GAVILAN COLLEGE

Instructional Program Template

Purpose of Program Review

The Institutional Effectiveness Committee (IEC) will review all Gavilan's programs and services according to the mandates of the Chancellor's Office and in accordance with the Accrediting Commission for Community and Junior Colleges (ACCJC) "Rubric for Evaluating Institutional Effectiveness in Program Review". The IEC will use a self-study report provided by each program or service followed by a review process to accomplish its purpose. The final goal of this process is the improvement of all programs and services at Gavilan College, and to achieve sustainable continuous quality improvement as per accreditation standards. The primary objective of the process is to assure the quality of the educational programs at Gavilan College so that they reflect student needs and encourage student success. Review of programs will be undertaken for the following specific purposes:

A. To evaluate how well a program functions in relation to its outcomes, the mission of the college, the college's institutional goals and priorities, accreditation standards, and the needs of the community.

B. To strengthen planning, decision making, and scheduling.

C. To influence program development and improvement.

D. To assess the collaboration between instructional programs.

E. To improve the use of college/district resources.

F. To establish the basis for changes to the strategic plan

G. To establish the basis for resource allocation requests for incorporation into department unit plans and annual department budget requests

H. To improve student learning and encourage instructional innovation.

I. To address equity concerns as determined by state/local definitions.

GAVILAN COLLEGE

INSTRUCTIONAL PROGRAM SELF STUDY

NAME OF PROGRAM UNDER REIVEW: STUDIO ARTS ACADEMIC YEAR: 2017-18

J. Organizational Details

Provide an organizational breakdown of your program. Do not include individual's names, only position titles and FTE.

	Title	FTE
Administrator	Dean of Liberal Arts and Sciences	1
Faculty - FT	Studio Art Instructor	2
Faculty - PT	Studio Art and Art History Instructor	9
Professional Support Staff		n/a

II. Program Progress (What have you done since your last review)

A. Review Strategies and Goals on the Strategic Plan site.

(https://www.gavilan.edu/strategic_plans/Gavilan_StrategicPlan_2015_2020.pdf)

Which specific strategies and goals from the list has your program supported in the last three years? Using examples from your past Program Plans or other sources, describe what measures and/or pedagogical modification your program has adopted to support the identified strategies and goals.

VISUAL ARTS IEC SELF STUDY 2011 - Program Objective 4: To renovate Art 103 into a digital studio to provide it with the technology needed to achieve the Student Learning Outcomes for the technology-based, Studio arts courses taught in Art 103. This Objective was based from a prior IEC Program Review 2007, so it had been a long time in the asking.

In our 2011 IEC self study we reported an increase in course offerings to meet the needs of students entering into the photo and design industry. These courses required appropriate technology, computers and software matched to industry standards. All of these courses required a technological component and the use of a computer and digital programs such as Photoshop, Illustrator and Dreamweaver. We were at

the time using the Digital Media to teach our photo courses, however, the time available in the DM lab schedule was limited and could not accommodate all of our course offerings (Art 80, Art 8A, Art 2A, Art 79, Art 14) needing technological equipment (computers, printers, peripherals, digital applications--a computer lab). Therefore we requested equipment, 24 computers, two printers, one scanner and the necessary cables and furniture to create computer stations, to renovate Art 103 into a digital studio to provide it with the technology needed to achieve the Student Learning Outcomes for the technology-based, Studio arts courses taught in Art 103. We also requested an alarm system and security cables, a new long throw projector and a large screen.

Through the support of a Title V grant in 2013 we were able to purchase 24 iMac computers, tables and chairs, security cables, and a high end projector which fulfilled our Program Plan Objective #4 budget request in our 2011 IEC self study to renovate Art 103 into a digital classroom. Budget $81,368.

Photography has moved in the direction of digital while considering analog photography to be an alternative process. Most cameras used today are digital, and photo processing is primarily digital. We offer two photography classes, Art 8A, per semester, twenty-four students per class. Each student is able to have his or her own computer station for the processing and editing of digital photographs. Every week we have a new assignment with specific photo editing tasks. On the average, each student spends four to five hours per week using the computers to do photographic work. 192-240 hours total per week.

We also offer Art 2A a two-dimensional design class. There are 30 students and they use the computers to research, and process design assignments. On the average each design student spends four to five hours per week using the computers. 120-150 hours total a week.

The Portfolio class makes use of the computer as well. Usually nine to twelve students. They use the computers one hour a week to complete assignments in class. 12 hours total per week every other semester. There are other courses that take advantage of the 24 computer stations. Art 11 – Creativity, and Art 6 – Art Appreciation which have usually thirty students, use the computers to do assignments. One to two hours each a week. 30- 60 hours per week total. The Visual Arts Room Art 103 computer lab renovation is a success due to the equipment and furniture used to create 24 computer stations. Approximately 135 students per week work for 354 – 462 hours per week at these stations. 5664-7392 hours per semester. 11,328 – 14,784 hours per academic year.

Renovating Art 103 into a digital classroom has allowed us to schedule our classes independent of other labs, offer multiple sections, bring technology to other classes being taught in the art department, and best of all, serves the educational and career goal needs of our students.

Budget requests will reflect a need to update the equipment, peripherals, and software. **VISUAL ARTS IEC SELF STUDY 2011 - Program Objective 8: Update and set professional gallery standards.** This Objective was based from a prior IEC Program Review 2007, so it had been a long time in the asking.

Although we have continued every year to include budget requests for our program plans for the gallery, we still have not been properly funded. The following is a breakdown of the gallery responsibilities and gallery budget request outlined in our current Gavilan College Gallery proposal.

Gavilan College Gallery Proposal - December, 2016
Submitted March 14, 2017 to Kathleen Rose by: Jane Rekedal and Jane Edberg
In collaboration with: Fran Lozano, Arturo Rosette, Christine Canepa, Deborah Gustlin

Rational for Gallery Coordinator Position
The proper management of a gallery is a complex and labor-intensive undertaking. It requires many hours to

organize, collect artworks, prepare work to be hung, hang the artwork, organize receptions and talks, write up and prepare announcements, hang posters, mails cards, prepare press releases, get waivers signed, adjust lighting, make name tags and title plates, break down the show, and then return all the artworks. This requires a focused individual to manage and support these efforts. We think it would be beneficial to combine the Art 40 gallery class and gallery coordinator position and fund it through a stipend so the coordinator can get paid for the work it requires to run a gallery and utilize the class as gallery and curator support meanwhile giving students exhibition and curation experience. We showcase 50 to 100 artworks during our annual student exhibition. Students have expressed a sense of pride and confidence from participating. The student exhibition is open to all students, not just art students.

The benefits of an active art gallery on the Gavilan campus are multiple. A campus gallery provides instructional resources which allow students to review other students artworks such as painting, sculpture, design, photography, etc., that are showcased in our yearly student exhibitions. An art gallery provides real artworks for students to critique, analyze, appreciate, as well as, inspire students to write gallery reports, to develop a critical eye. The art gallery provides the opportunity to meet the artists, hear artists speak about their work, and answer questions about style, materials, content and meaning. Instructors from various disciplines may use the exhibitions as a stimulating source for their students to experience other perspectives and world views. Service learning may be incorporated into the running of the gallery and by exhibition themes. The community benefits from culturally enriched experiences that are visually stimulating and thought-provoking. Our art gallery offers the public a venue of art, art presentations, and art talks, through a variety of artforms, and visual expressions. This could bring awareness of what Gavilan College has to offer to the public as we showcase our art department, the quality of art produced, courses offered, as well as, generate an interest in our college as a whole (What else is offered at Gav?).

The Gallery Coordinator will produce several exhibitions per year, as well as train students in gallery management and gallery operations. It will be up to the gallery coordinator to establish a series of exhibitions for the year, with a minimum of one student show per year, one curated show per year, and two additional shows. During periods without scheduled exhibitions, the permanent collection will be hung so the gallery will not be empty. He/she will be responsible for identifying and contracting with artists to bring their work to the gallery, installation, publicity, receptions, and returning work to the artists.

Background

The Gavilan College Library Gallery has a history of being funded from two sources- an annual $3,000 stipend paid to the gallery coordinator, and compensation from teaching Art 40, a one unit (three lab hours) gallery class (about $1000 per semester). The Art 40 class usually has 1-5 students enrolled, and for several years the low enrollments were allowed as it was recognized as an important component of the compensation package for the gallery coordinator. Recently, when Art 40 was cut due to low enrollments, the stipend was insufficient to sustain the Library Gallery, and it floundered. This year the gallery is being sustained by the stipend alone, without the additional resources that Art 40 provided. Thus we are back to square one, where the coordinator is volunteering time to make the exhibitions happen as the stipend doesn't cover fully the work done.

Labor Breakdown

The labor breakdown to produce a single, simple exhibition is approximately 16 hours, with complex exhibitions possibly taking twice as much time:

- Exhibition design, research, layout and hanging of artworks - 10 hours
- Lighting design and installation - 2 hours
- Labels, artists statements, exhibition signs - 3 hours
- Press release, media contact, promotion - 3 hours
- Contracts, waivers, artists communications - 3 hours
- Food purchase, prep and cleanup - 2 hour
- Exhibition breakdown, artwork returns, and cleanup - 3 hours

To adequately compensate the gallery coordinator, we propose a stipend of $9,000.00 for two semesters, fall and spring. The stipend is broken down as follows:

$3,500.00 payment to coordinator per semester for two shows per semester
$1000.00 for promotion/operations/receptions per semester
$4500.00 per semester total, or $9,000.00 for fall and spring semesters combined.

Moving Forward

Art 40 prepares students for real world art exhibition experience, how to choose the best work for exhibition, how to prepare work to be hung in a professional way, and how to procure exhibitions. The Art 40 gallery class is an important part of our art curriculum for art majors success so we consider it a specialty class that serves our art majors and deserves to be offered despite its low enrollments. We have high enrollment classes that will offset the low enrollments and support our keeping Art 40 offered whether or not it meets the enrollment standards at the time.

As a solution to the fluctuations of whether or not Art 40 is offered, and the uncertainty of it being able to provide a stable funding source for the gallery coordinator, we propose that the gallery be funded entirely through a larger stipend. The coordinator would also teach Art 40 (the gallery class) as part of that stipend. A reliable funding base will allow the coordinator to plan exhibitions regardless of how many students are available to assist and participate in gallery management. It will also benefit those students who do take the course as stated above.

We have been offering free workshops in photographing student artworks which has encouraged students to take the gallery course. Discussions will continue as to whether this course becomes part of the required coursework for the Art major.

Looking Beyond

This proposal is for the immediate reinstatement of the Library Gallery operations only, because this is the most immediate need. It is hoped that after the Library Gallery is re-established that additional exhibition spaces on the Gilroy campus and on the satellite campuses will be created and maintained. Morgan Hill, Coyote Valley, and Hollister all have potential for establishing small exhibition spaces. Further institutional support could enhance the Library Gallery by refurbishing the walls and investing in a locking hanging system to prevent theft. The security devices have been requested in our Program Plans budget requests. We also took the gallery proposal to Dr. Rose, Fran Lozano. Although theft has not been a problem in the past, having a locking system will encourage those artists that are not comfortable exhibiting without some sort of security in place. The locking systems are needed asap.

When a full time Art instructor is hired, there is the potential to include gallery curator duties as part of that new position. This could work especially well for an art historian who would demonstrate to students how the gallery brings art to life.

A more recent Program Plan Objective with accompanying budgets is in the 2016- 2017 - Program Objective #14: To acquire and maintain instructional equipment in all Art studios. This program plan objective was included in our 2011 IEC self study.

As with all technology, it gets outdated and our current technology is aging. The poor (or absent) technological equipment hinders our effective teaching during our regular courses, all of which utilize teaching computer stations, office computers, and many classes (Art 8A - Photography – two sections, Art 2A - 2D Design, Art 11 - Creativity, Art 79 Portfolio) relying on our computer lab (24 stations). The outdated computers limits our ability to offer students appropriate instructional delivery and current art making software. Most of our computer stations and peripherals were purchased and installed in

2013, some in 2014 which makes them four to five years old.

Our budget requests have and will continue to reflect the need to continually update the equipment (24 computer stations, 3 office computers, 3 data projectors, 1 specialty printer and 1 scanner for photography, 2 teaching stations video equipment, 1 digital camera) on a five year basis, as that is when computers, media equipment, and peripherals usually need to be updated to match current standards, to meet system and software requirements. We are currently at the precipice of current system software not being able to be run on our older machines. Software updates will not be able to be added to the computers thus rendering them outdated, ineffective, and not matched to the industry standards. Students will not be able to learn the most current software and instructors will not be able to demonstrate current industry standard software. Problems will arise with internet searching, uploading, downloading, and just running basic tasks as the operating system and software fails.

uipment has been replaced. Our budget requests will reflect a need to continually update the equipment, on a five year basis as that is when computers and peripherals usually need to updated to current standards.

Portfolio:
could use more discussion concerning its role in evaluating our Program Learning Outcomes. We currently have copies of the students portfolios on file for the last five years.

Distance Education:
could use more discussion as to where we see our program growing in terms of distance education.

Source	PROGRAM PLAN: Renovate Art 103 Technology Computer Station	PROGRAM PLAN: Gallery, Art 40 & Curator's Stipend	PROGRAM PLAN: Distance Education Offerings & Hybrids	PROGRAM PLAN: Art Studio Maintain Instructional Equipment	
IEC 2011 Study	#4 has budget	#8 has budget	#7 no budget	Not in IEC 2011 Study	
2012-2013	#10 no budget	#7 no budget	#8 no budget	Not in 2012-2013	
2013-2014	#8 has budget	#12 has budget	#6 no budget	Not in 2013-2014	
2014-2015	#7 has budget	#11 has budget	#5 no budget	#14 has budget	
2015-2016	#7 has budget	#11 has budget	#3 no budget	#14 has budget	
2016-2017	#7 has budget	#11 has budget	#3 no budget	#14 has budget	

B. What results have you seen because of these modifications? (Include data if available.)

Through the support of Instructional Equipment monies we were able to replace the following:
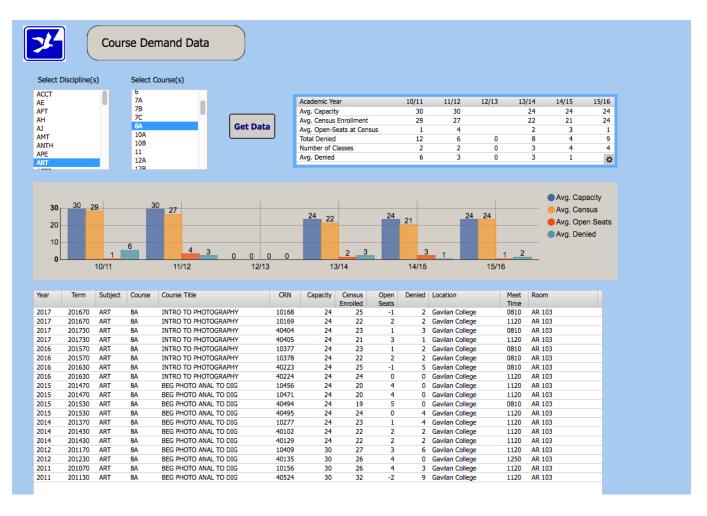
Security Alarm for Art 103 Digital Lab Classroom. 2017
This has given us some confidence that we will come into a room full of computers available to instructor and students.

Photography course support:
Canon DSLR camera, two lenses and accessories, for photo classes. 2013
Epson Film and photo scanner, for photo classes. 2013
Canon wide format printer, for photo classes. 2013

A current fully manual digital single reflex camera is a must for camera control demonstrations and showing photography students how to operate a camera in a variety of situations. The scanner provides a means for students to continue to shoot film, scan to digital and process the images using photoshop. The professional wide format printer offers students a way to create hard copy images for critique, framing and exhibition. Students know we have up to date professional, industry standard equipment and feel confident when they have learned how to use the equipment. Our photography courses are popular and enrollments fill with good retention due to the quality of instruction and equipment available.

Course Demand Data

Select Discipline(s): ACCT, AE, AFT, AH, AJ, AMT, ANTH, APE, **ART**

Select Course(s): 6, 7A, 7B, 7C, **8A**, 10A, 10B, 11, 12A, 12B

Get Data

Academic Year	10/11	11/12	12/13	13/14	14/15	15/16
Avg. Capacity	30	30		24	24	24
Avg. Census Enrollment	29	27		22	21	24
Avg. Open-Seats at Census	1	4		2	3	1
Total Denied	12	6	0	8	4	9
Number of Classes	2	2	0	3	4	4
Avg. Denied	6	3	0	3	1	

Legend: ● Avg. Capacity, ● Avg. Census, ● Avg. Open Seats, ● Avg. Denied

Year	Term	Subject	Course	Course Title	CRN	Capacity	Census Enrolled	Open Seats	Denied	Location	Meet Time	Room
2017	201670	ART	8A	INTRO TO PHOTOGRAPHY	10168	24	25	-1	2	Gavilan College	0810	AR 103
2017	201670	ART	8A	INTRO TO PHOTOGRAPHY	10169	24	22	2	2	Gavilan College	1120	AR 103
2017	201730	ART	8A	INTRO TO PHOTOGRAPHY	40404	24	23	1	3	Gavilan College	0810	AR 103
2017	201730	ART	8A	INTRO TO PHOTOGRAPHY	40405	24	21	3	1	Gavilan College	1120	AR 103
2016	201570	ART	8A	INTRO TO PHOTOGRAPHY	10377	24	23	1	2	Gavilan College	0810	AR 103
2016	201570	ART	8A	INTRO TO PHOTOGRAPHY	10378	24	22	2	2	Gavilan College	0810	AR 103
2016	201630	ART	8A	INTRO TO PHOTOGRAPHY	40223	24	25	-1	5	Gavilan College	0810	AR 103
2016	201630	ART	8A	INTRO TO PHOTOGRAPHY	40224	24	24	0	0	Gavilan College	1120	AR 103
2015	201470	ART	8A	BEG PHOTO ANAL TO DIG	10456	24	20	4	0	Gavilan College	1120	AR 103
2015	201470	ART	8A	BEG PHOTO ANAL TO DIG	10471	24	20	4	0	Gavilan College	1120	AR 103
2015	201530	ART	8A	BEG PHOTO ANAL TO DIG	40494	24	19	5	0	Gavilan College	0810	AR 103
2015	201530	ART	8A	BEG PHOTO ANAL TO DIG	40495	24	24	0	4	Gavilan College	1120	AR 103
2014	201370	ART	8A	BEG PHOTO ANAL TO DIG	10277	24	23	1	4	Gavilan College	1120	AR 103
2014	201430	ART	8A	BEG PHOTO ANAL TO DIG	40102	24	22	2	2	Gavilan College	1120	AR 103
2014	201430	ART	8A	BEG PHOTO ANAL TO DIG	40129	24	22	2	2	Gavilan College	1120	AR 103
2012	201170	ART	8A	BEG PHOTO ANAL TO DIG	10409	30	27	3	6	Gavilan College	1120	AR 103
2012	201230	ART	8A	BEG PHOTO ANAL TO DIG	40135	30	26	4	0	Gavilan College	1250	AR 103
2011	201070	ART	8A	BEG PHOTO ANAL TO DIG	10156	30	26	4	3	Gavilan College	1120	AR 103
2011	201130	ART	8A	BEG PHOTO ANAL TO DIG	40524	30	32	-2	9	Gavilan College	1120	AR 103

Classroom teaching support:
- 2 Sony HDR camcorders, for two classrooms. 2014
- 2 C-stand, brace, and fluid head units, for two classrooms. 2014
- 2 Sennheiser microphone and body pack set, for two classrooms. 2014

Having video live projection during art making demonstrations improves the experience of the student being able to see in detail a magnified and clear visual of the demo at hand.

Art office support:
    3 iMAC computers, one for each faculty office. 2014
    Lacie 1TB hard drive. 2013
    Apple USB superdrive. 2013
    Apple cd burner for Art 104 office. 2013

As art instructors we require art industry standard office computers equivalent to the teaching station computers and student computer stations in our department, for consistency, transferring information from one computer to another, being able to prepare lessons on the office computer and bringing it over to the matched teaching computer station. We deal with images and require large file storage of those images, and image heavy powerpoint presentations, as well as, managing large art making programs.

C. What methods does the program use to maintain the integrity of academic standards and achieve consistency within the discipline, particularly in regard to multiple section introductory classes?

The Studio Arts program does the following to maintain the integrity of academic standards:

1) Full-time and part-time faculty work closely to ensure that curriculu   m is updated regularly and that the various teaching approaches are achieving consistency and effectiveness in teaching Studio Art course content. Faculty regularly discuss individual studio art projects, i.e. color theory, perspective, shape and how they are being taught and assessed. With the recent introduction of CurricuNet in our institutional curricular processes it has become more convenient and effective to work collaboratively on curricular updates particularly via the co-contributor function of the software.

2) In the past couple of years the Studio Art program has discussed and assessed its course SLOs and PLOs with a goal to map all the SLO/PLOs to achieve consistency and effectiveness. These efforts were undertaken prior to the implementation of CurricuNet and has provided us invaluable data to refer to as we go to do the official

mapping of SLO/PLOs. Please see attached original data of our SLO/PLO mapping (Appendix A).

3) Current efforts to address this issue are being undertaken by evaluating our existing degrees (Studio Arts, Studio Arts for Transfer, Art History fo   r Transfer) to ensure that they are as streamlined as possible and the there are enough viable options for areas in the degree that have multiple options. Part of these efforts has entailed reviewing our PLOs and modifying them as- needed. Additionally, efforts are also underway to create a two-year schedule with corresponding courses being offered in alternate semesters were appropriate.

D. What are the program's methods for evaluating and modifying the contents of course offerings? Please provide examples of the result of this process. The Studio Art and Art History programs review course outlines and programs on a regular basis. In doing so, we meet exclusively as Art/Art History program(s)--separate from the larger Fine Arts department, to discuss the various program learning outcomes that our degrees require and how the various courses--and their student learning outcomes--that compose those degrees, are being met. Of particular importance to us is that we minimize and/or eliminate redundancy in learning outcomes while ensuring that all student learning outcomes and program learning outcomes are aligned. In Spring 2018 we submitted and subsequently got approved, a program modification for our Studio Art program as a result of our efforts.

E. What staff development efforts has your program undertaken?   The extent of our staff development efforts are evident in our Professional Development day activities. Additionally, a number of our faculty serve on institutional shared governance committees such as Academic Senate, Faculty Professional Development Committee, Distance Education Committee, Facilities and Grounds Committee and Curriculum Committee.

F. Is the program currently articulated with regional four -year colleges and universities and district high schools? Does your program currently have an AA-T or AS-T? If not, what are the plans to develop one?   Yes our programs are articulate as stated and we have two AA- T degrees: Studio Arts and another in Art History.

G.

If applicable, how does the program meet all local, state, and federal requirements, including professional, or trades and industry organizations?

Not applicable.

H.

How has your program collected information and responded to the needs of the community/field (e.g. advisory council, needs assessment)?

Not applicable.

K. Review the Gavilan College Equity Report Executive Summary
   (http://www.gavilan.edu/staff/equity/docs/2015-16_StudentEquityPlan.pdf).

   a. What efforts has your program undertaken to mitigate identified inequities, and what was the outcome?

   The Studio Art program has only been tangentially aware of Gavilan College's Equity Plan thus has not actively sought to identify or address inequities included in the Equity Plan. Further institutional guidance on this important issue is greatly appreciated.

   b. What gaps remain in your program's efforts to serve the identified populations? Use GavDATA to identify these gaps (http://www.gavilan.edu/about/research/index.php)

Ⅲ. Program Data

Provide appropriate analysis for the following sections based on data acquired from the Office of Institutional Research. (http://www.gavilan.edu/about/research/index.php)

A. Basic description of program.

   1. Enrollment and FTES

      i.   Enrollment by top code and course over time (4 years)

      Please see Appendix B

      ii   . FTES by top code over time (4 years)

      Please see Appendix B

      iii   . Current enrollment by term last available census

      Please see Appendix B 2. Student
Outcomes

      i   . Success rate by top code and course and year (4 years).

      Please see Appendix B

      ii   . Retention rate by top code and course and year (4 years). Please see

      Appendix B

      v.   If your program has courses that are required to be completed in sequence, (i.e. English, Math, ESL, etc) what is the success rate for that sequence?
            (http://www.gavilan.edu/about/research/index.php)

Not applicable

3. Staffing Data

   i. Faculty Headcount (by contract and hourly) (past 4 years) Please see

   Appendix B

   ii . Faculty productivity (Weekly Student Contact Hours [WSCH] divided by Full Time

   Equivalent Faculty [FTEF]) (past 4 years)

Please see Appendix B

iii   . Current ethnic and gender distribution of faculty Please see

Appendix B

iv   . Contract overload by year (past 4 years) Please see

Appendix B

v. Program Release Time (past 4 years)

Please see Appendix B

vi . Classified Staff who contribute to the instructional program, e.g., Instructional

    Assistant, lab supervisor (past 4 years)

N/A

vii. Student Assistants (tutors, Cal/WORKs, Work Study, etc.) (past 4 years) N/A

B. Provide comments on any salient data above.

The Studio Art program continuously monitors and discusses our course offerings in the context of
student success, retention and need. In addition to the data provided in Appendix B most
Studio Art faculty conduct their own assessments and survey of the students in their class.
Often, as mentioned prior, faculty will informally discuss particular success or challenges when it
comes to teaching approaches and/or projects and how they may be affecting our student
recruitment, retention and success rates. As can be seen in the data provided, on average
Studio Art courses enjoy an above average retention and success rate compared to institutional
norms.

C. Budgetary allocations over the past 3 years (4-5-6's and 1-2-3's if applicable). See sample

below.

Operational Costs	10/11	11/12	12/13
Enter your data: e.g. Travel			
e.g. Instructional Supplies	$7100*	$7100*	$7100*

*Includes $1200 for Life Drawing Model fees

D. Provide an overview of how budget allocations have changed over the past three to five years.
Budget allocations for the Studio Art program (instructional supplies) have remained steady for the most part over the past 3-5 years. The occasional Instructional Equipment funding, i.e the computer lab purchase through Title V, replacement of kilns and other studio equipment (one-time instructional equipment requests) have aided the program in keeping an effective and safe learning environment.

D. What were the results of any significant additional budget or resource allocations/reductions over the past three to five years?

Through the support of Instructional Equipment monies we were able to replace the following:

Security Alarm for Art 103 Digital Lab Classroom. 2017 Photography course support:

- Canon DSLR camera, two lenses and accessories, for photo classes. 2013
- Epson Film and photo scanner, for photo classes. 2013
- Canon wide format printer, for photo classes. 2013

Classroom teaching support:
- 2 Sony HDR camcorders, for two classrooms. 2014
- 2 C-stand, brace, and fluid head units, for two classrooms. 2014
- 2 Sennheiser microphone and body pack set, for two classrooms. 2014
- 3 iMac computers, one for each classroom teaching station. 2014

Art office support:
- 3 iMac computers, one for each office. 2013
- Lacie 1TB hard drive. 2013
- Apple USB superdrive. 2013
- Apple cd burner for Art 104 office. 2013

Ⅳ. Trends Affecting your Program (Data-Driven)

A. Briefly describe your program's strengths and challenges (utilize data to support your contentions).

B. Provide a brief review of the past three Program Plans and any emerging themes identified in them.

The past three Program Plans have centered on the following: 1) reestablishing funding for our Gallery; 2) planning and advocating for hiring a new FT faculty instructor in the Three-dimensional Design and Art History areas; 3) updating our curriculum, evaluating our SLO/PLOs and preparing for a comprehensive mapping of such. Lastly, the Studio Art program has been addressing numerous facility issues such as kiln replacements, studio equipment and the need for outdoor instructional space for sculpture and ceramics.

C. If not mentioned above, what are some of the needs or challenges facing your program? (include support and documentation for your contentions)

V. Program/Student Learning Outcomes

A. Complete the program/student learning outcome matrix for your program(s). Complete separate matrices for each Chancellor's approved Degree or Certificate. If assessments have not been completed, provide an update of your program's work to assess your program-level student learning outcomes.

Please refer to Appendix A

B. What percentage of course-level student outcomes has your program assessed? The Studio Art program has assessed all of its courses and is up to date.

VI. Program Plan/Budget Requests

A. List goals and objectives for the next three to five years that will address the needs and trends identified above and in your course and program level SLO assessment results.

GOAL 1: Reinstatement of the Gavilan College Gallery;

Although we have continued every year to include budget requests for our program plans for the gallery, we still have not been properly funded. The following is a breakdown of the gallery responsibilities and gallery budget request outlined in our current Gavilan College Gallery proposal (see below).

This goal is for the immediate reinstatement of the Library Gallery operations only, because this is the most immediate need. It is hoped that after the Library Gallery is re-established that additional exhibition spaces on the Gilroy campus and on the satellite campuses will be created and maintained. Morgan Hill, Coyote Valley, and Hollister all have potential for establishing small exhibition spaces. Further institutional support could enhance the Library Gallery by refurbishing the walls and investing in a locking hanging system to prevent theft.

When a full time Art instructor is hired, there is the potential to include gallery curator duties as part of that new position. This could work especially well for an art historian who would demonstrate to students how the gallery brings art to life.

STRATEGY #3:Improve and expand existing facilities to enhance the learning environment.
Goal #5: Create gathering spaces so students and staff may engage in scholarly interaction.

STRATEGY #6: Foster a campus culture of engagement and excellence through improved communication, coordination, collaboration, and participation
Goal #3: Increase the number of opportunities for cross-disciplinary discussions with special attention to the inclusion of students, classified staff, and part-time faculty.
Goal #4: Strengthen and augment means for students to communicate among themselves and the broader campus community on issues of common concern.

Gavilan College Gallery Proposal - December, 2016
Submitted March 14, 2017 to Kathleen Rose by: Jane Rekedal and Jane Edberg
In collaboration with: Fran Lozano, Arturo Rosette, Christine Canepa, Deborah Gustlin

Rational for Gallery Coordinator Position
The proper management of a gallery is a complex and labor-intensive undertaking. It requires many hours to organize, collect artworks, prepare work to be hung, hang the artwork, organize receptions and talks, write up and prepare announcements, hang posters, mails cards, prepare press releases, get waivers signed, adjust lighting, make name tags and title plates, break down the show, and then return all the artworks. This requires a focused individual to manage and support these efforts. We think it would be beneficial to combine the Art 40 gallery class and gallery coordinator position and fund it through a stipend so the coordinator can get paid for the work it requires to run a gallery and utilize the class (students) as gallery and curator support meanwhile giving students exhibition and curation experience. We showcase 50 to 100 artworks during our annual student exhibition. Students have expressed a sense of pride and confidence from participating. The student exhibition is open to all students, not just art students.

The benefits of an active art gallery on the Gavilan campus are multiple. A campus gallery provides instructional resources which allow students to review other students artworks such as painting, sculpture, design, photography, etc., that are showcased in our yearly student exhibitions. An art gallery provides real artworks for students to critique, analyze, appreciate, as well as, inspire students to write gallery reports, to develop a critical eye. The art gallery provides the opportunity to meet the artists, hear artists speak about their work, and answer questions about style, materials, content and meaning. Instructors from various disciplines may use the exhibitions as a stimulating source for their students to experience other perspectives and world views. Service learning may be incorporated into the running of the gallery and by exhibition themes. The community benefits from culturally enriched experiences that are visually stimulating and thought-provoking. Our art gallery offers the public a venue of art, art presentations, and art talks, through a variety of artforms, and visual expressions. This could bring awareness of what Gavilan College has to offer to the public as we showcase our art department, the quality of art produced, courses offered, as well as, generate an interest in our college as a whole (What else is offered at Gav?).

The Gallery Coordinator will produce several exhibitions per year, as well as train students in gallery management and gallery operations. It will be up to the gallery coordinator to establish a series of exhibitions for the year, with a minimum of one student show per year, one curated show per year, and two additional shows. During periods without scheduled exhibitions, the permanent collection will be hung so the gallery will not be empty. He/she will be responsible for identifying and contracting with artists to bring their work to the gallery, installation, publicity, receptions, and returning work to the artists.

Background
The Gavilan College Library Gallery has a history of being funded from two sources- an annual $3,000 stipend paid to the gallery coordinator, and compensation from teaching Art 40, a one unit (three lab hours) gallery class (about $1000 per semester). The Art 40 class usually has 1-5 students enrolled, and for several

years the low enrollments were allowed as it was recognized as an important component of the compensation package for the gallery coordinator. Recently, when Art 40 was cut due to low enrollments, the stipend was insufficient to sustain the Library Gallery, and it floundered. This year the gallery is being sustained by the stipend alone, without the additional resources that Art 40 provided. Thus we are back to square one, where the coordinator is volunteering time to make the exhibitions happen as the stipend doesn't cover fully the work done.

Labor Breakdown
The labor breakdown to produce a single, simple exhibition is approximately 16 hours, with complex exhibitions possibly taking twice as much time:

- · Exhibition design, research, layout and hanging of artworks - 10 hours
- · Lighting design and installation - 2 hours
- · Labels, artists statements, exhibition signs - 3 hours
- · Press release, media contact, promotion - 3 hours
- · Contracts, waivers, artists communications - 3 hours
- · Food purchase, prep and cleanup - 2 hour
- · Exhibition breakdown, artwork returns, and cleanup - 3 hours

To adequately compensate the gallery coordinator, we propose a stipend of $9,000.00 for two semesters, fall and spring. The stipend is broken down as follows:

$3,500.00 payment to coordinator per semester for two shows per semester
$1000.00 for promotion/operations/receptions per semester
$4500.00 per semester total, or $9,000.00 for fall and spring semesters combined.

Moving Forward
Art 40 prepares students for real world art exhibition experience, how to choose the best work for exhibition, how to prepare work to be hung in a professional way, and how to procure exhibitions. The Art 40 gallery class is an important part of our art curriculum for art majors success so we consider it a specialty class that serves our art majors and deserves to be offered despite its low enrollments. We have high enrollment classes that will offset the low enrollments and support our keeping Art 40 offered whether or not it meets the enrollment standards at the time.

As a solution to the fluctuations of whether or not Art 40 is offered, and the uncertainty of it being able to provide a stable funding source for the gallery coordinator, we propose that the gallery be funded entirely through a larger stipend. The coordinator would also teach Art 40 (the gallery class) as part of that stipend. A reliable funding base will allow the coordinator to plan exhibitions regardless of how many students are available to assist and participate in gallery management. It will also benefit those students who do take the course as stated above.

We have been offering free workshops in photographing student artworks which has encouraged students to take the gallery course. Discussions will continue as to whether this course becomes part of the required coursework for the Art major.

Looking Beyond
This proposal is for the immediate reinstatement of the Library Gallery operations only, because this is the most immediate need. It is hoped that after the Library Gallery is re-established that additional exhibition spaces on the Gilroy campus and on the satellite campuses will be created and maintained. Morgan Hill, Coyote Valley, and Hollister all have potential for establishing small exhibition spaces. Further institutional support could enhance the Library Gallery by refurbishing the walls and investing in a locking hanging system to prevent theft. The security devices have been requested in our Program Plans budget requests. We also

took the gallery proposal to Dr. Rose, Fran Lozano. Although theft has not been a problem in the past, having a locking system will encourage those artists that are not comfortable exhibiting without some sort of security in place. The locking systems are needed asap.

When a full time Art instructor is hired, there is the potential to include gallery curator duties as part of that new position. This could work especially well for an art historian who would demonstrate to students how the gallery brings art to life.

GOAL 2: To ensure that the new computer lab is supported institutionally as it ages. This resource has been a valuable asset to our program and we need to make sure that it continues to be supported institutionally—particularly when the time come to replace the current equipment and software.

B. Provide your current Program Plan (required) which should include these goals and objectives.

Please see Appendix C

VII . Self Study Summary

Use data provided in this report as well as previous program plans to complete the Self Study Summary. Please provide a narrative summary, which should include an overall description of the program, a summary of the program's progress, a summary of and trends facing the program, and the program's plans for the future (2 page limit).

Studio Art Program Overview:

Gavilan's Studio Art program strives to create and maintain a variety of high quality courses that support Gavilan College's mission. The Studio Art program is committed to cultivating creativity, stimulating curiosity and providing students with the tools and skills needed to achieve their artistic and educational goals. The program provides a nurturing and imaginative experience that provides them with a well-rounded historical, contemporary and multicultural introduction to art in a wide range of media that use traditional and non-traditional methods and creative processes. Within the program, students develop critical thinking and problem solving skills, acquire the needed technical skills to create two and three dimensional artwork, learn to utilize art/design elements and principles, engage in collaboration, and are guided through a range of creative processes: intuition, imagination and innovation. Students are provided a dynamic studio experience that integrates conceptual and technical artistic skills in a safe learning environment that supports their personal exploration, expression and identified artistic goals.

The Studio Art program offers exceptional studio courses in the foundation areas of drawing, painting, design, sculpture and art history; additional areas of emphasis are in Ceramics, Art education, Public and Community Art, and Photography. For students interested in exhibiting their artwork, the program has a gallery on campus as well as exhibiting venues within our local communities; for students interested in using their creativity to contribute to our community at-large, our Art4change program provides students the opportunity to work with local communities in creating public art.

Students that complete the Studio Art Program will be prepared to continue a personal creative   journey or transfer to a four-year Art program for further study. To this end, the Studio Art program has developed a portfolio class to support students in their educational, professional or personal artistic pursuits. This course teaches students how to highlight their accomplishments through the organization of a portfolio which can then be used for application to four-year Art programs, gallery and exhibition submission and/or, as a testament of their artistic achievements.

Ongoing Program Efforts:

Providing service to the community at-large via public art projects and collaborating with local k-12 schools and non-profit organizations;
Expanding our technological capabilities/facilities to better accommodate the integration of technology into the studio experience;
Revamping the Studio Art major to better reflect student, institutional and art field needs/changes
Reevaluating program learning outcomes;
Analyzing student learning outcomes in all courses within the program to ensure that they support PLOs in a balanced manner;
Exploring new ways to provide students in our program exhibition opportunities; We showcase 50 to 100 artworks during our annual student exhibition. We would like to explore expanding the exhibition spaces to our satellite campuses and other art venues in the community. Students have expressed a sense of pride and confidence from participating. The student exhibition is open to all students, not just art students. Students can add the Gavilan College Fine Art Gallery student exhibition on their resumes. Students will be better prepared for the art world having had exhibition experience. We have created a Gallery Proposal (see GOAL 1) of this report.

7. Discussing the future needs of additional full-time faculty in our program; We have put in an application 2015-2016 for a full-time faculty.
8. Exploring ways that the three-dimensional program, i.e, ceramics, 3D design and sculpture can become a more integral part of our Studio Art program;

The Future of the Studio Art Program:

1. The Studio Art program will continue its efforts to best serve its students and community at-large. As the program continues to grow we anticipate needing one additional full-time (FT) faculty person in the Three Dimensional/Sculpture/Ceramics area (within five years) and soon after an additional full-time faculty in Art History/Appreciation/Gallery where there currently is no FT faculty assigned.
2. The program's community service efforts will continue via our Art4change program with its expansion to other forms of community service learning, i.e., sculpture/ceramics, photography (community participatory action research/photo-voice), artist-in-residence programs and assisting afterschool programs with art curriculum.
4. Institutionally, the Studio Art program will continue to identify the level of institutional support it needs to maintain an effective, safe learning facility that enables the program to achieve its Program Learning Outcomes. Institutional support will include the possibilities/needs of expanding our facilities to better accommodate a three-dimensional/sculpture facility as well as a technology-laden studio facility that enables fully integrating technology into some of our core courses.
5. Hire a full-time faculty for the three dimensional arts and for Art History/Gallery.

APPENDIX A: Original Studio Art SLO/PLO Mapping

COURSE & SLO	ART (online catalogue) PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
Art 2A Design **SLO 1:** Create graphics and artworks utilizing compositional considerations, and design elements and principles such as: line, shape, volume, balance, emphasis economy, variety, repetition, rhythm, space, texture, value, and color.		X		X	
Art 2A Design **SLO 2:** Create a visual design utilizing the schemes and harmonies of color.				X	
Art 2A Design **SLO 3:** Create lettering utilizing typographic elements and principles.				X	
Art 2A Design **SLO 4:** Create a visual design that expresses a message utilizing ideas and meaning with visual content.	X				X

	ART (online catalogue) PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
COURSE & SLO					
Art 8A Photo **SLO 1:** Create photographic artworks utilizing compositional considerations, and design elements and principles such as: line, shape, volume, balance, emphasis economy, variety, repetition, rhythm, space, texture, value, and color.		X		X	
Art 8A Photo **SLO 2:** Create a photographic portfolio		X			X
Art 8A Photo **SLO 3:** Research and write essays dealing with photographic history, artists, and photographic techniques.	X				X
Art 8A Photo **SLO 4:** Critique and discuss photographic ideas and concepts.	X				X
Art 8A Photo **SLO 5:** Analyze and discuss photographic art theories.	X				X
Art 8A Photo **SLO 6:** Use various photographic techniques to create dynamic photographic images.		X		X	

COURSE & SLO	ART (online catalogue) PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
Art 12A/B/C Sculpture **SLO 1:** Students will demonstrate a foundational knowledge of safety procedures and materials related to sculptural processes.			X		
Art 12A/B Sculpture **SLO 2:** Students will create sculptural work that demonstrates manipulative and perceptive sculptural skills.			X		
Art 12A/B Sculpture **SLO 3:** Students will demonstrate the ability to orally articulate personal expression and intellectual ideas pertaining to their sculptural work.	X				X
Art 12A/B Sculpture **SLO 4:** Students will demonstrate and apply three- dimensional design principles of form, contour, volume, mass, texture and positive/negative space.			X	X	
Art 12A/B Sculpture **SLO 5:** Students will demonstrate a historical and contemporary understanding of the cultural and technical aspects of sculpture including the traditional and contemporary sculpture influences in western culture, with particular emphasis on 20th century U.S. sculpture.	X				X
Art 12A Sculpture **SLO 6:** Students will demonstrate clay modeling techniques and applications as well as drying, firing and finishing procedures.			X		
Art 12A Sculpture			X		

SLO 7: Students will demonstrate and apply plaster uses in sculpture: as a molding material, casting material and additive/subtractive final material.					
Art 12A/B Sculpture **SLO 8:** Students will articulate, verbally and in writing, their value judgments of aesthetic issues such as quality, originality and standards of art criticism.	X				X
Art 12B Sculpture **SLO 6:** Students will demonstrate metal fabrication techniques, such as forging, soldering, brazing and welding, suitable for sculpture.			X		
Art 12B Sculpture **SLO 7:** Students will demonstrate Lost-wax (cire perdue) and wood pattern making for use in sand and investment molds.			X		
Art 12C Sculpture **SLO 2:** Students will write an artist statement expressing the concepts and motivations found in their artworks.	X				X
Art 12C Sculpture **SLO 3:** Students will prepare documentation for a portfolio.					
Art 12C Sculpture **SLO 4:** Students will examine the historical and contemporary understanding of the cultural and technical aspects of sculpture.	X				X
Art 12C Sculpture **SLO 5:** Students will demonstrate fabrication techniques as they apply to the production and exhibiting of sculpture.			X		
Art 12C Sculpture **SLO 6:** Students will demonstrate polishing, polychrome and patination techniques as appropriate for finishing sculpture.			X		
Art 12C Sculpture **SLO 7:** Students will apply digital technologies as appropriate for producing patterns and molds for casting.			X		
Art 12C Sculpture			X		

	SLO 8: Students will manipulate sculptural techniques and processes to create sculptures.				

COURSE & SLO	**ART** (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	**ART** (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	**ART** (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 13 Three-D Design **SLO 1:** student will demonstrate the ability to conceptualize and develop ideas that pertain to fields related to fundamental spatial design such as: industrial design, sculpture and architecture.	X		X		X
Art 13 Three-D Design **SLO 2:** Student will demonstrate the ability to competently design and build basic three dimensional projects using the elements and principals of design such as: line, form, positive and negative space, volume, light, scale, balance, emphasis, economy, variety, environment, kenitics, time and texture.			X		
Art 13 Three-D Design **SLO 3:** Student will demonstrate the ability to document projects.					
Art 13 Three-D Design **SLO 4:** Student will demonstrate the ability to present projects.					
Art 13 Three-D Design **SLO 5:** Student will demonstrate the ability to safely use hand and power tools associated with the techniques taught in the course.			X		

Art 13 Three-D Design **SLO 6:** Student will recognize the various properties of different types of mediums/materials and apply them to a concept.			X		
Art 13 Three-D Design	X				X

SLO 7: Student will demonstrate skills needed in the critical analysis of their own work for both emotional and intellectual levels.					
Art 13 Three-D Design **SLO 8:** Student will demonstrate effective collaboration skills within a group.					
Art 13 Three-D Design **SLO 9:** Student will demonstrate knowledge of three-dimensional design terms and apply them to their own work.			X		

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 79 Portfolio **SLO 1:** Students will be able to design and construct a professional creative art portfolio, both in hardcopy and electronic form, to showcase their creative work for employment, higher education, grants, creative projects and exhibition purposes.. This includes business cards and logo design.	X				X

COURSE & SLO	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5
Art 79 Portfolio **SLO 2:** Students will be able to create a statement of purpose, design a resume, and write an effective cover letter for employment, higher education, grants, creative projects and exhibition purposes.	X				X
Art 79 Portfolio **SLO 3:** Students will be able to discuss and present their creative work and self promote their creative and technical skills for employment, higher education, grants, creative projects and exhibition purposes.	X				X
Art 79 Portfolio **SLO 4:** Student will be able to identify and use social media, apps, and the internet to showcase their art, as well as, make professional connections for educational and employment purposes.	X				X

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 10A Cultural History of Ceramics **SLO 1:** The student will recognize and articulate the unique historical and contemporary contributions various cultures make to ceramic history.	X		X		
Art 10A Cultural History of Ceramics **SLO 2:** The student will create a unique, personal communication in the ceramic medium, utilizing principles of design.			X	X	X

Art 10A Cultural History of Ceramics **SLO 3:** The student will create artwork that reflects content relating to personal experience or social and community issues.	X		X	X	X

Art 7A Ceramics **SLO 1:** Students will explain, articulate, and use the terminology of ceramics					
Art 7A Ceramics **SLO 2:** Students will utilize safe and proper techniques and procedures for ceramic production			X	X	X
Art 7A Ceramics **SLO 3:** Students will research a culture outside of their own and create work inspired by that other culture.	X		X	X	

Art 7B Ceramics **SLO 1:** The student will explore and demonstrate various techniques for surface treatments in ceramics utilizing design principles.			X		
Art 7B Ceramics **SLO 2:** The student will demonstrate and apply ceramic studio safety protocols as they create their work. Measure: written exam, performance			X	X	X
Art 7B Ceramics **SLO 3:** The student will employ innovative ceramic design to develop a personal style and communication utilizing clay.			X	X	X
Art 7C Ceramics **SLO 1:** The student will demonstrate advanced skill levels in ceramics.			X	X	

Course & SLO	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5
Art 7C Ceramics **SLO 2:** The student will reference contemporary and/or historical issues and utilize various media to articulate his/her artistic vision.	X		X	X	X
Art 7C Ceramics **SLO 3:** The student will meet professional exhibition standards.			X	X	X

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 25A Art Methods **SLO 2:** Create crafts and artworks utilizing art elements and design principles such as: line, shape, space, texture, value, color, balance, emphasis, unity, movement, variety, repetition, contrast.		X		X	
Art 25A Art Methods **SLO 2:** Create a visual design utilizing the schemes and harmonies of color		X		X	
Art 25A Art Methods **SLO 3:** Create art lesson plans, art lesson observations, and art project presentations using the California State visual art standards.	X	X		X	X
Art 25A Art Methods **SLO 4:** Create a cumulative artwork portfolio.		X		X	X

COURSE & SLO	PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
Art 25A Art Methods **SLO 5:** Analyze and discuss learning theories and write essays based on child development theory.					
Art 25 B Art Methods **SLO 1:** Create 3-d crafts and artworks utilizing design elements and principles such as: line, shape, space, texture, value, and color, balance, emphasis, unity, movement, variety, repetition, contrast.			X	X	
Art 25 B Art Methods **SLO 2:** Create a 3-d visual design utilizing the schemes and harmonies of color.			X	X	
Art 25 B Art Methods **SLO 3:** Create art lesson plans, art lesson observations, and art project presentations dealing with three dimensional arts.	X		X	X	X
Art 25 B Art Methods **SLO 4:** Create a cumulative artwork portfolio of three dimensional art.			X	X	X
Art 25 B Art Methods **SLO 5:** Analyze and discuss learning theories and write essays based on child development theory.					

ART (online catalogue)
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Art 3A, Drawing/Composition SLO 1: Identify and illustrate contour line, hatching, cross hatching, stipple, shading, shadowing, modeling techniques in a variety of media and lighting environment. Measure: Projects, exercises, performance, demonstration, homework, labwork, critique and presentation		X			
Art 3A, Introduction to Drawing **SLO 2:** Identify and apply composition and design elements/theory by integrating the various drawing processes and materials.		X			
Art 3A, Introduction to Drawing **SLO 3:** Demonstrate and apply line, value, area, shape, form, mass and volume theories.		X			
Art 3A, Introduction to Drawing **SLO 4:** Demonstrate and apply a variety of spatial illusion techniques including: linear perspective, one-point perspective, two-point perspective and multiple point perspective. painting and		X			

sculpture.					
Art 3A, Introduction to Drawing SLO 5: Demonstrate and apply the use of pencil, pastel, conte charcoal, inks and chalk media.		X			
Art 3A, Introduction to Drawing SLO 6: Demonstrate and apply the use of matting, mounting and format techniques.		??			
Art 3A, Introduction to Drawing SLO 7: Demonstrate and interpret historical and contemporary drawing process, its materials and application in relation to the student's own drawings	X				

COURSE & SLO	ART (online catalogue) PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
Art 3B, Drawing/Composition SLO 1: Identify and articulate the expressive content of a given work of art both in personal work as well as that of other artists.					??

Art 3B, Drawing/Composition SLO 2: Identify and apply composition and design elements/theory by integrating the various drawing processes and materials with personal express ion		X			
Art 3B, Drawing/Composition SLO 3: Demonstrate and apply line , value, area , shape, form, mass and volume theories in expressive and imaginative ways using both traditional and non-traditional drawing medium		X			
Art 3B, Drawing/Composition SLO 4: Demonstrate and apply a variety of spatial illusion techniques as primary conceptual and expressive tools-beyond the demonstration of technique--including: linear		X			

perspective, one-point perspective, two-point perspective and multiple point perspective					
Art 3B, Drawing/Composition SLO 5: Demonstrate and apply the creative use of both traditional and non-traditional drawing mediums including graphite, pastels , conte charcoal, inks and other non-traditional drawing mediums		X			
Art 3B, Drawing/Composition SLO 6: Demonstrate and apply the use of matting, mounting and format techniques		??			

Art 3B, Drawing/Composition					
SLO 7: Demonstrate the historical and contemporary drawing processes , their materials, and their relationship to the personal express ion and content of a student's work.	X				

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.

Art 14A, Murals SLO 1: Identify and discuss, in written and oral form, historical and cultural styles of murals and how they relate to contemporary public art production.	X				??
Art 14A, Murals SLO 2: Demonstrate effective workshop facilitation skills including lesson preparation and delivery to diverse populations.					X

Art 14A, Murals SLO 3: Appraise and differentiate cultural and artistic elements of murals from eastern and Mesoamerican periods and apply them to contemporary mural	X				

production processes.					
Art 14A, Murals SLO 4: Demonstrate the elements of original design through creation of finished sketches for mural projects that demonstrate the Value and Color theories as they pertain to mural production.		X			
Art 14A, Murals SLO 5: Demonstrate creative thought, critical judgment and integrated ideas of design and composition.	??	??			

Art 14A, Murals SLO 6: Appraise their final mural projects, and critically analyze the design, composition, expressive content and impact, and stylistic and historical influences, if any.	??				??
Art 14A, Murals SLO 7: Identify suitable mural location, considering weather, orientation and wall stability		??	??		

Art 14A, Murals SLO 8: Articulate verbally and in written reports, documented rationale for the sources, ideas and inspirations behind his/her mural designs.	??				??
Art 14A, Murals SLO 9: Analyze and critique verbally and in written form his/her mural designs and the works of others in classroom critique sessions	DUPLICATE?				

Art 14A, Murals SLO 10: Analyze and critique verbally and in written form his/her mural designs and the works of others in classroom critique sessions	DUPLICATE?				

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.

Art 14B, Murals SLO 1: Students will demonstrate organizational skills in preparing for a community mural project.		??			

Art 14B, Murals SLO 2: Students will research and identify a local community organization in need of a mural project.	??				??
Art 14B, Murals SLO 3: Students will demonstrate effective		??			
group facilitation skills.					
Art 14B, Murals SLO 4: Students will create a mural conceptual design appropriate for the community organization they have researched.		??			??

Art 14B, Murals SLO 5: Students will demonstrate the use of appropriate communication skills with the host community organization they are planning a mural for including a basic Memorandum of Understanding that includes projected timelines, budgets and the responsibilities of the host organization and the muralist.					??
Art 14B, Murals SLO 6: Students will demonstrate knowledge of fundamental mural design creation including conceptual designs, value studies and color		X			

studies.					
Art 14B, Murals SLO 7: Students will demonstrate effective communication skills in presenting their mural conceptual design and its various stages/studies to the host organization.		??			

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 14C, Murals SLO 1: Students will demonstrate organizational skills in preparing for a community mural project.					??
Art 14C, Murals SLO 2: Students will direct a local community organization.					??
Art 14C, Murals SLO 3: Students will demonstrate effective community-					??

		ART (online catalogue)	ART (online catalogue)	ART (online catalogue)	ART (online catalogue)	ART (online catalogue)
based mural project direction skills.						
Art 14C, Murals SLO 4: Students will demonstrate the use of appropriate communication skills with the host community organization.						??
Art 14C, Murals SLO 5: Students will demonstrate effective planning and facilitation of a community-based mural project unveiling event.						??

		ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	**ART** (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	**ART** (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.

COURSE & SLO					
Art 15A, Beginning Painting SLO 1: Students will demonstrate Demonstrate glazing formulas and techniques in oil and acrylic paints; information to be applied to still life and landscape.		X			
Art 15A, Beginning Painting SLO 2: Identify and apply composition and design elements/theory by integrating the various drawing processes and materials.		X			

Art 15A, Beginning Painting SLO 3: Demonstrate and apply a variety of spatial illusion techniques including: color theory and atmospheric perspective		X		
Art 15A, Beginning Painting SLO 4: Identify on a test the terms, techniques and theories of acrylic and oil painting		X		
Art 15A, Beginning Painting SLO 5: Successfully integrate the relationship of form and content in oil and acrylic paint media related to objective and subjective sources.		X		

Art 15A, Beginning Painting SLO 6: Demonstrate and apply the historical and contemporary of the oil and acrylic painting process and its materials Measure: Projects, exercises, performance, demonstration, homework, labwork, critique and presentation	X				
Art 15A, Beginning Painting SLO 7: Articulate verbally and in written reports, documented rationale for the sources, ideas and inspirations behind his/her paintings.	??	??			
Art 15A, Beginning Painting		??			

COURSE & SLO	ART (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
SLO 8: Analyze and critique verbally and in written form his/her artworks and the works of others in classroom critique sessions					
Art 15B, Beginning Painting SLO 1: Identify and articulate the expressive content of a given work of art both in personal work as well as that of other artists		??			
Art 15B, Beginning Painting SLO 2: Identify and apply composition and design elements/theory by integrating various painting processes and materials with personal expression		X			

Art 15B, Beginning Painting SLO 3: Demonstrate and apply line , value, area , shape, form, mass and volume theories in expressive and imaginative ways using both traditional and non- traditional painting mediums		X		
Art 15B, Beginning Painting SLO 4: Demonstrate and apply a variety of spatial illusion painting techniques as primary conceptual and expressive tools--beyond the demonstration of technique--including: linear perspective, one-point perspective, two-point perspective and multiple point perspective		X		
Art 15B, Beginning Painting SLO 5: Demonstrate and apply the creative use of both traditional and non- traditional painting mediums including acrylics/oils and other non- traditional painting mediums	??	??		
Art 15B, Beginning Painting	X	??		

SLO 6: Demonstrate and apply the historical and contemporary importance of the expressive oil and acrylic painting process and its materials				
Art 15B, Beginning Painting SLO 7: Articulate verbally and in written reports, documented rationale for the sources, ideas and inspirations behind his/her paintings.	??	??		
Art 15B, Beginning Painting SLO 8: Analyze and critique verbally and in written form his/her artworks and the works of others in classroom critique sessions	??	??		

COURSE & SLO	ART (online catalogue) PLO 1: Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	ART (online catalogue) PLO 2: Create artworks using a variety of two dimensional art media, tools and equipment.	ART (online catalogue) PLO 3: Create artworks using a variety of three dimensional art media, tools and equipment.	ART (online catalogue) PLO 4: Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	ART (online catalogue) PLO 5: Demonstrate and articulate social, political, and community issues as they relate to art.
Art 34A, Life Drawing SLO 1: Identify and illustrate elements of design and composition		X			
Art 34A, Life Drawing SLO 2: Identify and apply the skeletal and muscle structure of head, hands, feet, thorax, extremities and joints including facial expressions and cartilaginous structure		X			
Art 34A, Life Drawing SLO 3: Demonstrate and apply line, value, area, shape, form, mass and volume theories		X			

Art 34A, Life Drawing SLO 4: Demonstrate and apply a variety of spatial illusion techniques using the human form--and multiple point and aerial perspective		X			
Art 34A, Life Drawing SLO 5: Demonstrate and apply the use of pencil, pastel, conte charcoal, inks and chalk media		X			
Art 34A, Life Drawing SLO 6: Demonstrate and apply knowledge of matting, mounting and format techniques		??			
Art 34A, Life Drawing SLO 7: Demonstrate and apply the historical and contemporary significance of the use of the human form in the arts	X				

Art 34A, Life Drawing SLO 8: Apply modeling techniques for the human form in a variety of media and lighting environments		X			

X	**ART** (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	**ART** (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	**ART** (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 34B, Life Drawing SLO 1: Identify and illustrate anatomical terms and ability to render them accurate		X			
Art 34B, Life Drawing SLO 2: Identify and apply the skeletal and muscle structure of head, hands, fee t, thorax, extremities and joints including facial expressions and cartilaginous structure		X			

Art 34B, Life Drawing SLO 3: Demonstrate and apply line , value, area , shape, form, mass and volume theories		X			
Art 34B, Life Drawing		X			

SLO 4: Demonstrate and apply a variety of abstract compositional techniques using the human form					
Art 34B, Life Drawing SLO 5: Demonstrate and apply the use of pencil, pastel, conte charcoal, inks and chalk media		X			
Art 34B, Life Drawing SLO 6: Demonstrate and apply the use of experimental materials and processes in expressing the human form		X			

| Art 34B, Life Drawing SLO 7: Demonstrate and apply the historical and contemporary significance of the use of the human form in the arts | X | | | | |
| Art 34B, Life Drawing SLO 8: Apply modeling techniques for the human form in a variety of media and lighting environments | | X | | | |

SLO TO PLO

COURSE & SLO	**ART** (online catalogue) **PLO 1:** Analyze and describe the historical and contemporary implications of art in terms of aesthetics, content and meaning.	**ART** (online catalogue) **PLO 2:** Create artworks using a variety of two dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 3:** Create artworks using a variety of three dimensional art media, tools and equipment.	**ART** (online catalogue) **PLO 4:** Demonstrate color theory and use color schemes. Students will be able to apply color theory to a variety of art media.	**ART** (online catalogue) **PLO 5:** Demonstrate and articulate social, political, and community issues as they relate to art.
Art 1A Art History **SLO 1:** Identify and describe the art, techniques and characteristics in various art movements spanning from Paleolithic times through the Late Gothic and understand examples of architecture, painting and sculpture.	X			X	X

Art 1A Art History **SLO 2:** Recognize and demonstrate the historical, philosophical, and technical contributions of art to the culture and individual.	X			X	X
Art 1A Art History **SLO 3:** Obtain a level of proficiency in feminist pedagogy and cultural diversity outside of the standard European-American art views. Students will recognize the social, economic, cultural, historical, political platforms of cultures beyond the androcentric views of art history, and learn to make connections to their own diverse culture.	X			X	X
Art 1A Art History **SLO 1:** Identify and describe the art, techniques and characteristics in various art movements spanning from Late Gothic times through the modern art movements and understand examples of architecture, painting and sculpture.	X			X	X
Art 1A Art History **SLO 2:** Recognize and demonstrate the historical, philosophical, and technical contributions of art to the culture and	X			X	X
individual.					
Art 1A Art History **SLO 3:** Obtain a level of proficiency in feminist pedagogy and cultural diversity outside of the standard European-American art views. Students will recognize the social, economic, cultural, historical, political platforms of cultures beyond the androcentric views of art history, and learn to make connections to their own diverse culture.	X			X	X
Art 20 Art History of Asia **SLO 1:** Identify selected works of art, identify stylistic characteristics, influences and artistic concerns by as country of origin. Recognize and discuss time periods and geographical centers of artistic movements in Asia.	X			X	X

Art 20 Art History of Asia SLO 2: Recognize and analyze iconography specific to Asian art Denote social, economic and political structures as interpreted by scholars reflected in limited remains of indigenous people of Asia.	X			X	X
Art 20 Art History of Asia SLO 3: Obtain a level of proficiency in feminist pedagogy and cultural diversity outside of the standard Asian art views. Students will recognize the social, economic, cultural, historical, political platforms of cultures and learn to make connections to their own diverse culture.	X			X	X
Art 20 Art History of Ancient America SLO 1: Identify and describe the role Art has played in the development of ancient civilizations of the Americas. Identify major architecture, artisan goods, painting and sculpture noting contributions of the major cultures and eras.	X			X	X
Art 20 Art History of Ancient America SLO 2: Denote social, economic and political structures as interpreted by scholars reflected in limited remains of indigenous peoples of the Americas.	X			X	X
Art 20 Art History of Ancient America SLO 3: Obtain a level of proficiency in	X			X	X
feminist pedagogy and cultural diversity outside of the standard Asian art views. Students will recognize the social, economic, cultural, historical, political platforms of cultures and learn to make connections to their own diverse culture.					

Complete Program Review Data Sheet

		2012-13
		Census Enrollment
		Sections
		WSCH
		FTES
(end of term)	196	181	186
FTEF (end of term)	7.2	7.8	6.4
Productivity (WSCH/FTEF)		408	349
Productivity (FTES/FTEF)		27.2	23.3

ART - Art

		2012-13	2013-14	2014-15	2
Full Time	Load	4.1	5.7	4.2	
Full Time	%	28.3%	36.7%	32.9%	
Mixed		0.0	0.0	1.0	
Mixed %		0.0%	0.0%	7.5%	
Part Time	Load	10.4	9.9	7.6	
Part Time	%	71.7%	63.3%	59.5%	
Total FTEF		14.4	15.6	12.7	

ART - Art

		2012-13		2013-14 2014-15 2015-16 2016-17		
		Grades	Percent	Grades	Percent	Grades
		1,017	74%	937	75%	894	73%	959
		189	14%	188	15%	162	13%	188
		167	12%	127	10%	166	14%	192
		1,373	100%	1,252	100%	1,222	100%	1,339

Success

Non Success

Withdrew

Total

Course Success for Targeted Groups

	2012-13		2013-14 2014-15 2015-16 2016-17			
491	71%	398	74%	249	73%	207
115	17%	81	15%	44	13%	38
89	13%	57	11%	49	14%	32
695	100%	536	100%	342	100%	277

Grades Percent

Grades Percent

Grades Percent

Grades Percent

Grades Percent

Grades Percent Success

Non Success

Withdrew

Total

Course Success for Not Targeted Groups

	2012-13		2013-14 2014-15 2015-16 2016-17			
526	78%	539	75%	645	73%	752

74	11%	107	15%	118	13%	150
78	12%	70	10%	117	13%	160
678	100%	716	100%	880	100%	1,062

Grades **Percent**

Grades **Percent** **Grades** **Percent**

Grades **Percent** **Grades**

Percent **Grades** **Percent Success**

Non Success

Withdrew

Total

ART - Art

by Gender

	2012-13		2013-14 2014-15 2015-16 2016-17			
	Enr	Percent	Enr	Percent		
			Enr	Percent		
			Enr	Percent		
			Enr	Percent		
Female	808	59%	718	57%	694	57%	808
Male	549	40%	525	42%	518	42%	520
Unknown	20	1%	9	1%	10	1%	11
Total	1,377	100%	1,252	100%	1,222	100%	1,339

by Ethnicity

	2012-13		2013-14 2014-15 2015-16 2016-17		
	Enr	Percent	Enr	Percent	
35	3%	24	2%	19	2%	8
31	2%	27	2%	20	2%	15
25	2%	11	1%	13	1%	10
633	46%	498	40%	308	25%	258
165	12%	412	33%	621	51%	879
13	1%	11	1%	6	0%	0
12	1%	7	1%	4	0%	3
5	0%	3	0%	2	0%	1
458	33%	259	21%	229	19%	165
1,377	100%	1,252	100%	1,222	100%	1,339

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

Total

by Age

	2012-13		2013-14 2014-15 2015-16 2016-17		
	Enr	Percent	Enr	Percent	Enr
	594	43%	591	47%	572	47%	682
	383	28%	288	23%	294	24%	261
	110	8%	85	7%	85	7%	84
	72	5%	61	5%	59	5%	53
	57	4%	51	4%	47	4%	62
	61	4%	48	4%	37	3%	33
	74	5%	91	7%	91	7%	123
	26	2%	37	3%	37	3%	41
	1,377	100%	1,252	100%	1,222	100%	1,339

18 to 20

21 to 25

26 to 30

31 to 40

41 to 50

51 to 60

< 18

> 60

Total

by Education Level

	2012-13		2013-14 2014-15 2015-16 2016-17		
	Enr	**Percent**	**Enr**	**Percent**	
			Enr	**Percent**	
			Enr	**Percent**	
			Enr	**Percent**	
1,083	79%	932	74%	936	77%	1,007
50	4%	29	2%	21	2%	37
37	3%	26	2%	23	2%	27
57	4%	69	6%	61	5%	104
14	1%	11	1%	14	1%	7
36	3%	41	3%	47	4%	47
17	1%	3	0%	2	0%	8

10	1%	64	5%	29	2%	17	
60	4%	62	5%	60	5%	51	
13	1%	15	1%	29	2%	34	
1,377	100%	1,252	100%	1,222	100%	1,339	

Rec'd HS Diploma

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Foreign HS Grad

Rec'd BA or Higher Degree Current

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Rec'd Cert or HS Profic Exam

Total

ART - Art

		Success		Non Success		
		Grades	Percent	Grades	Percent	
295	69%	64	15%	69	16%	4...
211	69%	60	20%	33	11%	3...
12	86%	2	14%	0	0%	
518	69%	126	17%	102	14%	7...

Female

Male

Unknown

All

	Success		Non Success	
	Grades	Percent	Grades	Percent	
583	72%	107	13%	118	15%	8
372	72%	77	15%	71	14%	5
4	36%	4	36%	3	27%	
959	72%	188	14%	192	14%	1,33

Female

Male

Unknown

All

2014-15

	Success		Non Success	
	Grades	Percent	Grades	Percent	
539	78%	75	11%	80	12%	69
347	67%	85	16%	86	17%	5

| 8 | 80% | 2 | 20% | 0 | 0% | |
| 894 | 73% | 162 | 13% | 166 | 14% | 1,22 |

Female

Male

Unknown

All

2013-14

		Success		Non Success		
		Grades	Percent	Grades	Percent	
570	79%	77	11%	71	10%	7
360	69%	109	21%	56	11%	5
7	78%	2	22%	0	0%	
937	75%	188	15%	127	10%	1,25

Female

Male

Unknown

2012-13

		Success		Non Success		
		Grades	Percent	Grades	Percent	
611	76%	95	12%	101	13%	8(
392	72%	90	16%	64	12%	5∠
14	70%	4	20%	2	10%	
1,017	74%	189	14%	167	12%	1,37

Female

Male

Unknown

All

ART - Art

	Success		**Non Success**
Grades	**Percent**	**Grades**	
	Percent	**Grades**	
	Percent	**Grades**	
	Percent		

18 to 20	211	63%	78	23%	47	14%	3
21 to 25	120	72%	30	18%	16	10%	1
26 to 30	35	69%	6	12%	10	20%	
31 to 40	26	87%	2	7%	2	7%	
41 to 50	16	70%	1	4%	6	26%	
51 to 60	7	44%	2	13%	7	44%	
< 18	93	89%	7	7%	5	5%	1
> 60	10	53%	0	0%	9	47%	
All	518	69%	126	17%	102	14%	7

2
0

		Success		Non Success		
		Grades	Percent	Grades	Percent	
484	71%	112	16%	86	13%	68
185	71%	33	13%	43	16%	2(
65	77%	5	6%	14	17%	
38	72%	9	17%	6	11%	
44	71%	9	15%	9	15%	
19	58%	2	6%	12	36%	
102	83%	16	13%	5	4%	1:
22	54%	2	5%	17	41%	
959	72%	188	14%	192	14%	1,33

18 to 20

21 to 25

26 to 30

31 to 40

41 to 50

51 to 60

< 18

> 60

All

2014-15

		Success		Non Success		
		Grades	Percent	Grades	Percent	
386	67%	106	19%	80	14%	5...
217	74%	28	10%	49	17%	29...
68	80%	9	11%	8	9%	
46	78%	1	2%	12	20%	
40	85%	2	4%	5	11%	
26	70%	5	14%	6	16%	
79	87%	11	12%	1	1%	
32	86%	0	0%	5	14%	
894	73%	162	13%	166	14%	1,22...

18 to 20

21 to 25

26 to 30

31 to 40

41 to 50

51 to 60

< 18

> 60

All

	Success			Non Success		
	Grades	Percent	Grades	Percent		
413	70%	115	19%	63	11%	59
208	72%	46	16%	34	12%	28
69	81%	8	9%	8	9%	
56	92%	2	3%	3	5%	
43	84%	3	6%	5	10%	
41	85%	0	0%	7	15%	
74	81%	13	14%	4	4%	
33	89%	1	3%	3	8%	
937	75%	188	15%	127	10%	1,25

18 to 20

21 to 25

26 to 30

31 to 40

41 to 50

51 to 60

< 18

> 60

All

		Success		Non Success		
		Grades	Percent	Grades	Percent	
438	74%	98	17%	57	10%	59
274	72%	53	14%	54	14%	38
80	73%	16	15%	13	12%	10
48	67%	7	10%	17	24%	
48	84%	2	4%	7	12%	
47	77%	3	5%	11	18%	
58	78%	9	12%	7	9%	
24	92%	1	4%	1	4%	
1,017	74%	189	14%	167	12%	1,37

18 to 20

21 to 25

26 to 30

31 to 40

41 to 50

51 to 60

< 18

> 60

All

ART - Art

		Success		Non Success	
		Grades	**Percent**	**Grades**	**Percent**
1	50%	1	50%	0	0%
2	50%	1	25%	1	25%
4	80%	1	20%	0	0%

86	77%	11	10%	15	13%	1
381	69%	106	19%	68	12%	5
1	100%	0	0%	0	0%	
1	50%	0	0%	1	50%	
0	0%	1	100%	0	0%	
42	66%	5	8%	17	27%	
518	69%	126	17%	102	14%	7

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

All

	Success		Non Success
Grades	Percent	Grades
	Percent	Grades
	Percent	Grades
	Percent	

Group						Total
4	50%	2	25%	2	25%	
11	73%	1	7%	3	20%	
9	90%	1	10%	0	0%	
193	75%	35	14%	30	12%	2…
618	70%	137	16%	124	14%	8…
0	N/A	0	N/A	0	N/A	
3	100%	0	0%	0	0%	
1	100%	0	0%	0	0%	
120	73%	12	7%	33	20%	1…
959	72%	188	14%	192	14%	1,33…

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

All

		Success		Non Success		
		Grades	Percent	Grades	Percent	
14	74%	2	11%	3	16%	
17	85%	1	5%	2	10%	
11	85%	1	8%	1	8%	
222	72%	41	13%	45	15%	3(
431	69%	107	17%	83	13%	6:
2	33%	0	0%	4	67%	
4	100%	0	0%	0	0%	
2	100%	0	0%	0	0%	
191	83%	10	4%	28	12%	2:
894	73%	162	13%	166	14%	1,22

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

All

2013-14

		Success		Non Success		
Grades	Percent	Grades	Percent	Grades	Percent	
21	88%	1	4%	2	8%	
25	93%	1	4%	1	4%	
9	82%	2	18%	0	0%	
366	73%	78	16%	54	11%	49
290	70%	77	19%	45	11%	4

8	73%	3	27%	0	0%	
5	71%	1	14%	1	14%	
2	67%	0	0%	1	33%	
211	81%	25	10%	23	9%	2!
937	75%	188	15%	127	10%	1,25

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

All

		Success		Non Success		
		Grades	**Percent**	**Grades**	**Percent**	
25	74%	4	12%	5	15%	
26	87%	2	7%	2	7%	
19	76%	2	8%	4	16%	

442	70%	109	17%	80	13%	6...	
120	73%	24	15%	21	13%	1...	
8	62%	3	23%	2	15%		
7	58%	1	8%	4	33%		
5	100%	0	0%	0	0%		
365	80%	44	10%	49	11%	4...	
1,017	74%	189	14%	167	12%	1,37...	

African-Am

Asian

Filipino

Hispanic

Multiple or Refused

Native Am

Other

Pacific Islander

White

All

Fine Arts: Visual Arts
Instruction

Vision/Narrative

(Updated Program Learning Outcomes)

Upon completing the Studio Art program students will be able to:

1.   Describe and analyze the historical and contemporary implications of art in terms of aesthetics, content and meaning as well as a variety of art methods and technologies.
   2. Create artworks using a variety of two and three dimensional art media, tools and processes.
3.   Demonstrate and apply the elements and principles of art and design—line, shape, form, balance, color theory, harmony, composition—to a variety of two and three dimensional media.
4.   Demonstrate and articulate personal, social, political, and/or community issues as they relate to art and the student's personal artistic pursuits.
5.   Create and present an art portfolio that demonstrates artistic skills and philosophy that are tailored to exhibition, an advanced degree, studio employment or other artistic directions.
6.   Demonstrate and apply safe studio practices that reflect current safety standards and preferred environmental practices.

Program Overview:

Gavilan's Studio Art program strives to create and maintain a variety of high quality courses that support Gavilan College's mission. The Studio Art program is committed to cultivating creativity, stimulating curiosity and providing students with the tools and skills needed to achieve their artistic and educational goals. The program provides a nurturing and imaginative experience that provides them with a well-rounded historical, contemporary and multicultural introduction to art in a wide range of media that use traditional and non-traditional methods and creative processes. Within the program, students develop critical thinking and problem solving skills, acquire the needed technical skills to create two and three dimensional artwork, learn to utilize art/design elements and principles, engage in collaboration, and are guided through a range of creative processes: intuition, imagination and innovation. Students are provided a dynamic studio experience that integrates conceptual and technical artistic skills in a safe learning environment that supports their personal exploration, expression and identified artistic goals.

The Studio Art program offers exceptional studio courses in the foundation areas of drawing, painting, design, sculpture and art history; additional areas of emphasis are in Ceramics, Art education, Public and Community Art, and Photography. For students interested in exhibiting their artwork, the program has a gallery on campus as well as exhibiting venues within our local communities; for students interested in using their creativity to contribute to our community at-large, our Art4change program provides students the opportunity to work with local communities in creating public art.?

Students that complete the Studio Art Program will be prepared to continue a personal creative journey or transfer to a four-year Art program for further study. To this end, the Studio Art program has developed a portfolio class to support

students in their educational, professional or personal artistic pursuits. This course teaches students how to highlight their accomplishments through the organization of a portfolio which can then be used for application to four-year Art programs, gallery and exhibition submission and/or, as a testament of their artistic achievements.

Transfer students are urged to consult a counselor and Art faculty to learn more about admission requirements to four-year Art programs.
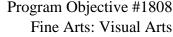
Ongoing Program Efforts:

1.   Providing service to the community at-large via public art projects and collaborating with local k-12 schools and non-profit organizations;
2.   Expanding our technological capabilities/facilities to better accommodate the integration of technology into the studio experience;
   3. Revamping the Studio Art major to better reflect student, institutional and art field needs/changes
   4. Reevaluating program learning outcomes;
5.   Analyzing student learning outcomes in all courses within the program to ensure that they support PLOs in a balanced manner;
   6. Exploring new ways to provide students in our program exhibition opportunities;
7.   Discussing the future needs of additional full-time faculty in our program; We have put in an application 2015-2016 for a full-time faculty.
8.   Exploring ways that the three-dimensional program, i.e, ceramics, 3D design and sculpture can become a more integral part of our Studio Art program;

The Future of the Studio Art Program:

1.   The Studio Art program will continue its efforts to best serve its students and community at-large. As the program continues to grow we anticipate needing one additional full-time (FT) faculty person in the Three Dimensional/Sculpture/Ceramics area (within five years) and soon after an additional full-time faculty in Art History/Appreciation/Gallery where there currently is no FT faculty assigned.
2.   The program's community service efforts will continue via our Art4change program with its expansion to other forms of community service learning, i.e., sculpture/ceramics, photography (community participatory action research/photo-voice), artist-in-residence programs and assisting afterschool programs with art curriculum.
4.   Institutionally, the Studio Art program will continue to identify the level of institutional support it needs to maintain an effective, safe learning facility that enables the program to achieve its Program Learning Outcomes. Institutional support will include the possibilities/needs of expanding our facilities to better accommodate a three-dimensional/sculpture facility as well as a technology-laden studio facility that enables fully integrating technology into some of our core courses.
   5. Hire a full-time faculty for the three dimensional arts and for Art History/Gallery.

Feedback from Supervisor / Dean

Program Objective 1: To initiate and sustain effective collaborations with other disciplines with an emphasis in service learning in joint efforts within our community.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: 1. A collaboration with the City of Gilroy's Art Alliance continues with a local park tile project;
2.   A collaboration with the San Benito Arts Council has resulted in the creation of a mural with the San Benito Juvenile Hall youth. The mural is currently on display at Gavilan College's Hollister site.
3.   Our Art4change mural program is entering its eleventh year of partnership with San Martin Gwinn Elementary school; additional community projects underway for this year include: Rebekah's Children's Center, City of Hollister, Youth Alliance organization (Margaurite Maze Middle School, Hollister), and Morgan Hill Unified School District.

Activity 1: Expand our Art4change mural program to include other expressive arts projects.

> **Personnel Request -** *none*
> **Non-Personnel Request -** *none*

Activity 2: Create liason with Gilroy Arts Alliance to partner with exhibitions for our students and faculty, and to share advertising art events within the greater Gilroy/Gavilan community.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Other: *stipend for instructor/liason*	1	%	$ 500.00	General Fund / On-Going

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
advertising budget	$ 500.00	General Fund / On-Going
Total Requested	*$ 500.00*	

Activity 3: Develop service learning sections for studio arts courses to work within the wider community.

Personnel Request - *none*
Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Highly valuable work; budget might be provided through Title V's civic engagement component.	4
Vice-President		
Budget Committee		
President's Council		

Program Objective 2: To create a Three-Dimensional Design certificate to be offered within our Studio Art degree

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

No: This is a new certificate being developed

Progress:

No: We did not pursue this certificate due to emphasis being placed on AA-T degrees in order to focus on our new AA-Ts in Studio Art and Art History.

Currently, we are applying for a new full-time faculty which would help us to realize this goal of developing and implementing a Three-dimensional certificate with the the new full-time faculty in charge of this goal.

Activity 1: Apply for new full-time faculty who would be in charge of the three-dimensional area which includes developing, creating, and implementing the three-dimensional certificate.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Faculty	1	100%	$ 0.00	General Fund / On-Going

Non-Personnel Request - *none*

Activity 2: Build or purchase 3-D foundry equipment

Personnel Request - *none*

Non-Personnel Request

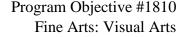| Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type

foundry equipment and necessary student safety equipment	$ 9000.00	Instructional Equipment / One-Time
Total Requested	*$ 9000.00*	

Rankings:

Ranker	Comments	Rank
Dean	Adding an additional instructor is the next step in program growth.	12
Vice-President		
Budget Committee		
President's Council		

Program Objective 3: Maintain the course offerings via Distance Education with an emphasis on hybrid studio courses.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: 1) Courses to be offered online have been identified: Art 1A, Art 1B, Art 6; courses to be offered as hybrid: Art 14, Art 25A, Art 25B.

2)   Curriculum has been submitted and approved for (hybrid) Art 14, Art 25A, Art 25B and are now being offered as hybrid courses.

3) Based on our initial data/review of these hybrid courses, we are not going to expand our hybrid courses (studio-based) offered; we will continue to monitor our existing hybrid courses to ensure that they are being effective.

Activity 1: Develpop online-friendly materials such as video demonstrations, lectures, gallery visits, for use in hybrid courses.

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 2: Offer Art courses as online and/or hybrid courses as appropriate.

Personnel Request - *none*
Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Efforts have been completed.	4
Vice-President		
Budget Committee		
President's Council		

Program Objective 4: Maintain the Studio Art program website

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: Our Studio Art program website needs to be redesigned to reflect the Studio Art program's focus, contain art department news and information, represent the faculty both full and part time, and include student galleries. We will be streamlining the website look and the ways that it gets updated to ensure that it is displaying current and accurate information.

Activity 1: Redesign and update art department website. This faculty task would include the overseeing of all facets necessary to complete the website redesign- gathering student and faculty artwork and information, coordinating with PIO office and webmaster, etc.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Faculty	1	10%	$ 0.00	General Fund / One-Time

Non-Personnel Request - *none*

Activity 2: Research what the college and community needs are regarding art department web based information.

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 3: Work with the webmasters and PIO officer to maintain consistency with main Gavilan College web design and information.

Personnel Request - *none*

Non-Personnel Request - *none*

Activity 4: Collect faculty, and student artworks for web galleries.

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 5: Collect faculty biographies, student biographies for web galleries.

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 6: Include Gavilan College Fine Arts Gallery web announcements area, news area, student galleries, faculty profiles, course offerings, and events calendar.

Personnel Request - *none*
Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	This activity needs to be considered within the wider context of institutional web page maintenance and how it can be supported.	4
Vice-President		
Budget Committee		
President's Council		

Program Objective 5: **To renovate and maintain the three dimensional arts facility to ensure achieving the Student Learning Outcomes within our courses in an effective, safe studio environment.**

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: 1)Some research and discussion has been done.
2)   Recent improvements to the kiln shed have been completed- new electrical wiring was installed with exterior-grade outlets and new lighting. A new roof was also put on the kiln shed as the old one had multiple leaks.
3)   The three dimensional arts (sculpture) expansion is dependent upon funding of one full time faculty (instructor of sculpture) and the physical expansion (building an outdoor sculpture area) within our art facility area.

We have put in an application for a new full-time faculty 2015.

Creation of an enclosed sculpture area with roof, concrete floor, roll up door enclosed work spaces, storage, and electrical outlets behind the art building. Architect and construction costs approximated at $500,000.

Activity 1: Hire one full-time faculty for the art department to teach three dimensional art.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Faculty	1	100%	$ 0.00	General Fund / On-Going

Non-Personnel Request - *none*

Activity 2: Expand current facility to include a diversity of materials (wood, metal, clay, plaster) and accommodate the needs of a growing student population (space, storage).

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 3: Maintain and repair current studio equipment including gas and electric kilns, slab roller, wheels, and other items used for ceramics classes

Personnel Request - *none*

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
budget for repairs to keep equipment in safe working order	$ 1000.00	General Fund / On-Going
Total Requested	*$ 1000.00*	

Activity 4: replace electric kiln and vent system approximately every five years and add/replace kiln shelves every five years

Personnel Request - *none*

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
electric kiln and vent system replacement every 5 years	$ 4000.00	Instructional Equipment / On-Going
replacement of 10 kiln shelves every 5 years	$ 630.00	Instructional Equipment / On-Going
Total Requested	*$ 4630.00*	

Activity 5: replace outdated computers and peripherals in classroom and office every 4 years

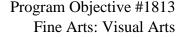**Personnel Request -** *none*

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
Apple computer for office	$ 2500.00	Instructional Equipment / One-Time
Apple computer for classroom	$ 2500.00	Instructional Equipment / One-Time
Total Requested	*$ 5000.00*	

Rankings:

Ranker	Comments	Rank

Dean	Facilities need to be upgraded to meet current student needs; adding an additional instructor is the next step in program growth.	12
Vice-President		
Budget Committee		
President's Council		

Program Objective 6: **To increase the number of students graduating with a Studio Art degree or Studio Art AA-T degree.**

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: 1) We are continuing to offer the Art workshop once a year in the Fall.
2)   There have been ongoing efforts to collaborate with the Counseling department including the creation of an Expressive Arts emphasis within the Liberal Arts degree and ensuring that our articulation agreements are up to date.
  3) We have successfully aligned our Studio Art major with the TMC (transfer model curriculum) required by SB 1440.
3)   We have been offering the Portfolio course in the Spring of each year and collecting data from this course to use for PLO evaluation.
  4) The ceramics faculty have made an effort to document students work for inclusion in their portfolios.
  5) Save Your Art posters have been posted and students encouraged to save their artworks for thier portfolios.

Activity 1: Continue to update and offer outreach workshop for students who have declared an Art major.

> **Personnel Request -** *none*
> **Non-Personnel Request -** *none*

Activity 2: Continue collaboration with the Counseling department in advising art students.

> **Personnel Request -** *none*
> **Non-Personnel Request -** *none*

Activity 3: Continue to update and offer Portfolio course that requires Art majors to develop an art portfolio similar to portfolios required of 4-year art programs and professional galleries.

> **Personnel Request -** *none*
> **Non-Personnel Request -** *none*

Activity 4: Solicit (from Admissions and Records or MIS) a yearly list of Art majors (with contact information) to more easily be able to identify Art majors and be able to invite them to occasional Art department social functions and events.

Personnel Request - *none*

Non-Personnel Request - *none*

Activity 5: Devise a method for collecting PLO data and a rubric for interpreting data.

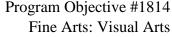**Personnel Request - *none***
Non-Personnel Request - *none*

Activity 6: Develop and implement an outreach program to promote the Studio Arts Program to local high school students.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Other: *stipend for program development and implementation*	1	%	$ 600.00	Equity / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Opportunities within the existing Gavilan framework may meet this need.	4
Vice-President		
Budget Committee		
President's Council		

Program Objective 7: To renovate Art 103 into a digital studio to provide it with the technology needed to achieve the Student Learning Outcomes for the technology-based, Studio arts courses taught in Art 103. To continue to update and or replace computers to keep up with the industry standards. To set up an alarm security system to protect the 24 computers and peripherals.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: Studio courses taught in Art 103 require the appropriate technology for demonstrations, lectures and student completion of course content. Technology integration is an ongoing need which has increased as we have changed the curriculum to reflect industry/field standards and the number of Art majors has increased.

We have increased our course offerings and updated our courses to meet the requirements of the art and design discipline and industry. All of these courses require a technological component and the use of a computer and digital programs such as Photoshop, Illustrator and Dreamweaver. Our department is in the process of renovating Art 103 into a digital studio. We currently have the 30 Ethernet drops enough for 24 computer stations and have set that up using both sides of the room. This will allow for table work in the center of the room. The room would also need a security system so it can be secured. The lab will also need technical support.

The good news is, we recently received the 24 computers through Title V. We will need computer and software updates and replacements in the future.

WHAT WE NEED:

USB EXTENSIONS: We need 24 more USB extensions so that students can download images from their cameras while copying over images to a USB thumb drive. The extensions also protect the computers by giving students easier access to the computers USB ports located on the back of the computer screens.

SECURITY SYSTEM & ALARM and Security Plates FOR COMPUTER PROTECTION: We currently have cables in place to secure the computers however, the plates would be an added security and prevent computers from being damaged from tipping over or moving around and bumping into each other. An alarm would protect them during holidays, weekends, evenings, etc.
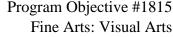
Activity 1: Request funds for a good quality data projector, camera, video camera, printer, scanner, and other peripherals for implementing appropriate technology into Art 103 studio which includes updating this equipment, replacing with industry standard equipment.

       Personnel Request - *none*
       Non-Personnel Request - *none*

Activity 2: Update and replace computers to reflect industry standards when needed. This includes photo editing software Photoshop.

       Personnel Request - *none*
       Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Budget request needs to be included; keeping equipment updated, current, and safe is essential for program integrity.	10
Vice-President		
Budget Committee		
President's Council		

Program Objective 8: To grow our Art4change mural program to include digital murals and large-scale works for our community.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: 1. Our Art4change mural program has successfully served as a partner with the San Benito County Juvenile Hall program to create large-scale digital mural that is currently on display at Gavilan College's Hollister site.
2.   Our Art 14 course's students and instructor have created a number of community murals including Rebekah's Children's Center and San Martin Gwinn Elementary school.
3.   Former Art 14 students have successfully transferred to both CSUs and UCs in recent years and are now helping our Art4change mural program continue with its community-based work.

Activity 1: Acquisition of needed technological equipment for Art4change mural program

Personnel Request - *none*
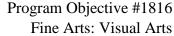**Non-Personnel Request - *none***

Activity 2: Expand our Art4change mural program partnerships to include Morgan Hill Unified School District and Hollister Unified School District

Personnel Request - *none*
Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Budget requests not included, but this program should be supported for many reason, including the hands-on learning it gives to students.	10
Vice-President		
Budget Committee		

| President's Council | | |

Program Objective 9: **Provide a Stipend for Art Workshops, Guest Artists, and Guest Speakers to provide our students and faculty an opportunity to make connections and to communicate with the art world, to engage in commentary and dialogue, address social issues pertinent to art-making, to develop their imagination, hear about new possibilities, and have a great opportunity to be inspired.**

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

No- None -

Activity 1: Funds are requested and needed in order to facilitate art workshops, guest speakers and visiting artists. Workshop stiepnd $1000. once a year. Guest Speaker / Guest Artist $500., twice a year. Total $2000. a year.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Other: *stipends for artists/lecturers*	3	%	$ 2000.00	General Fund / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	This type of activity in highly and might be supported through some of our campus resources.	10
Vice-President		
Budget Committee		

President's Council

Program Objective 10: Create Studio Lab Technician Position

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

No: Studio arts require a great deal of time outside the classroom, and many students need to have access to the studios when instructors may not be available. A Studio Lab Technician will bridge this gap and offer support to the students, keep the studios and equipment available, and supervise activities. This would be at a more reasonable cost to the college than having an instructor paid to be present.

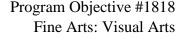### Progress:

No- None -

Activity 1: Hire lab technician for 20-40 hours per week. This technician would assist faculty and students and would work in all Studio Arts rooms- Art 101, 102, and 103.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Classified	1	50%	$ 0.00	General Fund / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Highly desirable direction to pursue.	8
Vice-President		
Budget Committee		
President's Council		

Program Objective 11: Increase curator's stipend (manage gallery / teach gallery class) from $3000 to $7500 per year to better reflect time commitment. And a budget for supplies & materials of 1500.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

No: The request for an adequate stipend that reflects the work done to curate the gallery has been in our Unit Plans and Program Plans for the last eight years.

Currently the Gavilan College Art Gallery stipend is $3000. for the year, which breaks down to $1500. each semester. This allows the curator instructor anywhere from 18 to 27 hours (compared to and depending on where they fall on the pay scale) per semester to curate two exhibitions, which includes creating, selecting, publicizing, installing, maintaining, and breakdown. However the curation of an exhibit at Gavilan College takes approximately 50-60 hours from conception to break down.

Here is a summary of how these hours are used for one exhibition (data collected from the exhibit "Passing Through: Life Love and Loss"):

Exhibition design, layout, hanging of artworks: 12 hours
Lighting design and installation: 4 hours
Labels, Artists statements, exhibition signage: 6 hours
Communication with Artists, contracts, artwork collection: 8 hours
Press release statements, media contacts, promotion: 10 hours
Announcement creation, poster design, proofs, distribution: 8 hours
Food purchase, setup, cleanup: 3 hours
Exhibition break down and clean up: 10 hours
Total: 61 hours

(50 hours x $54. = $2700.)

$3750. for two exhibits per semester seems reasonable given the work and time spent on creating and implementing an exhibition. Total of $7500. for the year!

Activity 1: Request funds to reflect the work that is required to facilitate quality gallery curation.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Other: *stipend for gallery curator*	1	%	$ 7500.00	Equity / On-Going

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
advertising budget and gallery upkeep-tools, ladder, maintain cases and walls	$ 1500.00	Equity / On-Going
Total Requested	*$ 1500.00*	

Activity 2: Establish gallery exhibition requirements, procedures, duties and responsibilities. Example: two exhibitions per semester.

Personnel Request - *none*
Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Having reasonable compensation will increase the chances of having staff for this position. It might be worth looking at the middle ground to start and increasing the compensation as the program develops.	10
Vice-President		
Budget Committee		
President's Council		

Program Objective 12: To research and advocate for a new FT position for our Studio Art program area of 3D/Ceramics

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: Application for full time position was submitted Fall 2015.

Activity 1: Research Gavilan College enrollment trends

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 2: Research Gavilan College declared Studio Art (including AA-T) degree majors

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 3: Research Gavilan College transfer rates particularly as they relate to Studio Art degrees

Personnel Request - *none*
Non-Personnel Request - *none*

Activity 4: Submit full-time hire application 2017-18.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Faculty	1	100%	$ 0.00	General Fund / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	Adding an additional instructor is the next step in program growth.	12
Vice-President		
Budget Committee		
President's Council		

Program Objective 13: To research and advocate for a new FT position for our Studio Art program area of Art History and Art Appreciation

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Yes: Application for full time Art History/3D position was submitted Fall 2015.

Activity 1: Research Gavilan College declared Studio Art (and AA-T) degree majors

    Personnel Request - *none*
    Non-Personnel Request - *none*

Activity 2: Research Gavilan College Enrollment trends

    Personnel Request - *none*
    Non-Personnel Request - *none*

Activity 3: Research Gavilan College transfer rates particularly as they relate to Studio Art degrees

    Personnel Request - *none*
    Non-Personnel Request - *none*

Activity 4: Submit full-time hire application 2017-18.

    Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Faculty	1	100%	$ 0.00	General Fund / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	This area would be a second one for program growth.	8
Vice-President		
Budget Committee		
President's Council		

Program Objective 14: To acquire and maintain instructional equipment in all Art studios.

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

No: Most of our technology is outdated and performing poorly. The poor (or absent) technological equipment is hindering our effective teaching during our regular courses as well as limiting our ability to offer students more appropriate instructional delivery.

Activity 1: Upgrade and maintain Art Studio/Faculty offices instructional technology: Art 101, Art 102, Art 103, 108, 109, 110

Personnel Request - *none*

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
Apple computers and periferals for classrooms and offices	$ 15000.00	Instructional Equipment / One-Time
Total Requested	*$ 15000.00*	

Activity 2: Replace and upgrade items used in classrooms specifically used as classroom/teaching aids, including books, videos, models for drawing/painting classes, etc. Annual survey of classroom needs will dictate requests.
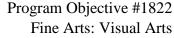
Personnel Request - *none*

Non-Personnel Request

Specific Item(s) Needed	Amount Requested ($)	Fund Source / Type
Classroom instructional equipment for Art 101, 102, 103	$ 3000.00	Instructional Equipment / One-Time

Total Requested	$ 3000.00	

Rankings:

Ranker	Comments	Rank
Dean	Important for keeping the equipment current.	8
Vice-President		
Budget Committee		
President's Council		

Program Objective 15: **Provide a Stipend for Art Workshops, Guest Artists, and Guest Speakers to provide our students and faculty an opportunity to make connections and to communicate with the art world, to engage in commentary and dialogue, address social issues pertinent to art-making, to develop their imagination, hear about new possibilities, and have a great opportunity to be inspired.**

Strategy and Goal(s):

Not Applicable: RESUBMITTED: Copied from Academic Year 2015-16

IEC Program Review:

Yes, this Objective is based from the last IEC Program Review.

Progress:

Closed: RESUBMITTED: See Academic Year 2016-17 Program Plan

Activity 1: Funds are requested and needed in order to facilitate art workshops, guest speakers and visiting artists. Workshop stiepnd $1000. once a year. Guest Speaker / Guest Artist $500., twice a year. Total $2000. a year.

Personnel Request

Job Classification	Quantity	FTE	Amount ($)	Fund Source / Type
Other: *workshop and artist stipends*	3	%	$ 200000.00	General Fund / On-Going

Non-Personnel Request - *none*

Rankings:

Ranker	Comments	Rank
Dean	This one repeats Objective 9.	4
Vice-President		
Budget Committee		
President's Council		