

# The Instructional (Academic Affairs) Program Review Narrative Report

## 1. College: *Berkeley City College*

**Discipline, Department or Program:** ART

**Date:** \_\_\_November 2, 2012

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## 2. Narrative Description of the Discipline, Department or Program:

Please provide a general statement of primary goals and objectives of the discipline, department or program. Include 1) any unique characteristics, degrees and certificates the program or department currently offers; 2) concerns or trends affecting the discipline, department or program, and 3) any significant changes or needs anticipated in the next three years.

*See Attachment for the 2012-2013 Goals of Berkeley City College.*

The official mission of the Art program at BCC is to provide courses leading to the following:

- an Associate of Arts degree in Fine Arts;
- a recently revised Certificate of Completion in Figure Studies;
- 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 lifelong learning.

Recent studies by ABAG and the Oakland Chamber of Commerce suggest that Art and Design will be in the top three areas of growth in the next five years in the Bay Area. The Bay Area is known for its concentration of artists and creative people. The Art Program at BCC (as part of the Department of Arts and Cultural Studies) provides a unique center for transfer students, professional artists to have community and learn new skills, as well as for non-artists to experiment and develop their creativity.

Reflecting current trends at the state and local college level, the Art program is focused on the creation of educational pathways for students. The program's efforts align with the goals of the college to create programs of distinction with: "high transfer rates, increased transfer to under-represented, under-served, and non-traditional populations", and support and engage with the Applied Arts in the STEAM initiative (See BCC Goals C3.1, 3.2, 3.3). Efforts include building an AA-T in Art History, an AA-T in Studio Arts, and a Certificate of Completion in Public Art. All currently in the approval process. This emphasis serves transfer students to both public and private universities, while de-emphasizing lifelong learners, also encouraged at the state level. Courses that were originally created with this

latter population in mind have been altered to reflect an emphasis on completing pathways and therefore exiting the program and community college system with tangible and marketable skills.

Goals include:

- A. Transfer Model Curriculum in Art History and Studio Arts links to Institutional Goal A.1 ACCESS
- B. Facilities links to Institutional Goal A.2 ACCESS, SUCCESS
- C. Increase visibility and viability of Mural program True Colors links to Institutional Goal B.1 PARTNERSHIPS
- D. Retention in Budget Crisis links to Institutional Goal A.1 and A.2.1. ACCESS, IMPROVE RETENTION
- E. Program Integrity in fiscal crisis links to Institutional Goal E.2. MANAGE RESOURCES
- F. SLO's and PLO's link to Institutional Goal C.1. ASSESSMENT
- G. Successful Certificates in Figure Studies, Public Art, and the AA-Ts and new certificate in Arts Management links to Goal C.2 PROGRAMS OF DISTINCTION

The Art program is part of **Arts and Cultural Studies** (formerly Art and Humanities) which consists of two special interdisciplinary programs (Fine and Applied Arts and Humanities) as well as a number of disciplinary divisions: Art History, Communication, Film Studies, Music, Philosophy, Religious Studies, Studio Art, and Theater. (*Global Awareness; Civic Engagement*)

The curriculum and activities of the Art program support the college's values of academic excellence and global awareness, and contribute to the college goals of building programs of distinction, advancing student access and success, and engaging our community and partners.

### **Facilities:**

The Art program relies on the unique needs of adequate studios that accommodate 40 students with furniture and materials, have proper light, and access to water. Adequate art labs not only provide the literal foundation for the program's continued success (and therefore the success of the College and District), but also, and most importantly, insure student safety and learning.

### *Phase 3 Build-Out*

An **additional studio** is currently being built; upon completion, there will be two art studios adjacent to one another on the fourth floor. This will allow for much-needed flexibility in scheduling as changes in the curriculum required for the AA-Ts also require changes in the schedule and offerings, and will provide an opportunity for conservative growth when appropriate. Since Fall 2008 the art lab (Room 514) reached maximum scheduling capacity, therefore preventing *any* additional studio classes from being offered.

The Art program's unique facility needs were highlighted at the beginning of this semester as the studio classes were moved into an inadequate swing space during Phase III of the build-out. During the planning phase of the build-out, faculty were led to believe that appropriate swing space would be made available. When this did not occur, art students were crowded into a space that lacked proper access to water, light, and adequate ventilation. This resulted in many students dropping studio art courses they needed due to overcrowding, lack of proper access to water,

ventilation, and lack of light. However, the administration supported the program and its faculty and worked diligently to find a more appropriate solution by the third week of classes; the studio arts courses are now situated in an adequate temporary space and await the move to the new studios in January.

### **FF&E**

Once complete, adequate furniture for student and faculty use in the new studios will need to be purchased. Furniture needs include: 1 chalk board, 3 storage cabinets, 6 folding tables, 20 new easels, 20 taborets, 20 small stools, 2 portable stages, 4 flat files, 2 carton stands, and one skeleton. This new studio will guarantee growth in the program by offering the much needed additional studio space. One studio will be the 'wet' lab for painting, and other classes employing wet media, and perhaps sculpture; the other will be designated a 'dry' lab for drawing. With the new studio, the art program can begin the planned expansion of its course offerings which include a Public Art program with Mural Design and Creation, Service Learning Community Art projects, and Contemporary Art.

The new studios will also facilitate a stronger sense of community for art students at BCC. Art History courses may also be offered across the hall, further providing a forum for students to identify with the Art program, their major, and the BCC community. It is hoped that building community may also aid in student success. An informal Studio Arts gallery in the hallways to the right and left of the classrooms will also highlight student work and encourage others to participate in the program.

### **Future Facility Needs:**

#### **Gallery Space**

A dedicated gallery space that serves both the Fine Art and Multimedia departments is necessary. In conjunction with the Digital Art Club and Multimedia, the Art program is now sponsoring exhibitions in the Jerry Adams Center Gallery located in the Jerry Adams Center on the first floor. This exhibition space supports approximately seven shows per year, which include juried student and faculty shows, and two invitational shows for artists from the local community. The gallery plays an important role for studio and art history students alike in giving them opportunities to show and study the work of professional artists.

However, the current gallery is primarily a tutoring center, and thus curtails gallery activities and potential. A dedicated gallery space would provide instructors and students an arena within which to discuss and learn from the artwork, set a foundation for a gallery management class (to be included in a future Certificate for Arts Management), provide a space for college events, provide a location for possible rental to the local community, and provide a meeting space for the President's circle. All of these uses would further cement BCC's reputation and location within the Downtown Arts sector of Berkeley.

The Jerry Adams Gallery is also currently in need of signage to indicate its function as gallery, track lighting to properly illuminate and showcase the work, and one or two more tracks for hanging work in the windows. Release time for a faculty member who maintains the gallery and runs the shows, creates and distributes announcements, and organizes the receptions is also greatly needed.

### Sculpture studio

With the development of the AA-T in Studio Arts, Art History, and a Public Art program (and the True Colors Mural Program), a third studio for sculpture will be needed. This studio would support three-dimensional techniques in sculpture, ceramic tiles, mosaics, and glass. All of these techniques would be part of the program's unique emphasis on public art, and support the Multimedia's offerings in animation and digital imaging.

### *Darkroom*

Berkeley City College was, until 2010 one of the few local institutions that still offered courses in traditional darkroom photography, even though the college has not had an on-campus darkroom. Our current instructor, Dana Davis, built a total of *six* different darkrooms using his own personal equipment, resources, and labor in the past thirteen years. The last home at Associated Students of University of California proved inadequate to serve the 40 students enrolled. Rent of the ASUC was currently at \$1500 per semester. We have not been able to offer Art 95A/B due to this lack of darkroom space, but have instead offered the intermediate level Art 96A/B which can be taught in a regular classroom or studio. Consistent high enrollment indicates that darkroom photography is a critical mode of artistic and professional expression, despite the recent developments in digital photography. Berkeley City College's course offerings are unique to the district because of its emphasis on photography as a liberal art, not a vocational practice. The **construction of a small darkroom**, measuring approximately 450 square feet, is mandatory and would offset the additional costs once and for all. This lab would be used to support the four courses in the basic photography sequence, and an additional course Art 97, which is already in the catalogue. In addition to these classes, a robust fee-based program in wet darkroom techniques could also be developed; the local East Bay has only one other location for public access to a wet darkroom.

### **Resources/ Funding:**

#### *Instructional Supplies*

In order to run each of the robust courses in fine and applied art, instructors need supplies for demonstrations and limited use by students. Currently, a yearly supply budget from **Fund 01 of \$4000** is required to run the program: \$2000 for classes in drawing, painting, figure drawing, watercolor, sculpture, photography, etc. and \$2000 for the Mural Design and Creation courses. This budget should not be based on FTES, but rather the nature and needs of the individual program.

#### *Mural Design and Creation*

The program has also initiated a **Mural Design and Creation** course (Art 133A and 133B) that has already contributed seven highly visible murals to Berkeley City College and the local community. This ongoing project, called True Colors, increases college-community partnerships and visibility in the local area, and requires ongoing administrative support and funding. In order to create the seven (an eighth is now in progress) community based projects, the instructor has teamed up with a coalition of agencies to support the murals, including the City of Berkeley, Youth Works, the Civic Arts Commission, BAHIA (Bay Area Institute for Hispanic

Advancement), the University of California (Chancellor's Grant) and the City of Oakland's Cultural Arts Commission. The projects, which have budgets spanning \$6,000-\$75,000, have been funded through the director's (Juana Alicia Araiza's) fundraising efforts. Two years academic years ago, Earth Island Institute (based in downtown Berkeley) became the fiscal sponsor for True Colors, providing project management and administrative support, as well as international connections with over forty community based, arts and environmental organizations. These alliances with local agencies in the downtown arts district help to promote our art programs in the community as well as recruit students, build local culture and collaborate with the existing agencies. We are located a block away from The Jazz School, Berkeley Repertory Theater, Anna's Jazz Island, the Freight and Salvage Coffee House (traditional music center) and a new street arts fair, the Center Street Art Walk, currently under development.

The Mural Design and Creation classes will be a cornerstone in the Public Art Program in fine art. The burgeoning and visible program requires release time for the administration and development. An additional Arts Marketing Administration class, framed as Service Learning, will provide both training to students and a team of promoters to do community education and outreach, arts marketing and grant writing for the program's projects. As service learning, units and courses will be transferable to the CSU's and the University of California. As noted above, the mural courses alone require \$2000 from Fund 01 to be adequately run and further the mission of global diversity and community partnerships. Currently, the organization that receives the mural must provide a minimum commitment of \$10,000 to pay for materials and scaffolding. We are seeking long term funding support through the College through the potential classification of the mural classes as Career Technical Education and some Peralta Foundation support in the next round of earmarked programs. [A further note on service learning and the arts: the mural program is currently working with an interdisciplinary faculty inquiry group on service learning, to build a shared set of best practices and educational goals to be used across disciplines.]

#### *Digital/ Technology*

Currently our art history and studio faculty and students rely on **ARTstor**, a digital image database that is essential for image access and continued quality instruction, especially in light of the limited access to book in the BCC library. Continued financial support of this database (roughly \$1300/ yr) is critical for the success of the department as it is now and during its promised expansion.

#### *Instructional Equipment*

The Art program at BCC offers a Certificate in Figure Studies. Courses critical to this certificate include Figure Drawing and Composition: Art 25, 26, 29; Anatomy: Art 30 and Art 31 and Figure Painting in Context: Art 119. These classes require life models for instruction. A yearly budget of \$7000 is required for the certificate program.

In addition, the program will need to purchase a new skeleton (\$400) in one year, as the current skeleton (used by all studio classes) is starting to break from overuse.

#### *Staffing:*

An additional fulltime faculty position in art is required to teach the standard courses of the program such as Art 20, 21, 24 (Drawing); 50, 51, 54 (Painting); 25, 26 (Figure Drawing) and 44

(Three Dimensional Design). Other duties for this instructor would include managing the studios and developing and implementing public outreach. Part-time to fulltime faculty ratios support the addition of a fulltime instructor. Compared to Laney College, BCC's Art program is only 20% smaller (FTES), but has 53% less fulltime faculty; compared to Merritt, BCC is 47% larger in FTES, but only 7% larger in FTEF. Hiring a new fulltime faculty in art at BCC supports the college's goal of parity. (See Goal E 2.1)

Also, a part-time classified staff or work study student as a studio assistant for 10 hours per week is critical to the safety of our facilities and effectiveness and success of the art program. We currently have no staff to monitor studio safety, clean and repair equipment, inventory and maintain tools and materials.

#### Curriculum:

##### *Art History Major – AA-T in Art History*

In addition to expansion of fine and applied arts, the art history offerings are increasingly in demand. The development of an AA-T in Art History is near completion and may be ready for Fall 2013. The process of developing this program has encouraged the Art program to clarify its goals and mission, refine courses that add rigor and reinforce our identity as a unique program invested in strong academics and contemporary trends in education and art history. The addition of the required courses will add no additional FTEF to the budget, but will offer greater variety and depth to the offerings in Art History. This degree integrates traditional classroom formats with online courses and supports the majors at U.C. Berkeley, the CSU's, and other Bay Area, national and international four year institutions.

##### *Studio Arts Major- AA-T in Studio Arts*

The development of the AA-T in Studio Arts likewise has provided an opportunity to refine our offerings for greater student success. Several courses have been changed from 2 to 3 unit courses for greater skill development, easier articulation, and completion of the AA-T. This program requires very little additional FTEF (only .46).

##### *CTE/ Fee-Based*

The Art Program, specifically the True Colors Mural Program is in the process of developing a connection to the CTE programs, and identifying CTE funding sources here at BCC.

##### *Art Education*

Berkeley City College is currently developing a new program in education. The art department is also hoping to develop a pedagogical strand that would provide a certificate in Art Education, based on or parallel to an excellent local model: Arts Integration Specialist Program through the Alameda County Office of Education.

In order to develop an Arts Education certificate, we would also require additional faculty.

### Visibility and Community Partnerships

True Colors Mural Program provides a critical avenue for visibility in the community and partnerships. See above.

### Center Street Art Walk

Opportunities continue to expand for students and faculty to make lasting relationships with local organizations. As mentioned above, examples include Earth Island Institute, and the Downtown Berkeley Association that has designated Berkeley City College's Art and Multimedia programs as pilots for the monthly Center Street Art Walk.

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### 3. Curriculum:

- a. Is the curriculum current and effective? Have course outlines been updated within the last three years?

The curriculum is effective and continues to be augmented with new course offerings that make BCC's art program relevant and contemporary, especially with the addition of the AA-Ts. All course outlines have been updated in the Spring/ Fall of 2012.

- b. Please indicate how many active courses are in the department inventory.

35 courses are currently active from the catalogue; two more will be added this Fall to support the AA-Ts in Art. Not all are offered due to budget and facility restraints.

- c. How many of those have been updated in the last 6 years?

All courses have been reviewed and 100% have been updated.

- d. If courses have not been updated within the last 6 years, what plans are in place to remedy this?

N/A

- e. Has your department conducted a curriculum review of course outlines? If not, what are the plans to remedy this?

A curriculum review was conducted in Fall 2011 and Spring 2012. Several changes were made, including the move to de-activate many courses that were not being offered here at BCC.

- f. What are the department's plans for curriculum improvement (i.e., courses to be developed, updated, enhanced, or deactivated)? Have prerequisites, co-requisites, and advisories been validated? Is the date of validation on the course outline?

In the past few years, several courses have been added to the art program. They include: Mural Design and Creation Art 133 A and 133B, Art 48VO Introduction to Conceptual Art, Art 16 Introduction to Islamic Art (online), Critique and the Creative Process Art 18, Artist as Citizen: Introduction to Community-Based Art Practices; Art 182 Introduction to Visual Culture (Contemporary Art) and Art 175 Studio Art Laboratory. All of these courses are unique to BCC and support the vision of a program in Public Art and the AA in Art. Of these courses, Art 16 and Art 18 have had strong enrollments, while Art 133A and B have contributed greatly to the college and local communities over the past four years.

New courses introduced for the AA-Ts this year include Art 17A History of Western Art: Prehistory to the Middle Ages; Art 17B History of Western Art: Renaissance to Contemporary Art. Several courses have needed revision to be articulated with the CSU's and have been made a 3 unit course instead of 2 unit course. These include Art 44 Three-dimensional Design, Art 41 Basic Design, Art 21 Continuing Drawing, Art 51 Continuing Painting. Changes to these courses will serve our students by giving them more lecture and lab time to hone their skills, and clarifying for instructors the student performance objectives, while aligning the curriculum with the CI-D descriptors at the state level. Most importantly, three unit courses are more transferable for our students.

Budget cuts over the years have reduced the program's offerings, and three of the above innovative and culturally critical courses have not yet been offered.

Only one course, Art 18, has pre-requisites and marks the capstone course for the AA in Art.

Several classes in the Art program including Drawing and Composition Art 20, Design Art 41, and Three-dimensional Design Art 44 are required for certificates in Multimedia. History of Women in Art History Art 13 is part of the Certificate in Women's Studies. Themes, Trends, and Traditions in World Art (Art 14) is part of the Global Studies program. The new certificates in Public Art and revised certificate in Figure Studies, and the AA-Ts in Art History and Studio Arts are interdisciplinary, relying on offerings in Multimedia as well as Art.

- g. What steps has the department taken to incorporate student learning outcomes (SLOs) in the curriculum? Are outcomes set for each course? If not, which courses do not have outcomes?

SLOS have been completed for 100% of the courses currently offered, and they are included in the syllabi. Some changes continue to be made to the SLOS as teachers better hone in on student learning and effectiveness in the classroom. Results of SLO assessment have contributed to a focus on writing in the Art program, with faculty sharing how they scaffold



assignments, model effective writing, communication, and critical thinking, and share materials and resources for successful instruction.

- h. If applicable, describe the efforts to develop outcomes at the program level. In which ways do these outcomes align with the institutional outcomes? (Note: if your department has no certificate or degree offerings and does not offer a course as part of one of the College's associate degree programs, then skip questions 3.h. and 3.i.)

Below are the program outcomes for the AA in Art mapped to the ILO's.

AA in ART

- 1. communicate and problem-solve in at least 2 media. (Communication and Critical Thinking)
  - a. Art 20, 21
- 2. write a visual analysis/ critique of their own and others' art based on both form and content, and its relation to a global context. (Communication, Critical Thinking, Global Awareness and Valuing Diversity)
  - a. Art 21, 24, 52, 54
- 3. recall and summarize key movements in the history of art and contemporary art on a global scale and understand and articulate how this legacy influences their artwork. (Information Competency, Communication, Critical Thinking, Global Awareness and Valuing Diversity, Self-Awareness and Interpersonal Skills)
  - a. Art 1, Art 24, 54, 18
- 4. assemble a portfolio of strong artwork which collectively demonstrates skill, understanding of techniques in a given medium, originality, thoughtfulness, and personal expression. (Information Competency, Communication, Critical Thinking, Self-Awareness and Interpersonal Skills)
  - a. Art 21, 24, 51, 54, 25, 18
- i. Provide one program level outcome (PLOs), and the assessment tool that will be used to measure the program level outcome this fall 2012 and spring 2013.

Number 4 above: assemble a portfolio of strong artwork which collectively demonstrates skill, understanding of techniques in a given medium, originality, thoughtfulness, and personal expression. (Information Competency, Communication, Critical Thinking, Self-Awareness and Interpersonal Skills) This will be assessed in Art 18, our capstone course in which the instructor will have an archive of student portfolios for assessment.

- j. How are the SLOs and PLOs (if applicable) mapped to the college's Institutional Learning Outcomes? (See Attachment for copy of the Berkeley City College Institutional Learning Outcomes (ILOs).

See above

- k. Recommendations and priorities.

1. Continue to link developing curriculum, existing course outcomes, and program level outcomes with institutional goals.
2. Continue assessment at course level, and begin at program level.
3. Create a learning environment that is adequate to accommodate high enrollment and department growth with new studios on fourth floor.
4. Provide faculty with necessary access to ARTstor, supplies for demonstrations, hands-on learning, and life models.
5. Create an additional full-time art instructor position.
6. Develop consistent funding for yearly mural projects and the Public Art program.
7. Provide institutional support for the development of an Arts Education Certificate.

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#### **4. Instruction:**

- a. Describe effective and innovative strategies used by faculty to involve students in the learning process. How has new technology been used by the department to improve student learning?

Instructors in the Art program rely on a variety of teaching strategies to engage students in the learning process. In studio classes, teacher demonstrations, power point presentations, lecture, hands-on assignments and group discussion or critique, group projects, and individual consultation with the instructor are valuable ways to reach all styles of learners. Because BCC is situated at the heart of the Downtown Berkeley Arts area, instructors in both studio and art history classes also rely on field trips to local museums, galleries, and encourage students to attend artist lectures. Increasingly, faculty in both areas of the program rely on the internet, online videos (Art 21 and SPARK), the digital art database ARTstor, and Moodle to convey course information, further dialogue, and prepare students for professional arenas in art. Some instructors using Moodle require students to load their whole portfolios online, inviting peer dialogue and preparing them for life beyond college. Teaching strategies specific to art history classes include group curatorial projects, student oral presentations and essays that require critical thinking and analysis.

Out of 22 sections offered for Spring 2013 (concurrent sections not counted), 4 are offered online, 18%.

- b. How does the department maintain the integrity and consistency of academic standards within the discipline?

With assessment of various art history and studio courses underway, instructors are able to compare student results and teaching methods. Faculty have gained insight into strengths and

weaknesses of their teaching and are sharing practices and materials to ensure student success.

However, Art instructors follow course outlines conscientiously so that any student who takes an art course at Berkeley City College will have the same course content and meet the same course objectives regardless of the instructor or time and day of the course. Because the majority of the art faculty members are part-time, it is difficult to expect them to assume extra responsibility for overseeing whether consistency is occurring across the discipline. However, because part-time faculty teach at other institutions, they are also able to monitor the level of academic rigor across the discipline, and ensure it happens here at BCC. More recently, during one of two art program meetings per semester, faculty who teach the same course meet to discuss teaching strategies, grading, and academic integrity.

Some faculty also attend the College Art Association, which provides much needed discussion among instructors nationally. Greater institutional support can come from funding this critical participation in the national dialogue. Representation by BCC faculty also promotes BCC visibility and partnerships.

- c. Discuss the enrollment trends of your department. What is the student demand for specific courses? How do you know? Identify factors that are affecting enrollments.

The program experienced a marked increase, more than doubling between 2006-2010, from 741 in 2005-2006 to 1657 in 2008-2009. Recently the data suggests a small decrease in enrollment by 11%, and due to budget cuts our numbers at census Fall 2011 were close to the 2005-06 rate coming in at 841.

Factors that may influence this include: budget cuts to offerings, continued problems with Passport and registration, lack of financial aid to students in a timely fashion, lack of adequate counselors, lack of jobs in the economy, greater competition to get into classes and transfer institutions.

Productivity remains high, and continues to be well over the ideal 17.5 suggested for profitable programs (currently at 22).

Even in the face of cuts and less students, added sections (traditional and online courses) in art history courses such as Art 1 and Art 4, and studio classes such as Art 20-24 and Art 50-54 continue to fill. At the beginning of the semester instructors turn away 20-30 extra students who did not enroll. These added sections are carefully scheduled across the day and week to create greater access for many of the diverse populations that need art courses. Notably, courses in art history continue to have high retention; over the last 3 years, every section that has been added runs with over 30 students.

While high enrollment and productivity is generally a positive indicator of the program's success, at times this has led to low retention in the art program and can create hazardous learning conditions. Due to the large amount of furniture stored and contained in the one studio,

the individual furniture requirements for students in a class, and high enrollment, instructors and students alike have complained about the lack of space including adequate aisles for wheelchairs. A cap of 35 students per class in combined sections would address this issue.

Very low enrollment in the certificate programs prompted a revision of the Certificate in Figure Studies and the development of the Public Arts certificate. Higher completion rates should result with the new programs and facilities.

- d. Are courses scheduled in a manner that meets student needs and demand? How do you know?

Added sections are carefully scheduled across the day and week to create greater access for many of the diverse populations that need art courses. Informal student feedback to instructors gets filtered back to the department chair for best scheduling practices.

- e. Recommendations and priorities.
  1. Continue to discuss and implement strategies among faculty that address retention and success in Art.
  2. Sustain the Public Art program through murals and other courses that appeal to a wider audience of students and the contemporary trends.
  3. Launch AA-T in Art History and Studio Arts.
  4. Develop Arts Education curriculum.
  5. Provide adequate support in funding, staff, and facilities, and program-specific marketing to support growth of art programs.

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## 5. Student Success:

- a. Describe student retention and program completion (degrees, certificates, persistence rates) trends in the department. What initiatives can the department take to improve retention and completion rates?

**Success rates** (average 65%) in the Art program are higher than the average at the college level (47%). Due to the fact that we serve many life-long learners who cannot repeat and sometimes drop before the end of the course, success rates could be higher if an affordable and efficient fee-based curriculum were established. At this time, we are not developing a fee-based curriculum and instead seek to foster greater success with transfer students in accordance with state trends.

**Persistence** rates hover between 56% and 64%. Because the Art program serves such a variety of students (transfer students, life-long learners, professional artists and AA seekers), it is difficult to draw conclusions about persistence. Better methods of tracking transfer students, AA-T students, AA seekers and life-long learners should be developed.

**Productivity** has remained at 22 for three years in a row. These rates continue to be well over the ideal 17.5 suggested for productive programs. This suggests that necessary cuts to the art

program have overall been successful in making our program more productive, as well as more focused.

BCC has an early alert system through the census reports, and faculty members provide early alert information through that. DSPS provides written information to instructors about accommodations that instructors may need to make for disabled students. As mentioned earlier, no special tutors exist for art classes; however, instructors encourage students to create study groups.

An additional fulltime faculty in art would provide greater consistency and serve as an additional mentor for student, as well as assist with administrative and community –building activities for art students at BCC. Currently the program operates with only 2 fulltime faculty, with an FTEF of 9.55.

The Art faculty also encourage the development of Faculty Advisors, with release time and proper training, to better assist our students in choosing the right courses and pathways.

- b. Identify common challenges to learning among your students? What services are needed for these students to improve their learning? Describe the department’s efforts to access these services. What are your department’s instructional support needs?

Challenges include lack of access to counseling; language barriers; technical difficulties with Passport; lack of preparation for college standards and expectations.

Expanded library hours and greater resources at the library, better access and more counselors, discipline-specific counselors, a more user-friendly Passport system and health services would greatly improve the quality of student life and student learning at BCC. Faculty advisors would aid students in their search for appropriate art pathways. Both part-time and fulltime faculty in art are interested in participating in the faculty advising, but would require release time and training to be successful. This supports the college goal A 2.2.

The program itself does not use any support services, but individual students make use of learning resources, counseling services, tutoring for general writing skills, and other available services as needed. The program needs to conduct a more thorough study of student needs in regards to tutoring.

Instructional support in the form of funding needs include adequate supply budgets (Fund 01) for faculty (\$4000/yr) and model budget of \$7000/yr, new skeleton (\$400) and continued access to ARTstor for students and faculty (\$1300 yearly).

- c. Describe the department’s effort to assess student learning at the course level. Describe the efforts to assess student learning at the program level.

65% of the courses have been recently assessed; program level assessment will begin this semester in the capstone course Art 18.

- d. In which ways has the department used student learning assessment results for improvement?

Results of SLO assessment have contribute to a focus on writing in the Art program, with faculty sharing how they scaffold assignments, model effective writing, communication, and critical thinking, and share materials and resources for successful instruction.

Access in terms of diversity, especially for Latino and African American students, needs to be increased. Actions to address this issue include development of courses and certificates that reflect contemporary trends and global culture, i.e. murals and public art; increase faculty diversity; create greater sense of arts community at BCC; create greater visibility for department in local area.

- e. Recommendations and priorities.

1. Continue to build the mural classes and Public Art Museum program which appeal and engage a wide range of students and create strong community partnerships and visibility.
2. Decrease maximum enrollment cap for studio classes to improve the learning environment and individual attention.
3. Track art majors and students seeking certificates.
4. Host events such as Art program days, gallery receptions in a dedicated gallery space, student portfolio reviews, and artist's talks that strengthen a sense of a student community.
5. Increase faculty diversity.
6. Work with faculty to scaffold assignments that may otherwise discourage part of the student constituent.

*If needed, the following link,( <http://web.peralta.edu/indev/research-data/documents/> ), will take you to more data that you may find helpful as you study the overall efforts and impact of your unit.*

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## **6. Human and Physical Resources (including equipment and facilities)**

- a. Describe your current level of staff, including full-time and part-time faculty, classified staff, and other categories of employment.

The Art program has 2 full-time faculty, both of which are involved with some level of administration (Department chair work and True Colors Mural Program). There are currently 9 other part-time faculty. The total FTEF is 4.77.

- b. Describe your current use of facilities and equipment.

With the completion of our two new studios in January we will have enough room to run the programs currently being offered and developed for Fall 2013. Listed FF&E above is necessary for the proper running of the studios. Dedicated art history rooms with well-maintained projectors designed for image viewing near the studios will foster greater learning and community among the Art students.

- c. Are the human and physical resources, including equipment and location, adequate for all the courses offered by your department (or program)? What are your key staffing and facilities needs for the next three years? Why?

Current staffing and facilities are not adequate. With the addition of the new studio in Spring 2013, the program will be positioned to add sections and develop new curriculum. Another fulltime instructor is necessary to support the expanding administrative and facilities needs of the program, and to reflect parity among the district and departments at BCC. Hiring a part-time classified staff or work-study student to oversee the safety and organization of the current and, in the future, two studios is critical.

In addition, the construction of a sculpture studio and darkroom will allow the vision of the department as a forerunner in Public Art and support for four-year schools to be realized.

- d. If your department experienced a reduction in resources, describe the impact of that reduction on the overall educational quality of your unit and the College.

While the Art program has experienced considerable cuts over the past three years, these cuts have served to strengthen our vision and priorities as a program. Access may have been diminished but quality of instruction and programs have not. In fact, cuts to course offerings have resulted in:

- more effective scheduling practices with courses on rotation
- a greater focus on courses that serve many programs and a large population versus specialty courses that served smaller groups
- development of AA-Ts which strengthen or mission for transfer and student success and create clear pathways with academic integrity
- development of Public Arts certificate that specializes in unique offerings and prepares students for the work force
- revision of the Figure Studies certificate to be current and interdisciplinary.

At the college level, cuts have also invited a more reflective and effective use of resources tied to planning, shared governance, and renewed discussion of the vision of our college.

- e. How does the department plan to sustain the quality of instruction and/or services offered through your department in the current environment of reduced resources?

The Art program plans to maintain its high quality of instruction, diverse and professional faculty and offerings by keeping to the models and programs indicated above. This provides an excellent opportunity for greater reflection on success and retention, and strategies to maintain that even in the face of future growth.

- f. What does the department recommend that the college do to maintain quality educational programs and services?
  - a. Focus on success and retention with AA-Ts
  - b. Focus on 4 year institution preparation and transfer skills
  - c. Development of a Transfer committee to oversee specific transfer needs
  - d. Hiring of more dedicated counselors
  - e. Hiring of more fulltime faculty
  - f. Hiring of Academic Dean
  - g. Faculty advising with stipend/ release time and training
  - h. Faculty advisors with stipend
  - i. Assess interdisciplinary programs for effectiveness
  
- g. Please provide any other recommendations and priorities.
  - a. For ART:
    - i. FF&E to provide furniture and equipment; continued supply budget, model budget and ARTstor funding.
    - ii. Classified/ Student Assistant 10 hours per week needed to maintain studios standards of safety and cleanliness, organize props and furniture.
    - iii. Full-time instructor needed to teach Painting, Drawing, oversee management of studios.
    - iv. Properly maintained computer and projectors for image viewing.
    - v. Continued support for True Colors Mural Program in the form of ZZios hours, funding, and visibility on campus and in the community.
    - vi. Build darkroom on campus to support photography classes and fee-based curriculum.
    - vii. Construct sculpture studio to support three-dimensional techniques in sculpture, ceramic tiles, mosaics, and glass

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## 7. Community Outreach and Articulation

### *For transfer programs:*

- a. Describe the department's efforts in meeting with and collaborating with local 4-year institutions. Is the program adequately preparing students for upper division course work? How do you know?



Efforts at the course level and program level focus on better preparation for transfer with writing, oral communication, and critical thinking. These activities are reflected in the SLOs, PLOs, assessment, and dialogue and syllabi among faculty. The development of the AA-Ts in Art History and Studio Arts will further reflect the program's commitment to transfer. Informally, students report that they are adequately prepared in terms of skills as well as content when they enter a four-year institution.

- b. Has there been a Transfer Model Curriculum identified for your program? Has it been implemented? If not, what are the plans to do so?

AA-Ts in Art History and Studio Arts are close to completion and should be implemented by Fall 2013.

***For all instructional programs:***

- c. Describe the department's efforts to ensure that the curriculum responds to the needs of the constituencies that it serves.

Discussions between faculty and students indicate that the curriculum does meet student needs, and that the students are extremely interested in the AA-Ts. Surveys and one-on-one conversations with students (perhaps with Faculty Mentors) would help in assessing the needs of our constituency.

- d. Please indicate how many of the full and part time faculty have been evaluated in the last three years. For faculty that have not been evaluated in the last three years, what are your plans to become current with these evaluations?

All art faculty except one (recently hired) have been evaluated and are part of the preferred hiring pool. Two faculty are to be reviewed this semester; three in Spring 2013.

- e. Recommendations and priorities.
  1. Continue to find ways of communicating with local four year schools and strengthening our course offerings to create smoother transitions for students who transfer.
  2. Continue to value the expertise of our part-time faculty with Faculty Advising for release time.
  3. Widely disperse information regarding programs among students and community; faculty announce in classes; hold information days; include program pathways in syllabi.
  4. Develop program-specific marketing materials to inform students and local community.