipped this question

Q94

6. How will this goal be evaluated?

Respondent skipped this question

Page 29: Resources Needed to Fully Achieve Goal(s)

Q95

What resources is your program requesting this year to achieve the program's goals? (Check all that apply)

Faculty Resource Needs,

Technology Resource Needs

Page 31: Final Check

Q96

Are you ready to submit your program review?If you would like to go back and review a section, select a section a click "Next."

I am ready to submit my program review