



## 2018-19 Program Review – Instructional

### Program Overview

Please verify the mission statement for your program. If there is no mission statement listed, please add it here.

- To provide courses leading to the following:
  - AA-T in Art History;
  - AA-T in Studio Arts;
  - Certificate of Completion in Figure Studies;
  - Certificate in Public Arts;
  - Associate of Arts degree in Fine Arts;
  - Careers in art or transfer to a university, including basic courses for the BCC Multimedia Program;
  - The general requirements for the A.A. and A.S. degrees or transfer (GE and IGETC) and the AA in Liberal Arts and Arts and Humanities;
  - Necessary skills in creative problem-solving and visual thinking as part of the liberal arts experience and a culture of innovation and preparation at BCC;
  - Successful learning communities including FYE, Global Studies, and Elementary Teaching Education.
  
- Each pathway (ADT's, certificates) in ART has been tailored to create strong academic and career preparation for our students; each is different from any counterpart in the District with this in mind.
- Many of the current degrees in Art are interdisciplinary and innovative and reflect the evolving market trends of interrelationship between Fine Art and Multimedia, and current educational models.

List your Faculty and/or Staff

- Jennifer Braman  
 Cynthia Brannvall  
 Lisa Crallé  
 Seth Eisen  
 Dru Kim  
 Mark Leavitt  
 James Linnehan  
 Carolyn Martin  
 Sharon Siskin  
 Margaret Stanley

The Program Goals below are from your most recent Program Review or APU. If none are listed, please add your most recent program goals. Then, indicate the status of this goal, and which College and District goal your program goal aligns to. If your goal has been completed, please answer the follow up question regarding how you measured the achievement of this goal.

- Improve facilities to better accommodate the desired enrollment of 40 students per Studio Art course.
- Improve classroom technology to support the required visual media in Art History courses.
- Develop and re-brand the Public Art certificate and create ties to CTE for increased funding.
- Acquire tools to gather data on students that transfer to 4 year private art colleges.
- Increase transfer degrees and accurate tracking of degree completers.
- Diversify current offerings to encourage greater participation and reflection among students in the program.
- Offer unique educational opportunities through Interdisciplinary Teaching and Thematic Learning.
- Strengthen relationships with local art institutions, and other communities on campus such as STEAM.

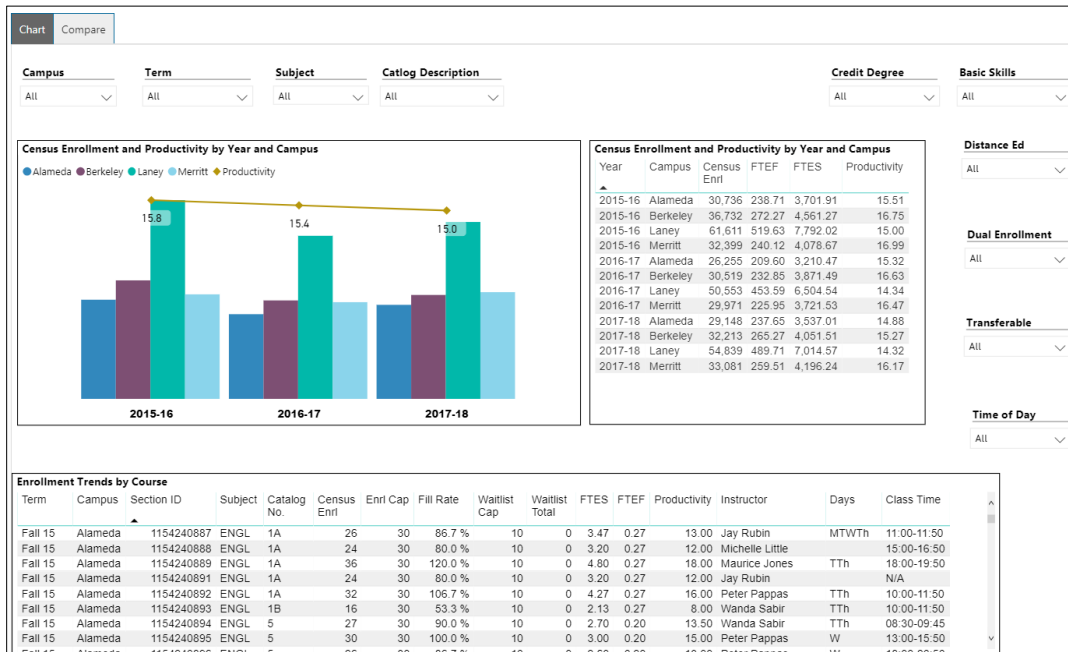
- Participate in Faculty Advising, Interdisciplinary and Thematic Learning.
- Strengthen ties to local educational and art institutions to support students in transfer, exhibitions, and internships.
- Increase part time faculty to support diverse range of coursework in Art and Art History.

Describe your current utilization of facilities, including labs and other space

- Currently, Art History courses are served by the regular use classrooms throughout the campus. However, the courses, due to the sustained use of PowerPoint presentations throughout the duration of the class, would be best served in the classrooms where the computer monitor and keyboard is front facing and there are no external lighting issues, such as thin window coverings. Additionally, access to dimmers is a necessity so that students are able to take notes and view the artworks presented. We would like to ensure that Art History classes have priority with the classrooms that fit these criteria. In particular, classrooms 14, 30, 31, 32, 33, 34, 52 or 53 in the basement for maximum enrollments of 35; Rooms 54, 55 for enrollments of 35-40; or room 322 for classes with an enrollment of 45 students.
- Studio courses use the two studio lab classrooms, 411 and 413 exclusively. Classes are not adequately served by these rooms, the amount of furniture required for each student (taboret, easel, chair) plus set-up equipment for models, still life, etc. make maintaining safe working conditions extremely challenging, particularly in room 413. For this reason, the maximum enrollment for the highest volume classes such as Art 25 Figure Drawing and Art 20 (with concurrent sections) was in 2015 was reduced from 40 to 35, which helped to a small degree. It should be noted that the PFT Contract does not support this agreement so the enrollment as of 2018 went back to 40. We are strongly advocating for improvements to facilities that will assist in maintaining mandated enrollment, or an enrollment cap of 35 students in the previously identified courses
- The Art and MMART programs do not have adequate access to a dedicated gallery space, and request that this be added to the list of necessary facilities in the future. Currently the Jerry Adams Gallery is used primarily as the Teaching Resource Center, and is fully scheduled for students. A dedicated art gallery would provide a venue for hands-on learning and critical thinking for transfer students of the college, and students in the MMART and ART departments. This would also serve as a location for receptions for select BCC events, and community partnerships with growing emphasis on the Arts corridor in Downtown Berkeley. Additionally, the department could expand course offerings to include art gallery management to provide students with hands-on skills of curatorial skills, and a greater understanding of the key aspects of managing an art gallery and practical experience in all phases of art exhibits.
- The artwork created by students beautifies the campus. From a mural on the fifth floor to 2 dimensional works displayed on the 4<sup>th</sup> floor. Currently the fourth floor hallway between room 411 and 413 is used to exhibit student artwork created in various courses. There is minimal light to view the work and a light track to illuminate the student exhibitions would greatly enhance the presentation of the Arts to the college.

**New facilities are necessary for student and instructor classroom safety, enhanced course offerings, and increased student enrollment.**

## Enrollment Trends



### Enrollment Trends Power BI dashboard

Note: Please consider the most recent 3 years when answering the questions below.

Set the filters above to your discipline, and discuss enrollment trends over the past three years

- Art Department reflects the general downward campus wide enrollment trend, however productivity remains high.
- Art History enrollment indicates that courses such as Art 1, Art 3, and Art 182 continue to be in demand. These courses fill even with multiple sections.
- Art 182 productivity rate remained at a consistent 18.0 and above.
- Art 13 productivity increased from a 12.5 in Fall 2015 to a consistent 15.5 in Fall 16 and Fall 17.
- Art 20 productivity is strong and continues to grow. In 2017-18 the productivity rate was 20.4
- Art 47 enrollment has doubled. Productivity in Fall 15 was 9.2 and moved to 18.5 in fall 17

Set the filter above to consider whether the time of day each course is offered meets the needs of students.

- Enrollment is strong in the core courses of the program which are scheduled strategically throughout the day and evening.
- The program meets the demand by strategically scheduling the courses throughout the day and evening to insure the largest audience for the courses.
- As similar to college wide enrollment trends productivity has dropped in the evening courses (16.6 – 15.1). However, for day courses it has remained consistent.

Are courses scheduled in a manner that meets student needs and demands? How do you know?

- Surveys taken by instructors who have taught thematic-based and co-taught courses have found students positively responded to such offerings and so we will continue to encourage such thematic and co-teaching collaborations

among our faculty. We would like this to be supported by the Institution.

Recommendations and priorities.

- Moving forward, it would benefit the program's productivity to increase course offering in the day.
- Continue to offer courses in a varied schedule (i.e., strategic course scheduling)
- Continue to create thematic course offerings and collaborative teaching.
- Review relationships Learning Communities have to specific disciplines and programs.

Describe effective and innovative teaching strategies used by faculty to increase student learning and engagement.

Some strategies employed by the faculty include:

- Developing a "guest" faculty lecture from the pool of Art department faculty to provide a 30 minute presentation of the work they do and courses they teach at the College. We view this as way to inspire creative growth for students, promote course offerings to increase enrollment, and also have students meet our faculty in an informal setting.
- Having students identify their own interests to/understanding of an SLO
- Making the course work engaging to each student personally by:
  - Incorporating personal experience into academic activities, such as research and themes reflected in course material
  - Giving assignments that require critical thinking and communication of their personal stories
  - Completing cultural inventories that create community and self-awareness
- Creating class content that is relevant to contemporary issues and events.

How is technology used by the discipline, department?

- For online Art History courses we are working to incorporate communication software such as Zoom to enhance the student/ instructor experience.
- All Art and Art History courses use the computer, Internet, and projector in the classroom. All components are crucial to instruction.
- We use all media sources available to us within classroom computers (with occasional teaching happening in computer labs), online sources, and library sources. The Artstor platform provided by the college is used inside of the classroom to look closer at artworks.

How does the discipline, department, or program maintain the integrity and consistency of academic standards with all methods of delivery, including face to face, hybrid, and Distance Education courses?

All of our courses are staffed with the same standards of measurement in mind. We hire only faculty who are experts in their fields, committed to teaching and learning at an appropriate college-level, and who are dedicated to their profession.

### **Curriculum**

Please review your course outlines of record in CurriUNet Meta to determine if they have been updated or deactivated in the past three years. Specify when your department will update each one, within the next three years.

All courses for Studio Art and Art History were updated in Jan 2019. Updates will happen as needed.

[CurriQunet Meta](#)

Please summarize the Discipline, Department or program of study plans for curriculum plans for improvement. Below, please provide details for individual course improvement. Add plans for new courses here.

<p><b>Transfer:</b></p> <ul style="list-style-type: none"> <li>○ Curriculum development of the following courses for the ADT in Art History, which are currently non-duplicated courses in the district, fulfill the non-western requirement for the degree, and would be offered on a two-year rotation: Art of the African Diaspora, Art of the Americas, and/or Introduction to Asian Art.</li> <li>○ In Studio Art, courses were revised and enhanced to become a 3 units, in contrast to the current 2 units. This makes it easier for our students to transfer the Figure Drawing course to 4 year schools. It will also increase our electives for the AA-T in Studio Art.</li> <li>○ Development of a drawing class specifically for engineers and architects is also in the planning stage, as a bridge for the STEM students in Art.</li> </ul> <p><b>Distance Education:</b></p> <ul style="list-style-type: none"> <li>○ Offer all Art History courses online in alternating semesters that capitalize on the strengths of technology, and the evolution of the student population.</li> <li>○ Development of a hybrid Art 20/22/24 course, which is currently not being offered in the district.</li> </ul> <p><b>CTE:</b></p> <ul style="list-style-type: none"> <li>○ Refresh and rebrand the Public Art certificate to reflect the demands of our student population and the community. The department and College are currently working with a newly hired fulltime faculty member to achieve this goal. The refreshed program will draw from the disciplines of art, multimedia arts, business, education and public and human services.</li> </ul>
---

**Assessment – Instructional**

Student Learning Outcomes Assessment

List your Student Learning Outcomes:

Course Number	Course Name	Student Learning Outcomes
Active -- ART 002	History of Western Art from Prehistory through the Middle Ages	Upon completion of this class, students will be able to do the following: 1. Identify and contextualize works of art from pre-history to the medieval period according to their formal, iconographic, and social functions. 2. Employ the vocabulary and concepts of formal analysis specific to the visual arts and art history to the art and architecture of prehistorical through medieval art.
Active -- ART 003	History of Western Art from Renaissance to Contemporary Art	Upon completion of this class, students will be able to do the following: 1. Employ the vocabulary and terminology specific to the visual arts and art history to at least one work of art. 2. Identify and contextualize a work of art according to its formal, iconographic, and functional characteristics and compare it to other major works of art studied of the same historical period.
Active -- ART 024	Special Projects: Drawing	Upon completion of this class, students will be able to do the following: 1. Develop criteria for critiques and evaluate and analyze artwork; their own, that of fellow students, and that of notable artists 2. Demonstrate self-directed creative inquiry both thematically and stylistically, in at least three drawings.
Active -- ART 046	2-D Visual Design	Upon completion of this class, students will be able to do the following: 1. Distinguish among vector and basic design elements.

		2. Use basic design terminology.	
		3. Evaluate and compare views and ideas about design outcomes.	
		4. Design and execute compositions, using basic design elements, utilizing digital media vector base computer applications.	
Active -- ART 047	3-D Visual Design	Upon completion of this class, students will be able to do the following: 1. Create a work of art that demonstrates ability to translate two-dimensional media into three-dimensional form.	
		2. Create a finished interactive work in time-based media.	
		3. Apply basic elements of three-dimensional design, including form, space, line, texture, light, color, time and movement to a variety of projects using paper, wire, found objects, malleable materials, mixed media and time-based art.	
Active -- ART 004	History of Modern Art (1800 to Present)	Upon completion of this class, students will be able to do the following: 1. Employ the vocabulary and concepts of formal analysis specific to the visual arts and art history.	
		2. Identify and contextualize works of art according to their formal, iconographic, and social functions.	
Active -- ART 013	History of Women in Art (19th & 20th Centuries)	Upon completion of this class, students will be able to do the following: 1. Employ the vocabulary and terminology specific to the visual arts and art history of an art object at a museum.	
		2. Perform formal and iconographic analyses of art objects within social and historical context, highlighting conditions that have impacted women artists, the portrayal of women in art, and society's changing attitudes in this realm.	
Active -- ART 016	Introduction to Islamic Art	Upon completion of this class, students will be able to do the following: 1. Employ the vocabulary and terminology specific to the visual material of Islamic art and art history.	
		2. Assess the value or relevance of works of art or artists based on a broad view of Islamic culture and art history.	
		3. Integrate contributions of Islamic artists; Islamic culture(s), including gender relations; and European and American opinions of Islamic art and culture with shared personal investigations.	
Active -- ART 018	Critique and the Creative Process	Upon completion of this class, students will be able to do the following: 1. Produce works of art which reflect consistency of intention, execution, and presentation, inclusive of an audience or viewer.	
		2. Employ a variety of techniques and processes which deepen understanding of personal talents, obstacles, and abilities, to further her/his development as a mature artist.	
		3. Critique own and peers' artwork with an understanding of each individual's creative process.	
Active -- ART 020	Beginning Drawing & Composition	Upon completion of this class, students will be able to do the following: 1. Create finished drawing in pencil or charcoal that demonstrates an awareness of the principles of composition, implied direction, and the relationship between positive and negative space.	
		2. Demonstrate the ability to translate a 3D form in 2D, using appropriate techniques for shading and accurate proportion.	
Active -- ART 022	Intermediate Drawing & Composition	Upon completion of this class, students will be able to do the following: 1. Devise critique criteria and evaluate and analyze artwork; both their own and that of fellow students, as well as notable artists	
		2. Create three drawings that demonstrate self-directed creative inquiry both thematically and stylistically	
Active -- ART 025	Beginning Figure Drawing & Composition	Upon completion of this class, students will be able to do the following: 1. Describe the human form's relation to space using perspective, light, shadow, gesture, and context.	
		2. Produce drawings in various media reflecting an understanding of gesture, anatomy, shape, proportion, line, contour, volume, movement, force, line, perspective, composition and foreshortening particular to the human form.	
Active -- ART 026	Continuing Figure Drawing & Composition	Upon completion of this class, students will be able to do the following: 1. Produce drawings in various media that reflect an understanding of gesture, proportion, line, contour, volume, movement, line, perspective and composition, perspective and foreshortening particular to the human form	
		2. Employ a range of narrative possibilities to drawings of the human figure, investing the drawings with content, meaning, emotion, and particularity, with an emerging personal style.	
		3. Create a context for the figure, using allegory, symbolism, or literal narrative, integrating study of art methods through the exploration of imaginative and passionate, not merely academic, possibilities for the figure drawing.	
		4. Discuss, analyze, and defend their work, using examples from art history as well as contemporary art issues and trends and employing the vocabulary of the visual arts.	

Active -- ART 029	Special Projects: Figure Drawing	Upon completion of this class, students will be able to do the following: 1. Write a proposal that defines and refines the goals of a special project in figure drawing, complete with a minimum of four benchmark assignments for accomplishing these goals and timeline for completing these assignments.
		2. Create a presentation on directed project of study, including both visual images and narrative essay accompanying the project.
		3. Evaluate student's own artwork using terms and concepts of visual analysis.
Active -- ART 030	Beginning Figure Drawing: Anatomy	Upon completion of this class, students will be able to do the following: 1. Produce drawings in various media reflecting an understanding of basic anatomical function, skeletal and muscular attachment and articulation, surface depiction and proportion.
		2. Complete a drawing of a figure in a particular context, employing gesture, line, value, perspective and the use of various materials to create a dynamic representation of the human form.
Active -- ART 031	Continuing Figure Drawing: Anatomy	1. Demonstrate an understanding of anatomical function, surface depiction, skeletal and muscle attachments and articulation, proportion, and physicality with an emphasis on further study, experimentation of materials and risk-taking.
		2. Combine technical painting skills with a personal style to create provocative, insightful and inventive compositions that integrate the figure and environment (context) to evoke paintings that illustrate a political or psychological point of view and the world around us.
		3. Demonstrate self-directed, creative inquiry both thematically and stylistically in at least three drawings.
Active -- ART 050	Beginning Painting	Upon completion of this class, students will be able to do the following: 1. Create an engaging composition, mix identified colors, and apply knowledge of optical color to still life.
		2. Identify formal qualities particular to painting; critique and analyze their own artwork and that of their peers.
Active -- ART 052	Intermediate Painting	Upon completion of this class, students will be able to do the following: 1. Create a harmonious composition that investigates the relationships among color, shape, line, and texture.
		2. Articulate the relationships among the artistic intent of painting, creative process, and final painting.
		3. Identify formal qualities particular to painting and critique and analyze student's own works of art and that of their peers in written essay.
Active -- ART 054	Special Projects: Painting	Upon completion of this class, students will be able to do the following: 1. Solve problems and issues that arise in the areas of composition, color, and materials, and apply to finished painting.
		2. Identify formal qualities particular to painting and critique and analyze their own artwork and that of their peers in written essay.
		3. Articulate the relationships among the artistic intent of painting, creative process, and final painting.
Active -- ART 119	Figure Painting in Context	Upon completion of this class, students will be able to do the following: 1. Apply technical skills for mixing color, creating form through light and shadow, glazing, scumbling and creating dimension through plasticity, transparency and manipulation of the paint in the rendering of a human figure.
		2. Employ the vocabulary of art, critical thinking skills, art-historical background, and awareness of their own aims in a presentation of their work.
		3. Integrate personal style and technical painting skills to create a provocative, insightful, and inventive composition that integrates the figure with its environment.
Active -- ART 133A	Mural Design and Creation I	1. Create personal and collaborative mural designs.
		2. Plan the creation of a community mural, including documentation, preliminary sketches, final color renderings, use of a grid, and collaborative planning techniques.
Active -- ART 133B	Mural Design and Creation II	1. Plan the creation of a community mural, including documentation, preliminary sketches, final color renderings, use of a grid, and collaborative planning techniques.
		2. Use a variety of painting techniques to complete the color rendition on a monumental scale.
		3. Plan and execute promotion and community events.
Active -- ART 181	Artist as Citizen: Community- Based Art	Upon completion of this class, students will be able to do the following: 1. Produce and present works of art which reflect collaboration with peers and public and address the critical issues identified by local organization.
		2. Critically analyze the intent and content of own and other artists' community-based projects.

	Practices	3. Identify the social, cultural, political and spiritual/religious factors that influence public art, and integrate with personal investigations
Active -- ART 182	Introduction to Visual Culture	1. Interpret images in relation to visual culture theories.
		2. Identify major biases and ideology in visual images.
		3. Critically appraise different types of objects and images

Were there any obstacles experienced during assessment? What worked well? (Mainly based on evidence in the report, attach other evidence as necessary)

- No obstacles to assessment. There is an effective assessment schedule that is currently up to date. All faculty members are aware what must be done to complete assessment.
- Tailoring the assessment to the unique needs of studio art helped the faculty to effectively complete it.

What percent of your programs have been assessed? (Mainly based on evidence in the report, attach other evidence as necessary; note: a complete program assessment means all Program Learning Outcomes (PLOs) have been assessed for that program)

100%. The department is up to date with program assessment as of January 2019.

How has your dept. worked together on assessment (planning together)? Describe how your dept. works well on assessment? Describe things that went well or obstacles. What aspects of assessment work went especially well in your department and what improvements are most needed?

- We adopted a template for Art History and Studio Art faculty to use to streamline the process of assessment. Key features include a chart that shows all SLOs for the course, measures, rubric, results, and action plans, and a suggested timelines for these activities.
- This template can be used by any discipline. It is user-friendly with a visual format that centralizes and records the whole process. However, this will not supplant the Assessment Questionnaire needed for each course, but it will make the completion of this document easier for all.

#### Collaboration

We had group made up of a multiple faculty members to find an assessment technique that could be used by all Art courses. We did not come to a definitive single conclusion, but instead identified 5 possible assessment methods. These recommended assessment methods range from direct and indirect (faculty-driven and student-centered to use our language) methods to assess student learning.

#### Leadership Roles

Jennie Braman - Faculty Lead Studio Art  
Carolyn Martin – Faculty Lead Art History



### Planning Process

During yearly department meetings faculty discusses the advantages and disadvantages with direct/ faculty-driven versus indirect/ student-centered assessment.

As with the other sections within the Art and Cultural Studies department, faculty leads work with faculty members to get assessment completed.

### Dept meetings for Collaboration

As previously stated, ongoing department meetings are taking place.

### Data Analysis

n/a

What were the most important things your department learned from assessment? Did implementation of your action plans result in better student learning? In other words, how has your department used the results of assessment to improve student learning and/or curriculum? Please be as detailed as possible.

The informally gathered assessment data from faculty at department meetings has provided an opportunity to plan for new course offerings and provided an opportunity for faculty to discuss innovative pedagogical methods that lead to improved student success rates.

Does your department participate in the assessment of multidisciplinary programs? If Yes, Describe your department's participation and what you learned from the assessment of the program that was applicable to your own discipline.

Associate in Arts in Art History for Transfer Degree  
Associate in Arts in Studio Arts for Transfer Degree  
Associate of Arts degree in Fine Arts  
Certificate of Achievement in Art: Figure Studies  
Public Art Certificate of Achievement

Does your department participate in your college's Institutional Learning Outcomes (ILOs) assessment? If Yes, Please describe your departments participation in assessing Institutional Learning Outcomes.

n/a

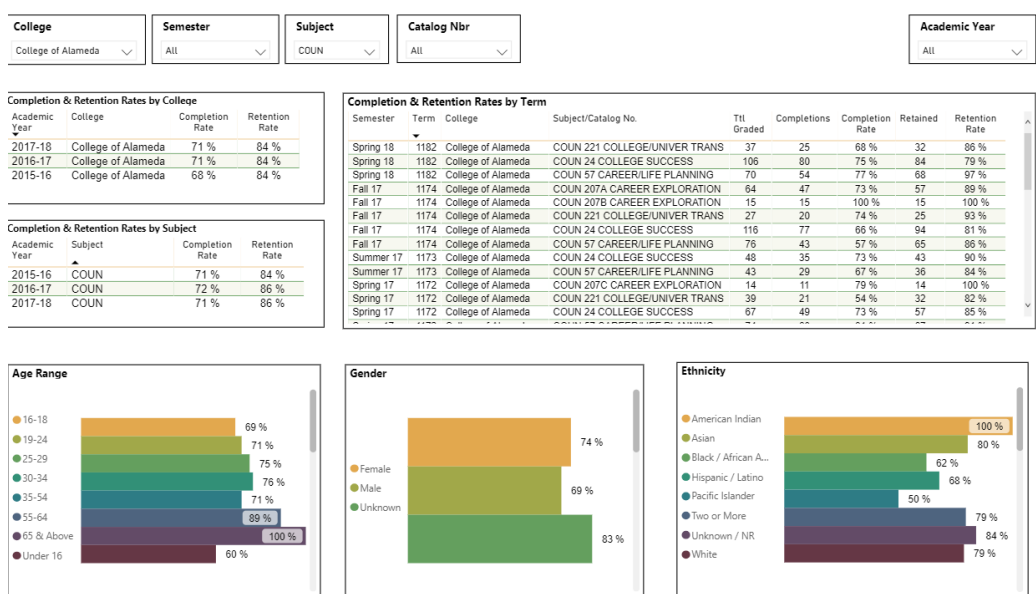
What support does your department need from administrators, assessment coordinators and/or your campus assessment committee to continue to make progress in assessment of outcomes and implementation of action plans?

The assessment liaison position does not work for a multi-discipline department. We need to be able to split the stipend between faculty leads who complete assessment.

Please verify the mission statement for your program. If there is no mission statement listed, please add it here.

- To provide courses leading to the following:
- AA-T in Art History;
  - AA-T in Studio Arts;
  - Certificate of Completion in Figure Studies;
  - Certificate in Public Arts;
  - Associate of Arts degree in Fine Arts;
  - Careers in art or transfer to a university, including basic courses for the BCC Multimedia Program;
  - The general requirements for the A.A. and A.S. degrees or transfer (GE and IGETC) and the AA in Liberal Arts and Arts and Humanities;
  - Necessary skills in creative problem-solving and visual thinking as part of the liberal arts experience and a culture of innovation and preparation at BCC;
  - Successful learning communities including FYE, Global Studies, and Elementary Teaching Education.
- Each pathway (ADT's, certificates) in ART has been tailored to create strong academic and career preparation for our students; each is different from any counterpart in the District with this in mind.
  - Many of the current degrees in Art are interdisciplinary and innovative and reflect the evolving market trends of interrelationship between Fine Art and Multimedia, and current educational models.

### Course Completion



### Course Completion Power BI Dashboard

Consider your course completion rates over the past three years (% of student who earned a grade of "C" or better).

Use the filters on the top and right of the graphs to disaggregate your program or discipline data. When disaggregated, are there any groups whose course completion rate falls more than 3% points below the discipline average? If so, indicate yes and explain what your department is doing to address the disproportionate impact for the group.

#### Age

- Course completion in Art is higher than the College Standard.

#### Ethnicity

- Course completion in Art is higher than the College Standard. Some courses show a range of success rates over the years; reasons for this are unclear.
- One area of improvement is Pacific Islander. We will work with the college to improve this area.

#### Gender

- Course completion in Art is higher than the College Standard.
- Some courses show a range of success rates over the years; reasons for this are unclear.

#### Foster Youth Status

- Course completion in Art tends to meet or be lower than the College Standard.
- Department leadership will work on possible solutions with leadership of the Foster Youth program.

#### Disability Status

- Course completion in Art is much higher than the College Standard.
- Some courses show a range of success rates over the years; reasons for this are unclear.

#### Low Income Status

- Course completion in Art is much higher than the College Standard.
- Some courses show a range of success rates over the years; reasons for this are unclear.

#### Veteran Status

- Course completion in Art is higher than the College Standard.
- Some courses show a range of success rates over the years; reasons for this are unclear.

Consider your course completion rates over the past three years by mode of instruction. What do you observe?

Face-to-Face

- Course completion in Art is consistently higher than the College Standard by 7-10%

Hybrid

- Course completion in Art is consistently higher than the College Standard by 7-10%

100% Online

- Course completion in Art is consistently higher than the College Standard 7-10%

Dual Enrollment

- Course completion in Art is consistently higher than the College Standard by 9-12%

Day time

- Course completion in Art is consistently higher than the College Standard

Evening

- Course completion in Art is consistently higher than the College Standard by 5-7%

How do the course completion rates for your program or discipline compare to your college's Institution-Set Standard for course completion?

- Course completion in Art is consistently higher than the College Standard

How do the department's Hybrid course completion rates compare to the college course completion standard?

- Course completion in Art is consistently higher than the College Standard

Are there differences in course completion rates between face to face and Distance Education/hybrid courses? If so, how does the discipline, department or program deal with this situation? How do you assess the overall effectiveness of Distance Education/hybrid course?

- Course completion in Art is consistently higher than the College Standard in both face-to face and online courses.
- Our instructors are using effective methods to retain students.

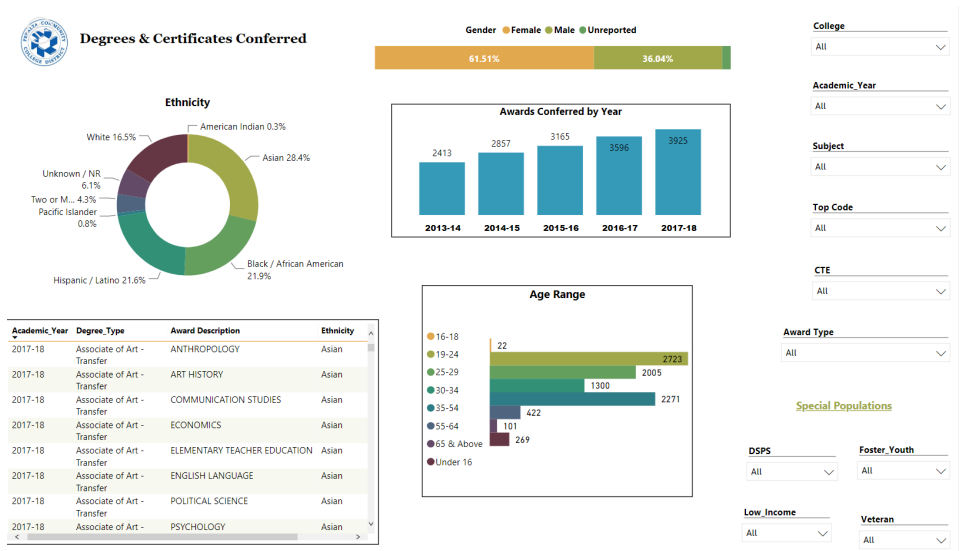
Describe the course retention rates over the last three years. If your college has an Institution-Set Standard for course retention, how does your program or discipline course retention rates compare to the standard?

- Art Department retention rate is 2-3% over the College standard.

What has the discipline, department, or program done to improve course completion and retention rates?

- We have consistently strong numbers, however we always work to improve within each discipline.

### Degrees & Certificates Conferred



### Degrees & Certificates Power BI dashboard

What has the discipline, department, or program done to improve the number of degrees and certificates awarded? Include the number of degrees and certificates awarded by year, for the past three years.

- The number of degrees awarded continues to grow. From 8 in 2015-16 to 14 in 2017-18.
- Our numbers are strongest in the 25-29 age range.
- Females receiving degrees are higher than the College Standard.
- An area of growth is Art history degrees. In 2015-16 there were 2 degrees awarded, by 2016-17 the number was 6.

- Studio Art continues to grow. In 2015-16 there were 2 degrees awarded, by 2016-17 the number was 6.

Data was pulled on 10/2018 that indicated the following student majors:

- Art – Studio Art Transfer – 107 students declared
- Art – 79 students declared
- Art History – 33 students declared
- ART Figure Studies – 14 students declared
- ART – Public Art – 7 students declared
- Future activities include working with the college to developing a system to track our students’ transfer rates to private schools, and eventual jobs, and work with the college to develop this tool across the campus for more accurate assessment.
- Other activities include making more distinct bridges between our degree offerings and job applications, or internships in the field.

Over the next 3 years, will you be focusing on increasing the number of degrees and certificates awarded?

Yes. We are very focused on increasing the number of degrees and certificates awarded?

What is planned for the next 3 years to increase the number of certificates and degrees awarded?

- Working with the College so that data is readily available to the department chair.
- Ongoing efforts to enhance course offerings that reflect changing and diverse student needs. For example, expanding online course selection and offering more non-western Art History courses.

### **Engagement**

Discuss how faculty and staff have engaged in institutional efforts such as committees, presentations, and departmental activities. Please list the committees that full-time faculty participate in.

Art and Art History currently has three full time faculty. However, one was just hired in fall 2018 and has not committed to committee work per her TRC committee’s suggestion. We anticipate committee work to commence for this individual in spring 2019.

Currently fulltime Art and Art History faculty actively participate on the Chairs Council, BCC Art Council, and the organization of the Jerry Adams Gallery. Additionally, since Art and Cultural Studies is one department we actively collaborate with other faculty in Humanities, Communication, and Philosophy that serve on shared governance committees.

Discuss how faculty and staff have engaged in community activities, partnerships and/or collaborations.

- Faculty in Art contribute greatly to the campus community by organizing and installing exhibitions, and organizing and attending events (such as receptions for student shows).
- Faculty members, are actively engaged with the local community with art exhibitions that inspire students exhibit their work.
- Artist as a Citizen directly engages with the community though community based art projects, and diverse artists brought in a guest speakers. Speakers have included artists focused on communities with disabilities, African American folk art, and an interdisciplinary artist that addresses the intersection of the West and the Middle East.

Discuss how adjunct faculty members are included in departmental training, discussions, and decision-making.

- Adjunct faculty are invited to both formal and informal gatherings of the department.
- Adjunct faculty are notified of policy changes, and new trends that will affect their schedules, content and teaching pedagogy. They are also relied upon for key information about student success, curriculum updates, and assessment.

**Prioritized Resource Requests Summary**

In the boxes below, please add resource requests for your program. If there are no resource requested, leave the boxes blank.

Resource Category	Description/Justification	Estimated Annual Salary Costs	Estimated Annual Benefits Costs	Total Estimated Cost
<b>Personnel: Classified Staff</b>	Part-time Assessment liaison for ACS	\$10,000		\$10,000
<b>Personnel: Student Worker</b>	1 student worker as a lab assistant	\$6000		\$6000
<b>Personnel: Part Time Faculty</b>	2 Art History PT faculty 1 Studio Art PT faculty	uncertain		
<b>Personnel: Full Time Faculty</b>	n/a			

Resource Category	Description/Justification	Total Estimated Cost
<b>Professional Development: Department wide PD needed</b>	Administrative support for Interdisciplinary Teaching	\$1000
	Sabbaticals and general prof. development funds	\$90K
<b>Professional Development: Personal/Individual PD needed</b>		

**Prioritized Resource Requests Summary – Continued**

Resource Category	Description/Justification	Total Estimated Cost
<b>Supplies: Software</b>	Artstor, Jstor	\$10,000/year
<b>Supplies: Books, Magazines, and/or Periodicals</b>	Continued publications that are provided.	
<b>Supplies: Instructional Supplies</b>	Portable whiteboard/ chalkboard (not fixed to wall) <ul style="list-style-type: none"> <li>• Not having a whiteboard attached to the wall would</li> </ul>	Undetermined

	<p>provide additional wall-space for student</p> <p>Easels, drawing horses, taborets, model-stands, drawing-boards, light-tables, cutting-mats</p> <p>Faculty supplies to make class samples</p>	
<b>Supplies: Non-Instructional Supplies</b>	<p>Stackable Stools (to replace rolling office chairs) Ideally ULINE Shop Stool #H-2506 (these are the best &amp; most common)</p> <p>Storage Racks / Drying Racks / Flat Files</p> <ul style="list-style-type: none"> <li>For storage of student artwork (especially artwork in progress)</li> </ul> <p>2D and 3D artwork Student Lockers To store art materials and portfolios, which are large and cumbersome to transport between each class</p> <p>Prop &amp; materials closet for instructors</p> <ul style="list-style-type: none"> <li>A closet in or near the art classrooms in which instructors can store shared materials and props</li> </ul> <p>Storage for individual instructors' materials</p> <p>Storage in the art classrooms for individual instructors' materials.</p>	Undetermined
<b>Supplies: Library Collections</b>	Monographs of seminal artists throughout time.	Undetermined

Resource Category	Description/Justification	Total Estimated Cost
<b>Technology &amp; Equipment: New</b>	High resolution projector for a designated Art History classroom(s), and Studio art classrooms (411, 413), and designated Film Studies classroom (Room 55)	Undetermined
<b>Technology &amp; Equipment: Replacement</b>	In studio art labs: printer/Xerox	Undetermined

**Prioritized Resource Requests Summary - Continued**

Resource Category	Description/Justification	Total Estimated Cost
<b>Facilities: Classrooms</b>	<p>New facilities are necessary for student and instructor classroom safety, enhanced course offerings, and increased student enrollment.</p> <p>Ideally at least 3 art classrooms to encompass Painting, Drawing, 3D modeling, Design, and Public Art. Possibility of some shared space</p>	Undetermined



	<p>with MMART.</p> <p>Raw Space with Unfinished floors: Treat space as a multi-use studio with flexibility for student projects</p> <p>Ventilation (or access to an outdoor workspace / balcony) Ventilation allows BCC to expand course offerings to allow for oil-paint and other materials such as spray-fixative</p> <p>Indoor spray booth (if outdoor workspace is not possible) For spraying fixative on drawings and using other toxic art materials</p> <p>Wall-Space &amp; tall ceilings in classrooms (as much wall-space and height as possible)</p> <ul style="list-style-type: none"> <li>• Allows students to work on large-scale projects</li> <li>• Allows students to present work efficiently for critique</li> <li>• High ceilings allow for even light distribution</li> </ul> <p>Movable Partition Walls (on wheels)</p> <ul style="list-style-type: none"> <li>• Adds additional wall-space, allowing the classroom design to be modular and flexible depending on the instructor's needs. Could arrange movable walls in front of full-length windows if needed.</li> </ul> <p>Skylights instead of windows (or transom windows)</p> <ul style="list-style-type: none"> <li>• Skylights or very-high ("Transom") windows would provide indirect/ diffuse natural light with minimal shadows (essential for art studio classes) while also maximizing wall-space. (Or movable walls to move in front of full-length windows)</li> </ul> <p>Privacy for Figure Drawing classes</p> <ul style="list-style-type: none"> <li>• It is essential that nude models have privacy (another reason to have skylights or transom windows so that passers-by can't see in during class)</li> </ul> <p>Walls painted white (&amp; drywall or material that is easy to thumbtack into) For professional presentation of student artwork</p> <p>Versatile Electrical plan (220 &amp; 110 voltage) - ceiling and floor</p> <ul style="list-style-type: none"> <li>• Drop-down extension cords from ceiling and outlets embedded in the floor. 220 and 110 power for certain equipment and technology needs.</li> <li>• Even lighting (minimal shadows) To approximate daylight for evening classes (3500 candlepower?) Even light (minimum shadows)</li> </ul> <p>Truss / Unistrut supports in ceiling for hanging heavy artworks or objects</p> <p>Special utility sinks (slop-sinks) Essential that slop-sinks are easy to clean and 'snake' when needed.</p> <p>Flammable materials storage To store solvents, paint-thinner, fixative, etc.</p> <p>Hazardous waste disposal To dispose of rags with paint or solvents</p>	
--	---	--

<b>Facilities: Offices</b>	Increased faculty office space, with doors that are not sliding glass doors.	
<b>Facilities: Labs</b>	See previous listing "Facilities: Classrooms:"	
<b>Facilities: Other</b>	Professional-looking Student Gallery: To display student work for critique and allow for monthly, rotating art exhibitions. Street access & visibility to the public. Professional lighting and movable walls (on wheels). Pedestals for 3D works, monitors, projectors & speakers for video works. (As much wall-space and height as possible).	

<b>Resource Category</b>	<b>Description/Justification</b>	<b>Total Estimated Cost</b>
<b>Library: Library materials</b>	Maintain Artstor subscription to view artworks with zoom capabilities	\$6000/yr
<b>Library: Library collections</b>	The Image of the Black in Western Art. Volume 1-5, Harvard University Press <a href="http://www.imageoftheblack.com/volumes.html">http://www.imageoftheblack.com/volumes.html</a>  Generally a more robust collection of art books	\$1500

<b>Resource Category</b>	<b>Description/Justification</b>	<b>Total Estimated Cost</b>
<b>OTHER</b>	New facilities are necessary for student and instructor classroom safety, enhanced course offerings, and increased student enrollment.	