



**GROSSMONT
COLLEGE**

Six Year Program Review Report

2022-28

Visual Arts and Humanities

Program Review Report

2022-28

SECTION 1 – OVERVIEW. DEPARTMENT HISTORY & PREVIOUS PROGRAM REVIEW RECOMMENDATIONS

1.1 Introduce the program review with a brief department history. Include a complete list of full and part time faculty. Describe any changes in staffing, curriculum, facilities, etc. (You may wish to cut/paste your previous department history and then add to it). Additionally, please list degrees and certificates your department offers.

Visual Arts and Humanities Department, Program Review, Fall 2022, Grossmont College

Department Mission and Vision Statement

The Grossmont College Visual Arts & Humanities Department Mission is to teach artistic and critical thinking skills and an understanding of culture and history for degree, transfer, and career-seeking students. Our vision is to foster appreciation of culture through intellectual and practical engagement with the visual arts and humanities. We value empowerment and excellence through individual creative expression, community engagement, and respect for the diversity of culture and the human experience.

Overview

The Visual Arts and Humanities Department is comprised of courses in Art, Photo, and Humanities. We offer 46 courses in ART, 8 courses in HUM, and 6 courses in PHOT, making a total of 60 courses for the department which include both lecture and studio art courses. Currently, ART includes Art History, but they are working towards their own subject: ARTH. Combined, we may serve 1500 to 2000 students per semester. Our students are all ages, some just out of high school, many in their mid-twenties, and some retirees taking classes for life-long learning experiences. Most of the younger students are working towards their AA's and plan to transfer.

The Visual Arts & Humanities Department had been reconfigured with the addition of the Humanities program in 2009.

Since our last Program Review study in 2016, we have had five full-time faculty colleagues retire with no replacement hires, although the hiring of a full-time instructor for the Sculpture, 3D, and Jewelry Design program is nearing the final stages. Addendum: Kaiya Rainbolt has been hired in January of 2023 as our new FT faculty in Sculpture. We are in the process of working towards a FT faculty hire in Ceramics and hope to have that hire in place for fall 2023.

Currently, the department offers the following programs: Art History, Ceramics, Digital Art, Drawing, Painting, & Printmaking, Humanities, Jewelry Design, Photography, Sculpture, and as an essential support to our teaching, The Hyde Art Gallery.

The department offers AA degrees in Art with areas of emphasis in Ceramics, Digital Art, Drawing and Painting, and Sculpture: Public Art. We offer the Associate in Arts in Art History for Transfer (A.A.-T) degree and the Associate in Arts in Studio Art for Transfer degree (A.A.-T). Furthermore, Photography students can earn an AA degree in Photography and also a Certificate of Achievement in Photography. The Humanities program is currently awaiting state approval for its recently developed local AA degree which we expect to

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be in place for fall 2023. A Certificate of Achievement in Jewelry Design was submitted to the CC in July 2022 and should also be in place for fall 2023.

Grossmont College also offers the General Studies AA in Humanities and Fine Arts, as well as the University Studies AA in Humanities and Fine Arts. These degrees offer a wide array of courses from our programs. Currently, the graduates from those programs are not credited as “our” students, but are included in the Division of Arts, Language, and Communication graduation numbers.

The overwhelming majority of the courses in the Visual Arts & Humanities Department are general education courses, while all courses are also part of the various degrees that the department offers. For the Humanities program, the local AA degree has been approved by the Curriculum Committee and is currently winding its way through the approval process at the state level. This AA in Humanities differs from the above-mentioned University Studies and General Studies degrees, which allow Fine Arts classes to count toward the Humanities, Area C, requirements. Thus, University Studies and General Studies degree majors need not take a Humanities class but may choose another elective. Once the AA for Humanities appears in the catalogue, it would be desirable to identify these University Studies and General Studies degree students in order to recruit them for the Humanities AA degree.

Full-time faculty

The Visual Arts & Humanities department currently has five FT tenured faculty members, down from ten at the last PR writing. This 50% cut in our FT faculty has drastically affected the workload of the remaining FT faculty. With some programs going from two FT faculty to one (Drawing and Painting and Art History), from two FT faculty to zero (ceramics), and from one FT faculty to zero (Sculpture), some programs, especially the studio arts, have not had the attention they need.

Current FT faculty are Jennifer Bennett in Drawing and Painting, Gareth-Davies Morris and Gwenyth Mapes in Humanities, Malia Molina in Art History, Paul Turounet in Photography, while as mentioned, the hiring of a full-time instructor in sculpture is hopefully finalized this year. Kaiya Rainbolt was hired January 2023 FT in Sculpture.

Prior to the previous program review report, we had twelve full-time faculty members. In 2016, Suda House (Photography) retired after thirty-five years of service to Grossmont College, while in 2015, Pete Schmidt (Humanities) accepted a position at another institution. More recent retirements include Marion de Koning in 2022, Steve Garcia in 2021, Jim Wilsterman in 2019, Jeff Irwin in 2018, and Bill Mosley in 2020.

Last year we requested FT positions in both Sculpture and Ceramics as there are currently no FT faculty in those programs. Sculpture ranked #2 and we are in the process of that hire. Ceramics ranked #9 but was not funded. We have re-applied for that position, and it was ranked #4. We are now in spring 2023 and in the process of hiring for FT in Ceramics. It is appropriate to emphasize here that our department did see a significant number of retirements in the last few years and replacements in the studio arts are of utmost importance because of the specialized nature of those disciplines where technical and safety demands are very high.

Part-time faculty

The Visual Arts & Humanities department currently employs thirty part-time faculty. The role of our part-time faculty has become particularly essential to our Digital Art, Sculpture, and Ceramics programs because of the lack of full-time faculty members. We also rely heavily on part-time faculty in the Drawing, Painting, and Printmaking program as well as the Art History program because both programs offer 10 or more sections

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per semester and are down to one FT faculty member in each. Humanities has no part-time faculty as the two FT faculty teach all sections to make their load.

Staff

The Visual Arts & Humanities Department is supported by four FT technicians, Jeanine Spraul in Photo/Digital Art, Vergia Farrow in the Sculpture and Jewelry program, Evan Lopez in Ceramics, and Alex DeCosta for the Hyde Art Gallery. Alex's hire in 2016 came after decades of part time staff in that position. That position has since been re-classified as a 12-month position. Reclassification of the Hyde Art Gallery position to Gallery Coordinator has been approved by various administrators but is held up for final signatures. We continue to monitor its progress. Addendum: The Sculpture technician has put in their notice so we will be looking to replace that position with a new hire as soon as possible.

Facilities

The VAH department occupies many spaces on campus. Humanities and Art History teach lecture courses in various locations, with a concentration in buildings 26, 27, 31, and the 50's. Studio art courses are housed in buildings 20, 23, 24, 27, and the Hyde Gallery is included in the new Performing and Visual Art Center.

The Sculpture Building (23) houses approximately 6800 square feet of lab and classroom space, including one of the few college foundries in Southern California where students can learn to pour bronze. The Jewelry Design program is also being taught in Building 23 in a designated space equipped with the specialized tools needed for working in metals for jewelry fabrication. Three-dimensional design is a core requirement for art students and is also taught in this building.

The Digital Art Building (20) houses Photography as well as the Digital Art programs on its first floor. Sixty-five hundred square feet of analog and digital lab and classroom space are dedicated to these two programs. Students have access to dark rooms, digital labs, and classrooms where they design, develop, and display works of art in Photo and Digital Media.

Painting and Drawing classrooms and offices are housed in Buildings 24 and 27 with the Ceramics program's facilities also housed in Building 27 with over 16,000 square feet. The Art History faculty have an office in Building 24-276, but teach their courses in 26-220, 27-207, and elsewhere on campus. The Humanities program is taught in various classrooms on campus, occasionally in 27-207, but more commonly in the 500 area in buildings that are as old as the campus. A very much needed remodel of buildings 24 and 27 in the 200 complex, as well as the 500's classrooms is scheduled over the next several years. The remodels will significantly improve these facilities as is further explained in Section 4 of this report.

1.2 Your last program review contains the most recent Academic Program Review Committee Recommendations for the program. Describe changes that have been made in the program in response to recommendations from the last review including any activity proposals funded and what the results were. (Be sure to use the committee recommendations and not your own). Include the recommendations from the last program review in this section.

The Committee recommends the following for this department:

1. Meet with your Dean and ARC to discuss accommodation options for ARC students in studio environments, where more class time is needed. p. 71 (6.1).
2. Collaborate with the college Student Equity & Success task force on improving success rates for historically underrepresented groups, and students in general (2.5).
3. Complete professional development training to increase student success in online format courses (2.6).

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4. Develop and distribute materials for the college-wide community that highlight career trends and options for Visual Arts & Humanities majors (6.1).

1. Meet with your Dean and ARC to discuss accommodation options for ARC students in studio environments, where more class time is needed. p. 71 (6.1).

We are in constant communication with the ARC about ways to serve the student population in our courses. Carl Fielden generously agreed to attend our flex week department meeting to once again go over the services the ARC provides as well as strategies to better serve that specific student population. Carl answered questions and offered to attend specific classes in person to observe and assess any situation. We are always willing to accommodate student needs if it is possible. One change we implemented last year is to let registered students attend other sections of the same course to have more lab time, specifically in Digital Art and Ceramics.

2. Collaborate with the college Student Equity & Success task force on improving success rates for historically underrepresented groups, and students in general (2.5).

Regarding equity and online courses, FT and PT faculty engage in regular dialog about course design and management, transparent assignment design, and grading as a group. We attend webinars, conferences, and workshops on Student Success and Equity topics. Department-wide we are looking closely at curriculum, syllabi, and assessments with a DEI lens to improve success rates for students. But in regards to the recommendation, we have not worked with the Student Success and Equity committee on ways to improve success rates for historically underrepresented groups, and students in general. This can be a repeat recommendation! I see that this committee meets the first Thursday of the month and I will reach out to Dr. Victoria Rodriguez about a possible collaboration later in the year regarding this topic.

3. Complete professional development training to increase student success in online format courses (2.6).

Our college Visual Resource Center calendar offers a plethora of training opportunities for online courses improvement. Our DE coordinator and Instructional Design Technology Specialist are constantly providing us with up-to-date workshop opportunities. Many of our faculty also attend the Canvas summer and winter camp sessions. All Art History courses have been approved through Curriculum for DE, and FT and PT faculty are all trained to teach courses in that format. All eight Humanities subjects have now been approved through Curriculum as fully DE, broadening the availability of such courses and thus furthering student equity.

4. Develop and distribute materials for the college-wide community that highlight career trends and options for Visual Arts & Humanities majors (6.1).

With the encouragement and help of our new Department Chair, Prof. Jennifer Bennett, the Art History program will develop a brochure this academic year. We have developed program brochures for all other programs in our department: Ceramics, Digital Art, Humanities, Drawing and Painting, Sculpture and Jewelry Design, Photography, as well as a department brochure and an AA-T in Studio Art brochure. We make flyers and posters to advertise specific classes as well as special summer offerings. Jennifer and Gwenyth have been attending every college info fair and host a department table. We have also updated our list of major career opportunities for the college catalog and all distribution materials, brochures, etc. Please see attached.

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What factors have supported or hindered progress towards your goals?

Covid-19 Pandemic has hindered our progress. Working and teaching remotely over the pandemic has hindered our our focus on the recommendations as we, along with everyone else, were in mere survival mode. Faculty had to instead focus on getting certified to teach online as well as transform all curriculum to the online modality.

The statewide reduction of students taking Community College courses has not only affected Grossmont College, but our department and its multi-disciplines. Thus, fewer courses have been offered, but we are looking toward higher numbers of registrants and their persistence in classes.

A campus Teaching and Learning Center to serve all faculty and staff could be of help to faculty.

Replacing the five recently retired FT faculty will help support our goals. We have just replaced the Sculpture position and are now working on one in Ceramics. We still need to replace one in Art History, one in Photo, one in Drawing and Painting, and the second Ceramics position. We could look into a position that could cover drawing/ printmaking/ digital art as well.

Please attach your Program Review Committee Recommendations here.

[PR-recommendations-2018.png](#)

[Visual Arts & Humanities Dept - updated color.pdf](#)

SECTION 2 - CURRICULUM DEVELOPMENT AND ACADEMIC STANDARDS

2.1 Describe how your course offerings have changed since the last program review. List any new articulation agreements, any added or deleted courses, and state why. Include new degrees and certificates. FT and PT faculty participated in the Faculty Strong Workforce Training Institute to examine how our curriculum is developed and maintained. We have improved course schedule to include full semester and short-term classes, in person and online. We now offer courses in all modalities: Asynchronous and synchronous online, hybrid, and in-person. Some faculty will also be teaching in the Hyflex modality. These new modalities have given us the opportunity for new, creative scheduling which lends to our DEI efforts as a department.

Specifically, Art History faculty participated in area workshops regarding issues with the western canon and improving cultural inclusivity in the curriculum. In response to student need for graduation and transfer, we began scheduling Art 146, Asian Art, every semester instead of only in the spring.

The proposed Humanities Degree is in the process of being modified to reflect other course modifications and in further consideration of DEI and American Institutions requirements for transfer.

In studio arts, a Jewelry Design Certificate of Achievement was proposed to the Curriculum Committee. Art 283A-D – Foundry Technology and Equipment Official Course Outline has been updated to Foundry I, Foundry II, and Foundry III, each having their own COR. Art 211- Intermediate Printmaking will be offered for the first time in Spring 2023. This course compliments the ART 210 - Intro to Printmaking as we begin to build the Printmaking program. Art 230/231 Figure Drawing will finally be offered again in the spring after a pandemic hiatus. We offered ART 171- Introduction to Digital Art in-person last summer for the first time in a few years and it filled.

The Photography program has developed an accelerated 8-week Hybrid curriculum for three studio-based (lecture + lab courses) to further streamline and provide a time-efficient program pathway. The deletion of

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Photo 166 – Image and Idea has been proposed along with a certificate and degree modification to further streamline the program. PHOT 150 articulates for ART 241 at CSU Long Beach 2022.

2.2 Explain how diversity, equity, and inclusion is infused in the curriculum, course outlines of record, degrees and certificates. Explain how DEI within your curriculum supports student success.

DEI is infused throughout our department's curriculum to support student success in many ways. We embody the arts with a global lens and meet our students where they are with their unique voices and abilities. We strive to support the whole student and all they bring with them by removing barriers to student success. Our curriculum and outlines consider art practices from various cultures, genders, ethnicities, and intersectionalities. Our degrees and certificates have options so that students can have a choice in their educational pathway. DEI in our curriculum supports student success by allowing students to choose how and what they want to study, exposing them to a world of artists and practices, and by seeing themselves in the subjects and how they can be personally affective in the arts moving forward. To further assist our students on their journey, we have Guided Pathways and two transfer degrees in place. We are in the process of looking at more Certificate of Achievement options as well.

Student Support

ARC, Mental Health Counselors, and Success Coaches welcomed to speak in class and department meetings. We have tutoring and online resources to allow for greater accessibility.

Scheduling

We offer courses in all modalities: FO, PO, Hyflex, and in person and strive to give students a second chance at success when possible. We adjusted the course schedule years ago to accommodate 8 week and evening classes and full day classes, such as a once-a-week Friday classes. We also added late start classes that are 12 or 10 weeks to accommodate students. Late adds tend to negatively affect student success, so we try to avoid that.

Textbooks

Most, if not all, of the studio courses are ZTC. A few of the lecture courses are ZTC or Low Cost Textbook, and we are working on more options for LCT.

Faculty Professional Development

We have workshopped syllabus redesign, the liquid syllabus, transparent assignment design as well as participated in the Faculty Strong Workforce Institute. Gwenyth Mapes, Jennifer Bennett, Kaiya Rainbolt, and Paul Turounet have completed the EEO training. Student success is also supported by looking into our grading policies and rubrics to be sure that they are equitable and offer feedback to further support the growth of the student. Part-time faculty now have office hours which greatly helps students as they need that one-on-one time with faculty.

Our faculty and staff actively work to remove barriers to student success. Whether through an active awareness of student needs and differences, promoting student services and support, making courses and degrees ZTC or LTC, or examining the teaching philosophies within our department to see that equity is at the forefront, we strive to continue to learn and grow in ways to better support the whole student.

2.3 Faculty need to abide by Title 5 and ACCJC standards as directed by Ed Code to validate the content of courses and/or programs. Describe how your department reviews the courses (in relation to the program, if applicable) to ensure you are maintaining currency within your discipline.

To support student learning and student achievement, we periodically review our curriculum offerings. Most often when the COR is due for an update, we review the course as well as the degree requirements for the program associated with that course. Through ongoing assessment of learning and achievement, we decide

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if a course needs a modification, deletion, or if a new course needs to be added. To make these decisions, we look at changes in technology, job opportunities, other changes and trends, data, and efficiency.

We also review outlines and program direction when the lead faculty of that program feels it is appropriate to do so. That faculty then brings their concerns to the department for discussion and an eventual vote.

Programs that have new FT faculty, like Sculpture, or will soon, like Ceramics, will be reviewing current curriculum for those programs and bringing their thoughts to the department for discussion.

Our department does not have a regular schedule for reviewing curriculum but this is something we could consider. We mostly rely on the due dates from the CC and if and when faculty have time to work on it.

2.4 Per the Board approval dates which outlines are out of date? Describe the plan and include the dates by which your department will submit to Curriculum Committee. (Please refer to the Program & Course Approval Handbook to the right)

We have several outlines that are out of date specifically in programs that have zero full-time faculty: Sculpture, Ceramics, and Digital Art. There are 14 out-of-date outlines in these programs. Once we get FT faculty in these programs, they can decide how to update the curriculum, which may include deleting courses, as well as updating the degrees and creating certificates of achievement as appropriate. Then all outlines will be current.

Sculpture has started to work on outdated outlines this semester, spring 23, and will continue over the next year.

Ceramics 2024, once we have a new FT faculty on board.

Digital Art 2025 pending FT faculty approval and hire, or if I have time before that.

2.5 How are faculty integrating current issues in course content? Consider environmental, societal, ethical, political, technological, and/or other issues when answering this question. Please provide specific examples.

Contemporary artists and Greek philosophers alike addressed and still look at current issues related to our place in the world and the role of the arts and humanities in that undertaking. The arts and humanities, as well as the studio arts curriculum, delve into the effects of politics, power and status, the role of women in the world, and many other issues as it relates to the field of art, art history, and the humanities.

These issues are furthermore integrated in class discussions and assignments, for example in Art 142 which focuses on art of Africa, Oceania, and the Americas, or in ART 145 Contemporary Art, where artists' foci are more often than not on large issues that are of global importance. Ethical issues feature in all classes: for example, students discuss repatriation issues of Nazi-stolen artwork, and appropriation –using another's image of artwork and claiming it as your own. Students discuss originality, plagiarism, and art as propaganda. Dynamics of "the gaze" –the artist's and/or viewer's relationship to its subject- is a powerful component of Photography classes.

Within the humanities and art history courses, with curriculum deeply rooted in the foundations of a traditional canon, faculty is sensitive to reinserting diversity and the marginalized into the gendered, western Judeo-Christian view of the dominant culture. In addition, faculty, and by extension students, question the historicity and selectivity of information in textbooks, films, and other media, and delve into social, political, and religious mores affecting the arts. Critical thinking work is emphasized in lecture, readings, class assignments, and in the humanities, through the readings of primary sources.

Practical applications to engage students in the classroom are many and varied. Some examples are: in-class writing assignments followed by group discussion; think-pair-share exercises; Hyde Gallery exhibit reports where students may develop a theme for a future exhibit by considering their audience, display

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environment, marketing, defense of controversial work, and other gallery related issues. Students are also assigned exercises that relate learning to their own life experiences: for example, when studying funerary art, students may be asked to reflect on funerary practices within their own cultural and religious background. Critical thinking about world issues is developed through connecting artists and artistic responses to events of global importance. For example, Abstract Expressionist artists in the 1950s responded to the aftermath of WWII in their work. Students today may then be asked to formulate their own responses to wars raging in the world in written form or through visual media.

In the Art History, Studio Art, and Humanities programs students learn about contemporary societal issues such as urbanization, immigration, sexual orientation, and the environment. Studio classes also engage in the discussion of environmental and societal issues through the application of technologies such as casting, firing, and digital imaging, both in art practice and in the subjects with which the students choose to engage.

Environmental issues are a factor in courses dependent on natural resources and those that involve hazardous materials. These practices provide a teaching opportunity to make students aware of the conscientious manner in which resources must be used.

The Ceramics program has a commitment to recycling clay that has placed them at the forefront of those issues in the Grossmont College community. Recycling of clay and keeping the program green is a major effort and a great accomplishment of their program. Students are aware of the value of these practices in today's society. The Sculpture/Jewelry and Drawing and Painting programs, similarly so, must be compliant with recycling of hazardous materials. In the Sculpture program, a Zero Discharge Wastewater permit has been earned. This is an outstanding accomplishment because Grossmont College is the only college foundry program in California to achieve that distinction – an issue that is of concern to our students. Furthermore, the solid waste stream in the Sculpture program has been reduced to nearly zero by encouraging our students to recycle materials and supplies whenever possible. All of these aspects actively engage students and connect them to current issues that are of great importance to them.

One of our main resources for student engagement is Hyde Art Gallery. For example, faculty show their work in the gallery every fall. Furthermore, a number of other well-known artists from California and elsewhere have exhibited their work at Hyde Art Gallery. These events allow students to see the gamut of approaches to art available, both in terms of materials and modes of expression.

Student art shows, held twice yearly, provide a great opportunity for students to show their work, thereby engaging them in the world of art as practicing and exhibiting artists. Awards given to those who excel in their work, are also a wonderful way to engage students with their art.

Those students who use Hyde Art Gallery as their classroom, are asked to reflect in written and verbal form on the art they see, thereby engaging them directly with the art on display and connecting them to the Grossmont community. Hyde Art Gallery also functions as a point of engagement for a number of other departments on campus providing a venue for students who study many other disciplines at Grossmont College. Just to provide a few examples, faculty and students from the English department are frequent visitors to the gallery. For example, Ryan Griffith, Daniela Sow, and Karl Sherlock stage poetry readings in the gallery, while students also respond to the art in verse or prose form. Michael Bacon from the Psychology department brought his students to reflect on the art on display by asking them to analyze a work of art from the perspective of Gestalt or a psycho-analytical point of view.

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Other events, both on- and off campus, such as museum visits, or theater performances and poetry readings, also engage students in a direct and impactful manner. A great many of our students have never been to a gallery or museum, not even to Balboa Park. Field trips therefore also contribute greatly to the wider engagement of our students with the world of art and culture. In the courses in Art History, art past and present can be related to current issues in ways that are meaningful to the students' own lives, thereby engaging students to reflect on connections between cultures, times, and events as they relate to their own culture and environment.

In the Humanities, the faculty use media, Socratic dialogue, group work (in and out of class), group and individual presentations, and responses to questions both in class, during office hours, as well as electronically. The HUM 170, Modern World Humanities class, for example, is clearly designed to be about the modern world, which includes current issues. HUM 160, Humanities of the Future, uses literature, documentary reportage, and cinema to extrapolate on current social and technological trends, with the impact of climate change, economic migration, and uncontrolled scientific developments as addressed in the course module on Global Emergency.

Student assignments in the studio arts and art history programs include research papers and gallery reports which engage students' capacity for critical thinking while teaching them to respond verbally and/or in written form to the current issues that the arts present. Our courses include discussions of the latest trends in art, current articles and blogs, and web sites that appraise students of the current exhibits and works by contemporary artists, writers and poets.

Our faculty also engage students by providing them with information about the various clubs on campus, and about student services. It is very important for students to know what services are available to them, so they may be supported in their educational goals as much as possible.

2.6 How do you maintain dialogue within your department about curriculum and assessment? What strategies do you have in-place that ensure consistency in grading in multiple sections and across semesters (e.g., mastery level assessment, writing rubrics, and departmental determination of core areas which must be taught)? Consider department practices, academic standards, curricular expectations, SLO outcomes, teaching tools, and course outlines.

Staff development time is allocated each semester for each program to meet to address instructional consistency, such as academic standards, individual integrity, and course preparations. Instructional methods are reviewed, timelines and objectives are revised, and required student competencies evaluated. The five (now six) Visual Arts & Humanities Department full-time faculty members meet monthly, and all part-time faculty and staff are invited and encouraged to attend. The current chair distributes meeting summaries to all full-time and part-time faculty and staff for continued transparency concerning the workings of the Visual Arts & Humanities department and the decisions made. Dialogue concerning curriculum and assessment takes place on an ongoing basis. During department meetings, these issues are frequently placed on the agenda as a discussion item. Since all programs have their own specific needs and requirements, assessment practices vary, but are well defined and applied.

When new curriculum is being proposed, the faculty discuss the proposals and gives feedback. On an ongoing basis, the chair of the department discusses matters of importance with the faculty on an individual and case by case basis. Contact and dialogue with the dean of the division is also an integral part of the department's dialogue.

The department chair communicates professional standards regarding college-wide deadlines, student conduct, academic integrity and related college and curricular business. The chair sends updates to faculty

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and staff after attending Academic Senate meetings, Chairs and Coordinators Council meetings, and other meetings that yield information to be shared.

Faculty within the Visual Arts & Humanities department make every effort to maintain consistency in grading multiple sections. Instructors within the various programs share course outlines and syllabi with each other and with part-time faculty. They instruct part-time faculty as to class requirements and the process of examination to ensure consistency in grading multiple sections. The official course outlines with objectives and SLOs serve as the vehicle for the consistent approach to the course material and are included in the syllabi. Furthermore, for the new A.A.-T in Studio Art and the A.A.-T in Art History, the faculty engaged in numerous conversations to establish the core of the curriculum and its electives. This collaborative endeavor has ensured that all faculty are in agreement as to the core areas which must be taught within each program. All faculty are expected to assess the SLOs and adhere to the course outline. To ensure consistency in grading in studio classes, students work through a successive skills building curriculum that includes six hours a week of studio instruction, allowing faculty to guide each student on a one-on-one basis and providing students a cohort learning experience. The faculty also uses clear rubrics for grading projects and student work is displayed for peer critique as well. As stated before, in all areas, students are made aware of grading criteria and SLOs as stated in syllabi and assignments.

In the Drawing and Painting studios, students are required to show their current completed assignments for short periods of time on the assigned display wall. All students and faculty can view these works and assess student competencies.

In the Photography and Digital Art area, representative examples of successful completion of current assignments are shown throughout the finishing area and in the hallway showcase. The Photography faculty measures student competencies quantitatively by reviewing the final exam results of various courses. The final exam tests the comprehensive knowledge of the students by requiring them to complete the exam to their present level of competency.

In the Art History program, exam answers can be assessed objectively through identifications of images and defining terminology, while answers to essay questions have been assigned point values that can be applied uniformly and fairly to student responses. Art History faculty also use rubrics to grade essays, museum reports, and class projects.

2.7 Referring to the Grade Distribution Summary graphs (in the reading pane to the right) comment on how your department patterns relate to the college and division.

Our department consists of three separate tops codes and they all supply very different results when compared.

Art (which includes studio art and art history) With summer session having more A's on average and other semesters at about 40%, B's at about 20%, C's at about 10%, F's at about 8%, and other at about 15%, the ART department is on par with the college averages for all grade distributions looking at all three terms and both modalities.

Photography is at 50% A's, 20% B's, 12% C's, 6% F's, and 10% other. So this is a few more A's, same B's, a few more C's, a few less F's, and fewer other, but no drastic differences.

Humanities has a much more evenly distributed grade average but appears to have more rigor or less student success than the previous programs. They average about 20% A's, 20% B's, 10% C's, 18% F's, and 25% other. So fewer A's, same B's and C's, more F's, and more other, which I assume is a W.

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Our division fared a bit better than the college as a whole, and then Art specifically, just a little bit better than the division. Humanities grades went down drastically this fall of 2022. In Photography, the grades were much higher than Art and Humanities, but the Photo program is small, like Humanities, in comparison to the ART courses.

ART courses track closely with Division and college numbers, while PHOT are higher grades and HUM much lower.

2.8 For course-by-course graphs, provide an explanation for any courses with different grade/success patterns than others. This may relate to major's courses vs GE, first-year vs second-year or basic skills vs transfer.

Studio art course, including Photography, seem to have higher grades on average, more A's, than the lecture courses in Humanities and Art History. This may be due to the course content and project based work and assessment versus papers and test assessments in the lecture courses.

Grades across the board were down this fall 22 semester. It seems like we are still recovering from the Covid-19 pandemic. Some instructors have yet to return to teach in person while some of us have been back for a year and a half. There are just too many factors to know why there are different grade/success patterns than others. Instructors, modalities, short-term classes. It does seem that while we are offering more and more options and flexibility, the success rate is not going up.

Enrollment is up for online classes, but success is down on average.

2.9 Please describe how the department handles any unusual grading patterns. If you have any information that allows calibration of your grading data to external standards (performance of your students on standardized tests or licensing exams, transfer and/or employment success) please provide those to us and explain the connection.

We plan to discuss this in 2023 and 2024.

2.10 If applicable, provide a comparison of the retention and success rates of distance education (online) sections (including hybrid) and face-to-face sections. What are your department policies on course delivery methods? Is there anything in the data that would prompt your department to make changes?

Our department strives to offer courses in a variety of modalities: DE, Hybrid, Hylex, and face to face to serve the needs of our students and provide flexibility and choice.

Art: success and retention are slightly higher for in person.

Hum: also better in person, but have not been on campus since Covid-19. Returning spring 23 and fall 23.

Phot: about the same success and retention in either modality.

It is tough- enrollment is better in DE courses, but success is better in in-person courses, so we need to let the in-person classes go with low enrollment, or give them more time to fill.

2.11 If applicable, include the list of courses that have been formally articulated with high schools. Describe any articulation and/or curricular collaboration efforts with K-12 schools. Have your high school articulations agreements transitioned to "credit for prior learning" per the Title V changes? (Contact the Dean of CTE if you have questions).

The courses that have been formally articulated with high schools follow below.

ART 171, Introduction to Digital Art; ART 175, Digital Imaging and Art; PHOTO 150, Introduction to Photography; and PHOTO 151, Personal Photographic Vision are articulated with Helix Charter School, GHS; GHHS; WHHS; VHS; MMHS; MVHS, and IDEA.

In addition, the Visual Arts & Humanities department has some courses that qualify for local credit when taken as AP high school courses completed with a score of 3 or above.

Art History:

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ART 140, History of Western Art I; and ART 141, History of Western Art II.

Studio Art:

ART 120, Two-Dimensional Design; ART 129, Three-Dimensional Design; ART 124, Drawing I.

2.12 Please describe how the program ensures that articulations are current. Identify any areas concern or additional needs that your department has about articulation with four-year institutions.

We work very closely with the curriculum committee as well as the fabulous and amazing articulation officer Dee Aceves!

In response to your request for articulation information, Visual Arts & Humanities courses at Grossmont College are well-articulated. They have been articulated with CSU, UC and Private/Independent Colleges in our service area and several other institutions throughout the state. All formal articulation with our public education partners can be found at ASSIST.org, which is the database available to current and potential college students.

The process of articulation is two-fold. First, transferability must be established. A transferable course is one that is taken at a community college and can be used for unit credit at a university. The next step, is the articulation of courses deemed transferrable. Articulation is the formal, written agreement that identifies courses on a "sending" campus that are comparable or acceptable in lieu of specific course requirements at a "receiving" campus.

All of the courses in Visual Arts & Humanities are transferable to all 23 CSUs. Additionally, the large majority of courses in these disciplines are also transferrable to the UC System. Furthermore, courses in these disciplines have been widely evaluated by the CSU and UC systems to meet arts and humanities requirements for general education. All courses that have received transferability and additional designations are notated as such at the end of each course description in the Grossmont College Catalog. The courses with course to course articulation for major preparation can be found on ASSIST.org.

Articulation with our local four year partners is robust and the Visual Arts & Humanities courses have high utility in major preparation. On the second page of this memo I have included links to major preparation from ASSIST.org where Visual Arts & Humanities could pursue additional articulation with our local CSUs and UC. I have also attached a counselor advising tool used for SDSU Art major preparation.

Articulation is facilitated with current, concise and thorough course outlines. It is imperative that the outlines and text books listed be current. The requirement that course outlines be updated every 5 years through the Grossmont College Curriculum process is vital. Students benefit from the many colleges and universities who have articulated our courses in Visual Arts & Humanities.

With regards to course articulation, therefore, the department scores high marks; all of the lower division courses necessary for a Bachelor's Degree in Studio Art and Art History have an equivalent at Grossmont College. With the AA.-T degrees in Studio Art and Art History, these degrees themselves have been articulated with the CSU four year institutions and assures the transfer students access to one of the schools within that system.

CSU San Marcos offers a degree in the Visual and Performing Arts for which ten of our courses articulate: ART 100, Art Appreciation; ART 120, Two Dimensional Design; ART 124, Drawing I; ART 130, Sculpture I; ART 140, History of Western Art I: Pre-Historic to 1250 A.D.; ART 141, History of Western Art II: Circa 1250 A.D. to Present Time; ART 143, Modern Art; ART 145, Contemporary Art; ART 154, History of Photography; and ART 171, Introduction to Digital Art. At the time of the writing of the previous report, only six courses articulated. Since then, ART 140, ART 141, ART 143, and ART 145 have been added to the list.

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Articulation with UCSD (the University of California at San Diego) presents the greatest opportunity for further articulation agreements, but still a fair number of courses have been articulated. Currently, ART 120, Two Dimensional Design; ART 124, Drawing I; ART 125, Drawing II; ART 129, Three-Dimensional Design; ART 140, History of Western Art I: Prehistoric to 1250 A.D; ART 141, History of Western Art II: Circa 1250 A.D. to Present Time; ART 142, Art of Africa, Oceania and the Americas; ART 143, Modern Art; ART 146, Asian Art; and ART 230, Figure Drawing I, currently articulate with UCSD. The faculty would like to pursue further opportunities to articulate courses with that institution.

Within the Humanities program, all eight of the core, three-unit Humanities classes, HUM 110, Principles of Humanities; HUM 120, European Humanities; HUM 125, Women in Western Culture; HUM 130, East Asian Humanities; HUM 135, Blues as Literature, History, and Culture; HUM 160, Humanities of the Future; HUM 140, Humanities of the Americas, and HUM 170, World Humanities, have been articulated and meet student general education requirements and transfer to four-year institutions within the CSU and UC systems.

SECTION 3 – STUDENT LEARNING OUTCOMES (SLOs)

3.1 Over the course of the last Program Review cycle, how has your department used the results of course level (referred to as SLOs or CSLOs) and Program level (PSLOs) learning outcomes assessments? Please respond to both prompts below.

3.1a: How have you used the results of CSLO assessments to inform adjustments in courses? How have you assessed (or how will you assess) the success of these adjustments?

Instructors teaching the same course meet during flex week to discuss that term's SLO's and decide exactly how they will be assessed. The SLO's are intentionally applicable to various projects and are aligned to the course content. Those instructors decide how the SLO can be matched to an agreeable assignment and report back with the results. If the results are less than satisfactory, we may make adjustments to the course structure. For example, an Art 124 SLO reads: "Represent form three-dimensionally on a flat page" and we might match this to our perspective box drawing assignment. If it is clear that the students are not making the bench mark with the combined 1-point, 2-point, and three-point perspective combined lesson, we may decide to split those three types of perspective up into three different assignments to be sure that the students understand the difference between parallel, angular, and oblique perspective the following term. We will then re-assess how the changes worked and if the student success was higher overall.

Luckily, in general, our assessments are hitting expected targets. We can continue to discuss, make changes, and consider future adjustments.

3.1b: How have you used the results of PSLO assessments to inform adjustments to degree and/or certificate programs? How have you assessed (or how will you assess) the success of these adjustments?

Our department really needs a retreat once we have one more FT faculty board to take a deeper dive into our assessment plan, methods, results, and necessary changes. While we have only done a very broad assessment of the PSLO's, more work is needed to work towards informing adjustments to degrees and/or certificate programs.

We will continue to meet, discuss, suggest changes and try new things. Programs will continue to schedule and adjust assessments, and include more DEI work.

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3.2 What general trends or patterns do you see as you review your department's analysis of its SLO and PSLO assessments since your last program review? (NOTE: You may want to provide a synthesis of responses to question 3.3 in your Annual Unit Plans.)

In general, our department's analysis of our SLO and PSLO assessments reveal that we are meeting our benchmarks. Art, Art History, and the Humanities have not changed tremendously in the long canon of the subject matter. Despite very contemporary movements, the history of these fields is largely unchanged and therefore our subject delivery and assessments do not change often.

As we add more equity work and general DEI content into the curriculum, we may want to adjust the SLO's at a future date with a focus on this topic.

3.3 What implications do these results have for your curriculum, both at the course and program level? What support (time, professional development, curriculum approval process, etc.) will you need in order to respond to these implications?

As I mentioned in 3.2, our assessments are meeting the benchmark. We do need to add more specific data to our reporting results than previously done and we are working on ways to do that. This was a topic we discussed in our department and program meetings this flex week.

We need more professional development and time to work on better reporting methods. Once that is done we can have a deeper dive into the results and consider the implications and necessary follow-up actions.

3.4 What changes has your department made to its SLO and PSLO assessment cycles (aka the 6-year plan) (e.g., changes in timing of assessments to accommodate curricular changes, addition/deletion/revision of SLOs/PSLOs, intentional delay or acceleration of the collection of assessment results, etc.)?

We have had to make adjustments to the assessment schedule based on the scheduling of certain courses as they are not all offered each semester. These changes are easy to do in Nuventive.

For example, ART 230- Figure Drawing is only offered once a year due to budget constraints with hiring models. During Covid-19, we did not offer that class until we returned to campus.

Also, Painting was scheduled to be assessed this semester, but we are not offering it and instead have scheduled the figure drawing class. Therefore I need to adjust the SLO schedule for ART 121 to fall 2023.

We will also need to make more changes this year once our curriculum changes go through. For example, PHOT 166 will be deleted.

3.5 Please attach your assessment schedule from your Department Documents - Program Review folder.

[Art History SLO plan 21-23.doc](#)

[Art SLO plan 21-23.doc](#)

3.6 What do the results of your SLO work tell you about the progress you made toward your program goals? How will they inform your teaching moving forward?

The regular review of SLO data is part of the culture at Grossmont College and the faculty will continue to assess SLO data as scheduled. Furthermore, we are committed to our student success through continued discussion of student achievements. We are also aware, however, of the many obstacles our students face that no SLO assessment or changes to SLOs can remedy. When assessment outcomes coincide with division, college, and even state levels more often than not, the faculty is of the opinion that current SLO assessments are properly measuring student success rates.

SECTION 4 - FACILITIES AND SCHEDULING

4.1 List the type of facility spaces your department/program utilizes for instruction. This can include on-campus, off-campus, and virtual.

Currently, the Visual Arts & Humanities department occupies the following spaces:

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Photography and Digital Art are taught in the Digital Arts Building, Building 20 in rooms 20-103 through 20-116. Jewelry Design and Sculpture courses are being taught in the Sculpture Building, Building 23. Ceramics is being taught in Building 27, while Drawing and Painting classes are being taught in Building 24 and 27. All of these facilities are discipline specific.

Hyde Art Gallery is now housed in the new PVAC, Building 22.

Since the Covid-19 pandemic, Art History and Humanities classes have been taught online, but beginning 2023, they will be taught in standard classrooms spread out over campus as well as online. Classes are taught in the large lecture hall 26-220 as well as in 31-370, the 500 complex, and more recently in Building 36. Room 27-207 is also used for both Humanities and Art History courses, while many other programs outside the Visual Arts & Humanities department use this facility as well.

All faculty continue to work from home in some capacity or another. This may be a home office or art studio, and we use our own internet and other resources.

4.2 Are the spaces listed in 4.1 adequate to meet the program's educational objectives?

Yes

If you checked 'yes', please explain how your department/program utilizes facility space so your department can meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are being met.

The courses that are taught in the Sculpture facility are well placed within adequate facilities for the curriculum in that program. The facility is equipped with a foundry for bronze casting, a rare occurrence in art programs statewide. The facility includes studio lab spaces where various aspects of the creation of sculptures take place.

For the Digital Art and Photography program, the space is overall adequate and is meeting the program's educational objectives. The program has three digital labs to facilitate instruction for both Digital Art and Photography, a studio/lab classroom to facilitate instruction in studio lighting which also serves as a lecture space for the History of Photography course. The facility also includes analog photography spaces, including film processing rooms and a print darkroom.

If you checked 'no', please explain how your department/program is not meeting its facility space needs to adequately meet its educational objectives. Please provide an explanation of specific facility requirements of your program, and how those requirements are not being met.

We are still waiting for the 200's and 500's remodels.

4.3 What proactive steps have you taken with regards to facility and scheduling to improve the ability of your department to meet the educational objectives of your program and ensure that students can complete their program in a timely manner?

With regards to our facilities and scheduling, we are sure to schedule morning, mid-day, and afternoon or evening classes to utilize our facilities throughout the day. We also often offer all-day Friday courses. Our labs are long, three hours trice a week and going up to 3.5 this fall 23, so we can only fir so many classes into the day. Classes also need a ten minute passing break between them, so we can only schedule about three per day, per room.

To ensure students can complete in a timely manner, we also offer fully DE courses, Hybrids, and Hyflex options.

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We have created guided pathways and schedule accordingly to ensure completion in a timely manner. We publicize our pathways in program brochures.

4.4 Identify and explain additional needed technological and equipment resources that could further enhance student learning in the spaces listed in 4.1.

With regards to technology needs, the Art History and Humanities curriculum particularly depends on quality projection of images, high quality digital projection, larger screens than are usually found in the traditional lecture classroom, and proper lighting. Those needs are not met in the majority of the classrooms where these courses are scheduled. For example, Art History faculty participated in the Room 220 Redesign Task Force and was disappointed that the remodel did not include a very important request: the ability to have dimmable lights over the main seating area of Room 220. This was a feature of the building before the remodel, and was a priority during the task force meetings, but was not included in the remodel.

Moreover, in the 500s complex and other venues on campus, the light controls are commonly not located at the podium and projection screen, but at the entrance, requiring faculty to run up and down the room to adjust the lights. Obviously, such accommodations are not conducive to a sound learning and teaching environment. Finally, the bleacher style lay-out of several of the rooms where Humanities and Art History faculty teaches, makes it much more difficult to engage in interactive- and group activities. A level classroom is much more conducive to varied didactic approaches, a practice that Art History and Humanities faculty embrace to enhance student engagement. The 500s complex is also slated for remodel, but not until about 2022, or perhaps even later. As mentioned earlier, these classrooms are as old as the campus and are seriously run down.

Our studio/lab classes, must be taught in specialized, discipline dedicated environments where health and safety issues are constant concerns. Therefore, we must have state-of-the art machinery and tools that ensure safe and effective learning environments. Here follows a list of technological and equipment needs per program:

The Ceramics program is trying to work with machinery that is thirty years old, particularly the pug mill which is a highly specialized piece of machinery that recycles clay. The Ceramics program is one of the greenest programs on campus because of the large amount of recycling that takes place during the academic year, yet they are struggling with a machine that is severely out of date and is on the verge of collapse. Several kilns for that program are also at least a decade old and need to be replaced. Efforts are ongoing to make replacement items part of the Grossmont College capital lay-out budget, rather than the program budget, but as of now, the urgent needs for replacement of equipment are not being met.

The Drawing and Painting program needs specialized equipment such as easels, taboret tables for palettes and solvents, still-life objects, and drawing horses. Adjustable drawing tables are also needed on an ongoing basis. Lighting, heating, lack of proper air flow in both classrooms, which is a health and safety issue, are ongoing concerns.

In addition, the Drawing and Painting program needs a bigger budget for models as the faculty would like to offer ART 230, Figure Drawing, every semester, including summers, rather than just once a year. Not having adequate funding to pay for the model negatively affects our student population as the demand is high. Furthermore, this course is in the local AA degree as well as in list "B" of the A.A.-T Studio Art for Transfer degree, therefore clearly serving student needs.

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Model pay also needs to be raised from \$20 an hour to at least \$25 if not \$27 an hour to match what other colleges pay.

In addition, faculty member Jennifer Bennett has created Printmaking curriculum which articulates to SDSU and the other CSU schools. To offer these courses, the program needs printmaking equipment. Once the 200s remodel is complete, there will be an appropriate space to offer this course. The equipment needed is a solvent cabinet, drying racks, paper soaking trays, rollers, flat files, and inks. This course has been added as an elective to the Drawing and Painting degree and is included in list "B" in the AA-T degree.

Our lecture courses in Art History and Humanities, popular as GE courses or to satisfy requirements for the major, must be taught in classrooms with quality audio-visual equipment and must be conducive to effective large group teaching and learning. The fact that the classes in Art History and Humanities are taught in classes all over campus, and in bleacher style settings, makes consistency of that quality oftentimes harder to ensure. Furthermore, rooms that have the capacity to dim the lights are in very short supply and yet this is a requirement for Art History and Humanities courses where image projection is an integral part of the course.

4.5 Are faculty and staff support services meeting your program's needs? Consider the following support services: Information Technology, Business Services, Printing, Bookstore, Maintenance, CAPS (Campus & Parking Services), and any other support services important to your faculty and staff.

The faculty is much appreciative of the efforts of Dave Steinmetz, Sang Bai, and Jacob Angelo (and their crew) when it comes to being responsive to requests for replacement of projector bulbs, and prompt repairs of overhead projectors, and the computer/projector in the classrooms and offices. The faculty also appreciates the efforts of the technical support team for replacing the computers with updated models. Faculty is equally appreciative of the Facilities and Maintenance crew for their quick response and help with facilities issues, when possible.

Printing seems to be very popular with all but one instructor in Ceramics who was turned away for lack of password recollection.

Other complaints include:

When facility problems are identified, maintenance and/or repairs are not completed in a timely manner.

I set the alarm off twice this summer and no one came by to find out what happened. During the bomb threat, my phone was put away, the service in the classroom only works intermittently. I did not find out about the threat until after it was over. Relying on cell phones to share important info does not work for our location. It also does not work in a teaching environment where students and teachers choose or are mandated to put away and ignore their phones during class.

The bookstore has failed multiple semesters in a row to list the correct textbooks for my classes and students have had a very difficult time accessing the correct texts, which has created a lot of extra work responding to students and helping them acquire resources as well.

ARC; Admissions and Records, etc. (no details provided).

All areas are terrible about returning phone calls and or emails.

The printing services dept is a major perk at Grossmont, or it used to be before they changed their hours and stopped accepting walk-ins. The absurdity of being refused copies because my log-in wasn't working at the computer in the actual printing services department, while holding the paper I needed copied- is something I won't soon forget. Policies that present obstacles to adjuncts should be changed, as we

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frequently are tasked with remembering multiple passwords and log-ins at various colleges. Regarding Maintenance, it took almost a month and many phone calls to get them to come and remove the mosquito larvae that was breeding in our indoor sinks.

All departments are great! One area where I could use more support is regarding our technology. I don't know how to use GCCCD Drive. I feel there are issues of document storage, calendar, email that I'm not employing—because I don't know all that is available or how to use it—and that having more basic training would help my productivity. P.S. I'm surprised that the survey came during the Summer Break...I'm off contract and almost missed this. For the most robust participation, consider polling people during contract months.

Maintenance - we had issues with room temperature in our building - freezing cold all semester. Apparently the were HVAC issues but it went on all semester. I told students to bring blankets but they complained often about it. Better room temperature control would be great.

Facilities could be more prompt and attentive to facility maintenance and upkeep, especially in the classroom environment. I hear frustrated complaints from students regarding general classroom upkeep. Arts classrooms have a lot of deferred maintenance.

On a positive note, Creative services and Printing are amazing, responsive, and helpful. The business office, keys, and mailroom staff are fantastic and friendly. Instructional ops and curriculum committee are also responsive and always helpful.

4.6 Are students trying to access your program impacted by the facility spaces listed in 4.1?

Yes

If you checked 'yes', please explain how students are being negatively impacted by unmet facility needs experienced in your department/program. Please provide some specific examples.

Drawing and Painting still needs an outdoor patio space for plein air work and to use aerosol sprays.

If you checked 'no', please explain how your department/program is actively managing its facility space needs to meet its educational objectives and provide student access to your program. Please provide some specific examples.

We are flexible and resourceful, but the ceramics, digital art, jewelry, photography and sculpture students are dependent on having additional access to the studio space to complete their projects: simply put, they do not have access to kilns, developers, welders, and the like, at home.

Due to the cancellation of lab hours several years ago, students currently do not have sufficient access to the facilities. The loss of labs affected all programs in our department where they were offered. Due to the budget cuts in 2008-2009, all labs that were an addition to the currently stated lecture/lab hours for each program were no longer funded. Students therefore may no longer use the classroom facilities outside of the regular class instruction, making it difficult for them to complete projects.

Drawing and Painting

With regards to storage, room 27-208 currently is lacking in storage space. This program also needs a great deal of storage space to house drawing and painting supplies, still life objects, easels when not in use, and of course the skeleton for studies in anatomy. Part-time faculty share an office off of classroom 24-274. They cannot use the designated adjunct faculty spaces on campus as they need access to drawing and painting materials for classroom demonstrations. These faculty members therefore use the space both as office space and storage space.

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The Drawing and Painting faculty needs preparation areas to prepare for demonstrations of drawing and painting techniques. These preparations currently take place in the classroom itself. Since the remodel of the 200s complex does not add space to their facility, this situation is likely to persist. With regards to outside work space: Students often work outside of the classroom for a variety of reasons. They may be working on an assignment that teaches them three-dimensional perspective where the campus architecture itself provides the venue for the learning experience. Students may also be working on painting some of the lockers or newspaper boxes to enhance the appeal of the campus. Fixatives need to be applied out-of-doors because of the noxious fumes, but this is a stop gap measure because of the lack of a spray booth where the fumes are contained and filtered.

4.7 If applicable, please include any additional information you feel impacts your program/department regarding facilities, scheduling, faculty, and classified staff support services that were not included above.

Faculty continue to be active members of the 200s Quad Remodel Task Force. Former plans to move forward were scrapped, and faculty participated in planning meetings with Gensler Architects. The relocation of Art History offices and the seminar-style classroom, Rm 27-207, are unknown. We hope that we will be in the new buildings that will replace the current Painting/Drawing and Ceramics classrooms.

Drawing, Painting, Printmaking, and Ceramics also still occupy the original Buildings 24 and 27.

These programs have also been active with meetings and remodel/new building discussions.

Jennifer Bennett met with engineers in fall 2022 to discuss exhaust ventilation for the painting rooms.

Equipment and furniture needs include new kilns in Ceramics at 35K, new welders in Sculpture at 12K, new office chairs (3), large whiteboard, and new student stools (30) for building 23.

A Teaching and Learning Center would serve the needs of all faculty.

Humanities- As for Building 52. There will be some asbestos mitigation that needs to be done this year related to some conduits that run from Building 52 to the portable buildings (50) that are down the stairs below. Both Humanities Professors' offices are in Building 50.

Building 50 (a "temporary" building since the early 1960's) will be demolished during spring 2023 and offices need to be found for both Professors Gareth Davies-Morris and Gwentyth Mapes.

If our offices are remodeled, we will be moved to temporary, modular classrooms. If our spaces are planned for the new Music and Theater Building, we will be involved in those planning meetings and move.

Art History will need to be included in the planning for the new Theater and Music building as it affects their curriculum.

Drawing, Painting, Printmaking, and Ceramics will be included in the following Phase planning.

New equipment needs go beyond the capabilities of the existing budget and funds will have to be procured elsewhere.

SECTION 5 – STUDENT EQUITY AND SUCCESS

5.1 What are the identifiable patterns with regards to overall trends in enrollments in your department? Explain what is causing these trends (e.g., campus conditions, department practices). Once you have

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identified and explained your enrollment patterns, then address what your department has done/is doing to address identified issues. Examples of any changes you made to manage enrollment are encouraged. College enrollment shows a fairly consistent trend from fall 2018 to spring 2023 in regards to enrollment by ethnicity.

On average, the % of total is fairly consistent across all five years, looking at spring and fall, both modalities:

1. African American/Black: 6%
2. Asian/Pacific Islander: 11% with gradual decline to 8%
3. Hispanic/Latino: 36% with gradual increase to 41%, but down to 38% this spring 23
4. White: 38% with increase to 40%
5. Other: 7%
6. Unknown: 1%

ART:

1. African American/Black: 5% with dip down to 3%, back up to 5%, then down to 4% *Lower than college average
2. Asian/Pacific Islander: 14% with gradual decline to 8%, then back to 9% *Slightly higher by 1%.
3. Hispanic/Latino: 36% with gradual increase to 42%, but down to 39% this spring 23. *Similar trend pattern.
4. White: 38% with increase to 40% *Same as college average
5. Other: 6% up to 9%, and back down to 7%. *Currently same as college
6. Unknown: 1% up to 3% and back down to 2% *Slightly higher by 1%

PHOT:

1. African American/Black: 5%, up to 7% with dip down to 2%, back up to 5%, then down to 3% *Lower than college average
2. Asian/Pacific Islander: 13% with gradual decline to 6%, then back to 8% *Similar trend pattern.
3. Hispanic/Latino: 39% with gradual increase to 45%, but down to 44% this spring 23. *Higher than college average.
4. White: 34% with increase to 43%, now at 39% *Similar trend pattern.
5. Other: 8% up to 9%, and back down to 7%. *Currently same as college
6. Unknown: 1% up to 3% *Slightly higher by 2%

HUM:

1. African American/Black: 9% with rise to 11%, then down to 6% *Same as college average. Due to DE?
2. Asian/Pacific Islander: 12% with gradual decline to 4%, then back to 9% *Slightly higher by 1%.
3. Hispanic/Latino: 42% with gradual increase to 44%, but down to 36% this spring 23. *Higher than college to lower than college.

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4. White: 29% with increase to 48%, down to 43% *Lower than college start to higher than college.
5. Other: 8% up to 12%, and back down to 7%. *Currently same trend as college
6. Unknown: 1% up to 2% and back down to 0% *Slightly lower than college.

Identifiable patterns with regards to overall trends in enrollments in our department include a similar pattern to that of the college with slight fluctuations here and there, but nothing dramatic.

Causes for these trends may include Covid-19 pandemic, course offering modalities, DE versus in-person options.

Our department has reached out to Dr. Allen in efforts to connect with the Emoja program and as well as Athletics. We have connected with Michele Toral to do a project with the Puente program in 2023. We have met with Gary Johnson, the Chair of Counseling, to provide him with a set of the new brochures and discuss guided pathways. We participate in every outreach event on campus including the Open House and the Family College Nights. We also have started to offer art workshops to the International Club which are a huge hit!

5.2 Examine your enrollment data, disaggregated by gender, age and ethnicity. For any of these student groups in your department with enrollment data at lower or higher proportions than college-wide numbers, describe what factors you think are causing these patterns

College-wide, retention and success was low spring 202 due to Covid-19. It shot up dramatically fall 2020 and this may be due to grade inflation and less rigor. The predominant message was to bring them back and make sure they succeed. Numbers for retention and success looking at ethnicity and gender have since leveled out to pre-covid numbers.

College-wide Female students and Other generally have higher retention and success than Males in all but fall of 2021, where Males fare better than Other, but not Females. While retention is high for all groups post-covid, success is higher for Asian, White, and Other or Unknown.

Studio Art (Art and Photo) have very good retention and moderate success rates for all ethnicities. Spring of 2021 has an unusual graph with 100% Asians retained but only 50% success. I have no idea why that happened that semester. None of the other graphs have such a disparity.

Regarding ART and PHOT gender data, retention is again a little higher than success. Other and Female generally do better than Males, with the exception of spring 2021 again. This leads me to believe that in spring of 21, Asian Female(s) unusually failed for some unknown reason. This number could be small as this constituency is less than 10%, so this could just be one or two individuals that failed a course or two. In all other semesters, females succeed and retain higher than males.

HUM courses on the other hand have a decent retention rate but a much lower success rate overall. This is across the board with all ethnicities and genders as well. These courses have all been online since covid so I could assume it is the online modality, but the same is pretty much true prior spring 2020, so I must assume it is the rigor of the courses.

5.3 Discuss trends in student success and retention overall in your department and explain these trends (e.g., campus conditions, department practices). Has your department explored the ways that its policies and practices (e.g., scheduling, late adds, grading, office hours, etc.) might inadvertently serve as a barrier to student equity?

Student success and retention is higher in the face to face classes, while enrollment is sometimes higher in the DE sections. For the studio art courses, enrollment, retention and success are high. Especially post-

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covid, students are excited to be back in person and working together in the lab, making things with their hands and talking to each other about it.

Our department has changed our scheduling practices and modalities to remove barriers to student success and equity. We now offer 8-week, 12-week, and 16-week courses in all modalities for flexibility and accessibility. We have created promotional materials and guided pathways. Part-time faculty now hold office hours and studio labs have shared supplies for students to use if they cannot provide their own. Digital Art and Photography have loaner tablets and cameras that students can check out to borrow. Online classes with zero face to face time may create a barrier in that faculty do not get to know their students in a personal manner. Email or virtual office hours may not be as effective as face to face, but zoom could work. The technology and internet access for Zoom with camera on may be a barrier for some students.

5.4 Examine the success and retention data disaggregated by gender, age, and ethnicity. For any groups that have success rates in your department at lower or higher than college-wide describe what factors you think cause those patterns. Provide examples of any changes you made to improve student success/retention, especially for groups that have equity gaps.

Department discussion about equity to better close equity gaps for our students: Equity Institutes, anti-racism book club and task force, Racelighting Series, Cora course, Colegas Series, and creating safe spaces are important to us.

Looking at the data, Art success and retention rates are lower for all groups except Other when compared to the college-wide numbers. Humanities even more so with a big drop in success and retention. For HUM I assume this is due to rigor, writing standards, and the recent online only offerings.

Photo trends more closely to the Art numbers. Slight drop, possibly due to rigor.

I don't know what factors may cause this problem, but this is something we should look closer at next semester as a department and drill down course by course.

5.5 How does your department use student engagement strategies in the classroom? Describe specific examples (see example-resource document) aimed at encouraging students to become actively engaged in the learning process in their classes.

Our department has discussed and integrated Transparent Assignment Design, the liquid syllabus and syllabus redesign, project based learning, and community service learning.

A specific example of project based learning and community service learning is the mural we paint out in the community or at schools such as La Mesa Dale Elementary.

All of these methods and the others such as ungrading will be discussed this spring.

5.6 Explain how the program incorporates opportunities for student engagement outside of class time and/or in collaboration with other departments (e.g. interdisciplinary course offerings, learning communities, internships, research projects, service learning, or participation in community events, tournaments, competitions, and fairs) to enhance student learning.

Hyde Art Gallery is a very important aspect of our instruction in this regard. Students participate in the bi-annual student art shows, as well as at off-campus venues. These activities encourage students to examine the art trends in the community through gallery and museum visits.

To give just a few examples: Art History students learn to apply recently learned concepts such as elements of art and principles of design to works of art in Hyde Art Gallery. Some assignments include discussions of symbolism in art, while other assignments include reflections on the meaning of art in today's society as related to current issues such as the role of women, domestic violence, issues of race and gender, or the environment.

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Gwenyth Mapes in the Humanities program continues to offer extra credit options for students who visit and write about a locally produced Shakespeare play, or who visit and write about a docent-led tour of a museum exhibit where the content is pertinent to the course. Other extra credit options she offers are for students to attend a campus play, or to see a Hyde Gallery exhibit and write about these events. Gareth Davies-Morris brings his students to Hyde Art Gallery on opening nights so that they may experience a social event and see the important art on display.

The gallery exhibits also offer wonderful opportunities for collaborations with other departments who use the space for many different activities and interdisciplinary out-of-class assignments as well, as already more extensively stated in Section 1.

In the Art History program, students may be placed in internships in local museums, when available. All students in the art history and studio art courses are assigned projects outside of class where they may photograph, draw or paint, landscapes and other subjects, such as portraiture. Students are also actively participating in art shows, such as the photography and sculpture students who participate in the San Diego County Fair where they often win many prizes.

In the Sculpture/Jewelry program, faculty and staff encourage and assist students to help them exhibit their works locally. The faculty has assisted students in obtaining internships or design-related employment, when available, at museums, galleries, and other art related venues throughout the region. Furthermore, students go on field trips to museums and galleries, and attend lectures off-campus to be engaged in our regional cultural scene. The faculty also encourages and assists students with research projects related to sculpture and design.

The Drawing and Painting program actively engages the campus and community through community service learning and has painted murals in downtown La Mesa, downtown SD, La Mesa Dale Elementary, as well as many on campus locations.

5.7 If state or federal licensing/registration examinations govern the program, please provide data and comment on student success trends.

N/A

5.8 If your program offers a degree or certificate in the college catalog, explain the trends regarding the number of students who earn these degrees and/or certificates, including any changes that you have made to increase awards. Refer to "Degrees and Certificates" data.

The newer Photography certificate has awarded 14, 6, 5, 17 and 14 in the last five years in the data.

The studio art for Transfer degree: 6, 6, 12, 21, 27, 36, 32 has very high numbers as well.

All of the degrees we currently offer have a gentle up and down undulation of numbers.

We have developed brochures and guided pathways for our degrees and certificates which help with outreach and completion.

The new Jewelry Design Certificate of Achievement is going through curriculum now.

5.9 If you have any information on what students in your department go on to achieve after they leave Grossmont, please share that with us. For example, are students offered employment, do they successfully transfer to a 4-year institution? What careers do they pursue? What are starting salaries in that field? Do you know if they gain employment in their field of study? What impact did Grossmont have on their lives?

We have no one to manage such a database in the department. We do not have an admin assistant.

Word of mouth only. No organized system at this time.

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SECTION 6 - STUDENT SUPPORT SERVICES

6.1 In what ways does your program inform students about student support services?

We include this information in the syllabi, discuss services in class, post flyers in class, link in Canvas, and personally refer students as needed.

6.2 Which student support services do your faculty promote and why? How do you and your faculty engage with student support services? Do you highlight the ability to access student support services directly from Canvas?

Tutoring:

Students in the Visual Arts & Humanities department make use of college support services in various ways. All faculty members include information on tutoring resources in their syllabi, and faculty encourages students to use the campus Writing Center. The Art History faculty currently has two tutors on staff at the Tutoring Center. The Art History faculty has let all other faculty and staff members and students know that these tutors are available for assistance in study skills, preview and review of class content, and exam preparation. The larger lecture classes where enrollment reaches 45 or more benefit from 30 T.A. hours per section. When qualified T.A.s can be found, they assist both in the Humanities and Art History courses to help faculty with light grading and student contact. In recent years, the art history faculty began using its T.A. funding to offer weekly TA-led study groups to its students.

In the studio classes, tutoring of necessity must take place in the classroom. Student assistance is increasingly needed for students who have learning challenges, and/or lack English skills. These issues have already been addressed elsewhere in this report, but it is appropriate to state here that because students cannot be tutored outside of the classroom, the burden on faculty, students, and the facilities is considerable when trying to accommodate students who need extra help.

LRC:

As stated by the LRC faculty, the LRC has sufficient resources that students may use for research purposes in Humanities and Art History. Where required sources are not available on campus, the students benefit from Inter Library Loan Services. Students also have access to resources that are placed on limited loan. The Visual Arts & Humanities department faculty is aware of the high cost of books and these library resources may be a factor in retention of students who otherwise would not have access to the much needed books or other texts required for coursework.

Counseling:

The Visual Arts & Humanities department is very appreciative of all the efforts on the part of the Counseling department to advise our students to the best of their ability. Recent recognition on an institutional level that the Counseling department was and is in need of additional faculty has resulted in greater counselor availability for students. Practices such as walk-in appointments have also helped students to have quicker access to counseling services. As a department, the Visual Arts & Humanities faculty has taken steps to be in closer contact with the Counseling department to ensure good working relationships. The appointment of

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a dedicated counselor for our department is an excellent step in the right direction to enhance these relationships.

Contact between the current chair of the Visual Arts & Humanities department and the current chair of Counseling has resulted in a by now institutionalized practice where the counselors visit the Visual Arts & Humanities department every fall, while faculty members of the Visual Arts & Humanities department visit the Counseling Department every spring. Furthermore, plans for mobile counseling sessions are in the works, where counselors come to the department to help students create an educational plan.

Ongoing contact also includes the assurance by the Visual Arts & Humanities faculty that students who wish to pursue an art or art history degree are encouraged to contact the appropriate faculty member directly for consultation.

A.R.C.:

The Visual Arts & Humanities department has been working with this department for many years and the faculty is very appreciative of all the excellent communication and collaboration we have experienced over the years that are of tremendous service to the students. Students who have been assessed through A.R.C. and are eligible for accommodation in lecture-based classes may take exams in the A.R.C. office with allowance for extra time and/or a quiet environment. In the classroom, students may record lectures, have note takers, or interpreters in case of our deaf students. In that regard A.R.C. works very well.

Health Center:

With the addition of Mental Health counselors, the Grossmont College leadership has acknowledged the need for greater attention to the rise in mental health challenges that face our students. The presence of students with mental issues in our classrooms, although not specifically documented, does appear to be on the rise, especially since the Covid-19 pandemic. Students also self-identify more often than before. Within the classroom environment, the Visual Arts & Humanities faculty does all it can to help students be successful, but we are clearly not qualified to diagnose and/or counsel students on mental health issues. From time to time, problems occur in the classroom where referral to the mental health counselor is urgent.

Financial Aid:

Students receive the printed flyer with information on all the student services available to them at the beginning of the semester and are encouraged to explore their options for financial assistance to the fullest extent. Faculty make students aware of the Dreamkeepers fund as well. In addition, students are very much encouraged to apply for scholarships.

6.3 How are part-time faculty informed about student support services? Do they include student support services in their course syllabi and make students aware of the Canvas button?

The department Chair and FT faculty program lead inform PT faculty of the available student support services and ask them to include them in their syllabi. I have also sent them the link to the student support

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website as well as the most recent flyer with that information. Yes, we also point out to use the Canvas student support button.

6.4 To determine which services students are informed about and accessed by the students in your program/department please employ the survey emailed to you by the APR chair(s) one semester prior to writing.

This information is not available at the time of this writing. One semester too soon I believe.

6.5 Analyze the results from your student surveys. What services are most and least utilized? In what ways can you promote more engagement in the support services offered? How might more use of student support services improve student success and engagement?

This information is not available at the time of this writing. One semester too soon I believe.

SECTION 7 – ON-CAMPUS/OFF-CAMPUS INVOLVEMENT

7.1 Please download the grid provided to the right, complete the form and upload here. Include faculty and staff involvement on and off-campus.

[PR-Section 7 grid.docx](#)

[PR-Section 7 grid-2_5-31-23.docx](#)

7.2 Please provide an overall reflection on your department's activity displayed in your table and highlight the activities your department thinks contribute most to our college's Strategic Plan.

Document in OneDrive for department input.

All FT faculty contributed but only one of the PT faculty and no staff contributed.

While we are an active and engaged department, all have a lot on their plate. The PT faculty teach all over the county. We create, write, exhibit, and participate in all things of professional matters in our fields to encourage outreach, retention, and success.

SECTION 8 – FISCAL & HUMAN RESOURCES

Fiscal Resources

8.1 Describe any patterns in enrollment; maximum enrollment and % fill in the program since the last program review. What are typical section maximum sizes (capacity) for your courses and what dictates those caps? Have you changed the number of sections offered and/or section sizes in response to changes in demand? If so, what effect has it had?

Lecture courses have a max of 50 students which is standard for all HUM, Art History, and Art 104. The studio lecture/lab courses average a max of 25, but some Photo classes have 19, Digital Art 24, and Drawing and Painting in room 27-208 is at 27. These numbers are due to space and workstations.

Since slowly returning more classes to campus since the Covid-19 pandemic, we are adding courses back in once the other sections are filled. This is especially true for Ceramics as we were at 100% efficiency this fall. We have added a level 1 to spring 23 and also level II has a stand-alone section for the first time and has already filled. It is exciting to see growth in such programs that have a positive effect on the mental health of staff and students alike.

Looking at the enrollments tab in the data dashboard, Art, Phot, and Hum all have their own data. With Covid-19 drastically effecting enrollment since 2020, some of the data looks surprisingly good. Art and Photo especially have fairly consistent numbers.

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Example Jane Doe	Conference on Equity in Teaching. (2020) Several equitable teaching strategies were shared and examples given, attended a breakout where we developed our own strategy.	X			
Example Jane Doe	Co-Chair of Curriculum Committee (2018)			X	
Example John Doe	Conference on Forensic Science and New Technologies. (2022) Learned new technologies used in the field for blood pattern stain analysis.		X		
Example John Doe	Volunteer coordinator of the local high school debate team. (2021)				X
Stephanie Bedwell	Hiring committee, hosted open house, ...			X	
Jennier Bennett	Professional Advancement Committee 2022-23			X	
Jennifer Bennett	Donated artwork to the Art Produce Fundraiser 2022				X
Jennifer Bennett	Facilities Committee Co-Chair, GC, fall 22 spring 23			X	
Jennifer Bennett	Attended Equity Leadership Institute Series, fall 2022	X	X		
Yvette Dibos	Exhibited work in Faculty Art show / brought students to view FA21 SP22 FA22	X	X		
Yvette Dibos	Entered student work into Student Art Show Art124 and Art 171 SP22			X X	
Yvette Dibos	Invited Career Center to introduce students to Career Center opportunities and created extra credit work for the class for participating in Career Expo etc. Art124 FA22			X	

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Yvette Dibos	Digital Art students create digital comics to highlight experiences with school services I.e. Health and Wellness Center, ARC, Gizmo’s Kitchen, Student Gov etc. Art171 FA22			X	
Yvette Dibos	Donated artwork to Larry Baza VAPA fundraiser FA22				X
Jennifer Bennett	Chair of Redwood Village Community Council				X
Jennifer Bennett	Eastern Area Communities Planning Committee board representing Redwood Village				X
Jennifer Bennett	Working with City of La Mesa to paint murals with students in summer and fall of 2023	X			X
Carmina Caballes	Digital art students created posters promoting Student Show at Hyde Art Gallery SP23				
Carmina Caballes	Digital art students created logos for Women’s Mental Health through Basic Needs office SP23				
Carmina Caballes	Digital Art students created illustrations and layouts for The Summit student newspaper FA22 & SP23				
Carmina Caballes	Completed 2022 cohort of Strong Workforce Faculty Institute to improve success rates based on data				
Carmina Caballes	Completed Inclusive Teaching for Equitable Learning, A Microcredential Course offered by ACUE, FA22				
Ryan Gray and Steve Dilley	Donated ceramics for Foundation for Grossmont and Cuyamaca College			X	X

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Jeff Kahn	Exhibited work in fall Faculty Art Exhibits and guided students to view 2015 - 2022			X	
Jeff Kahn	Entered student work into Student Art Exhibits and guided students to view spring and fall, 2014 - 2022			X	
Jeff Kahn	Spoke at length with Carl J. Fielden regarding student neurodiversity in the classroom – supporting students			X	
Jeff Kahn	Designed and created posters for Art Departments			X	
iana Quesnell	Completed a 40-hour on-line course at Miracosta during Spring 2023 called "Creating Accessible Course Content."		x		
iana Quesnell	Conducted extensive research into ADHD and ODD during Spring 2023 in relation to college students in the classroom, to better serve a student with ADHD...not for PD credit or pay.	x			
Jennifer Bennett	Coordinated Chicano Park tour with Puente students 5/6/23 and Bread & Salt Gallery Puente Tour 5/13/23			X	X
Katie Francis	Entered student work into Student Art Show for ART126 and guided students to attend – Fa22 + Sp23			X	
Katie Francis	Hosted ceramic studio for Grossmont Open House Sp23			X	
Marion de Koning	Traveled widely to learn more about the cultures of Ancient Greece and Ancient Egypt to be applied directly to teaching my courses	X	X		
Marion de Koning	Started docent training at the Timken to be able to teach my students about this important collection	X	X		

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Marion de Koning	Attended a lecture by Zahi Hawas, the foremost archeologist for Ancient Egypt	X	X		
Marion de Koning	Attended lecture about the importance of Dutch Baroque painting	X	X		
Marion de Koning	Completed HyFlex Training and am currently teaching a class in that format	X	X		
Derek Weiler	Guided students from Art 124 through the process of submitting work to the Student Art Show			X	
Derek Weiler	Exhibited work in the fall Faculty Art Exhibition and guided students through the exhibits			X	
Derek Weiler	Contributed artwork and connected members of the LGBTQ+ community to events at Space 4 Art				X
Derek Weiler	Explored a variety of teaching techniques to meet the needs of neurodiverse students and discussed possible training with the dean and chair.	X			
Derek Weiler	Coordinated an off campus drawing excursion to Liberty Station with Art 124			X	
Lisa Hutton	Serve on the Online Teaching and Learning Committee FA 21 to present.			X	
Lisa Hutton	Guided students from Art 120 through the process of submitting work to the Student Art Show			X	
Lisa Hutton	Donated artwork to support Youth Education at Earthlab's Climate Action Park SP23				X

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Stephanie Bedwell	Served on the Hyde Galley Hiring committee			x	
Stephanie Bedwell	Faculty Show Participant 2004-2022	X	X		
Stephanie Bedwell	Student Show Participant 2004-2022	X		X	
Stephanie Bedwell	Online Teaching Certification		X		
Stephanie Bedwell	Participated in Campus Creatives Show (Escondido Center for the Arts) linking student assignments to extra credit for attendance.	X	X		
Stephanie Bedwell	Participated in two shows highlighting climate issues (Central Library, Hyde Gallery) linking student assignments to extra credit for attendance.				
Chris Lahti	Student Field Trip to Herrick Community Health Care Library Gallery for artists talk (self) & reception. F22			X	X
Chris Lahti	Student Field Trip to Herrick Community Health Care Library Gallery for artists talk & reception. S23			X	
Chris Lahti	Facilitated Screenprinting demo & workshop during Earth Day campus events, involved strong student participation.	X		X	
John Dillemath	Helped Student Participate in Student Show	X			
John Dillemath	Participated in Faculty Show F22		X		
John Dillemath	Deft Certificate through Southwestern F22		X		

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
John Dillemoth	Attended symposium on AI and art Oceanside Museum of Art		X		
Jacqueline Ramirez	Participant, cyanotype printing workshop, Photographer's Eye Collective, Escondido		X		
Jacqueline Ramirez	Served as judge for Photography show, SD Fair				X
Jacqueline Ramirez	Participant, book/zine making workshop, Libelula Books, San Diego		X		
Jacqueline Ramirez	Artwork donation for student scholarships auction, Photographer's Eye Collective, San Diego				X
Neil Kendrick	Participated in Faculty Show Fall 2022	X	X		
Neil Kendrick	Facilitated ART 124 Students to Participate in Student Art Shows, Fall 2022 and Spring 2023	X			
Neil Kendrick	Organized field trips for ART 124 and ART 240 students to draw animals based on direct observation at San Diego Zoo, Fall 2022 and Spring 2023	X			X
Neil Kendrick	Organized field trips for ART 124 and ART 240 students to visit SDMA and MCASD to view art exhibitions on site.	X			X
Neil Kendrick	Completed certification programs for online teaching through SDCCD's Canvas training program, SDSU's Flexible Course Design Summer Program; Southwestern College's SOLID program, summer 2020 - 2022	X	X		

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Neil Kendricks	Facilitated ART 240 student to publish her four-page comic in SDSU's Pacific Review literary journal, spring 2023	X			X
Larry Kline	Organized field trip to UCSD Stuart Collection and participated in Student Exhibition at Grossmont College Hyde Art Gallery.	X			X
Larry Kline	Presented work accomplished during sabbatical at Faculty development week meetings and completed certification for online teaching.	X	X		
Larry Kline	Lectured at "Human Condition," magazine launch event at UCSD School of Medicine and "Perceive Me" exhibition at Mesa College Art Gallery.		X		X
Larry Kline	Peer reviewer for manuscript, "Transformative Experiences at Art Museums to Support Flourishing in Medicine," Medical Education Online.		X		X
Larry Kline	<p>Exhibitions 2023: "A Series of Permanent Installations," Biomedical Sciences building, UCSD School of Medicine, La Jolla, CA. "Transitory Narratives of an Imminent Future," Building Bridges Art Exchange, Los Angeles, CA. "ENVZN Urban Art Takeover," Vanguard Culture, San Diego, CA. "Expansion Joints, Durden and Ray, Los Angeles, CA. "Perceive Me (travelling exhibition,)" Mesa College Art Gallery, San Diego, CA. "Tieze," Durden and Ray, Los Angeles, CA.</p> <p>(My contributions to these exhibitions dealt with issues such as health equity, manufacturing and waste, lunar exploration and development, body image, and finding ways to cope during the pandemic.)</p>		X		X
Alex DeCosta	Guest curator, SIPS Gallery "Carbon Neutral" exhibition – September 2021		X		X

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Alex DeCosta	Guest Lecturer, “Artist Discussion Series for San Diego Museum of Art Artist Guild” February 2020		X		X
Alex DeCosta	Guest presenter “Exhibition Proposal Preparation” Museum of Photographic Arts, June 2019		X		X
Alex DeCosta	Spanish Village Art Center, new member Juror 2019-2021		X		X
Alex DeCosta	Medium photo festival portfolio reviewer. 2021, 2022		X		X
Alex DeCosta	CSEA chapter 707 Executive Board secretary, 2023			X	
Alex DeCosta	Front Row Center Inc co-founder and Executive Board treasurer, 2023				X
Alex DeCosta	Guest presenter, ART-104 Artists and Designers Today, Spring 2020			X	
Alex DeCosta	Building Marshal for Bldg 22 (Performing and Visual Arts Center), participated in training workshops including Mental Health First Aid, CPR/AED training, Evacu-Trac Chair training, and Stop the Bleed training.		X	X	
Lee Puffer	Exhibited at Carlsbad Cannon Gallery invitational exhibition ‘Chairs’.(2022)				
Lee Puffer	Served on Grossmont College Faculty Hiring Committee (2022)				
Lee Puffer	Served on Grossmont College GIAT committee regarding Guided Pathways (2023)				

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Lee Puffer	Hosted Grossmont College open house for the ceramics department (2023)				
Lee Puffer	Certified in Mental Health First Aid (2021)				
Lee Puffer	Student work received President's Award in Hyde Gallery student exhibition. (2022)				
Lee Puffer	Received Faculty Excellence Award at Grossmont College				
Nancy Barbour	Attend Japanese Tea Ceremony at the Japanese Friendship Garden to enrich the Raku Tea Bowl assignment.	X	X		
Nancy Barbour	Keeping abreast of current trends in the field by attending workshops at Milk Oolong Studio. Kurinuke and scrafitto.	X	X		
Nancy Barbour	Member of the San Diego Potter's guild in Balboa Park. Public demonstrations.		X		X
Nancy Barbour	Actively engaged in showing current work locally and nationally.	X	X		
Kaiya Rainbolt	Served on Ceramics Hiring Committee - SP23			X	
Kaiya Rainbolt	Served on ALC administrative assistant Hiring Committee - SP23			X	
Kaiya Rainbolt	Served on Sculpture Tech Hiring Committee - SP23			X	
Kaiya Rainbolt	GIAT member for ALC – SP23 and continuing			X	

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Kaiya Rainbolt	Special Project to clean/inventory sculpture classroom SP 23			X	
Kaiya Rainbolt	Updated Curriculum for Foundry courses - SP 23			X	
Kaiya Rainbolt	Participation in CCC LGBTQ+ Summit - SP 23	X			
Kaiya Rainbolt	Organized Field trip for Sculpture students to attend artist lecture at SDSU - SP 23	X		X	
Kaiya Rainbolt	Hosted Open House for Sculpture Area - SP 23			X	
Kaiya Rainbolt	Attended SD Area High School Honors Art Exhibition – network with High School Art instructors and future students - SP 23				X
Kaiya Rainbolt	Secured Hosting (future) of the 8 th Annual Western Cast Art Alliance at Grossmont Foundry for Fall of 2024 (SP 23)			X	X
Kaiya Rainbolt	Completed HIRE training - SP 23		X		
Kaiya Rainbolt	Completed EEO training - SP 23		X		
Kaiya Rainbolt	Completed Workday Budget training - SP 23		X		
Kaiya Rainbolt	Recipient of Faculty Excellence Award – SP 23		X		
Kaiya Rainbolt	Participation in Art Show “A Map Project” including the donation of created work. - SP23		X		X
Kaiya Rainbolt	3-month Artist Residency at Bread and Salt Gallery - FA 21		X		X

Name of Faculty	Activity and Year Brief Description Include faculty and staff involvement on and off-campus.	Teaching Development/ Training	Professional Development	Campus Service	Community Service
Kaiya Rainbolt and Jennifer Bennett	Hosted Ceramics pinch pot workshop for International Club students spring 2023			X	
Lucy Holland	Led ART 100 students on a tour of the San Diego Museum of Art			X	X
Lucy Holland	Brought ART 100 students on several visits to the College Art Gallery			X	
Lucy Holland	Served on the OTLC (Online Teaching and Learning Committee) in 2022 for a semester	X		X	
Lucy Holland	Completed HyFlex Training Spring 23	X	X		
Totals	Please count and provide total for each of the 4 categories				

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Art ranges from 46 sections pre-covid to 36 sections post covid. Fill was the lowest at 76% with 42 sections in Spring 2022. Normally, fill is in the mid-80's range.

Photo ranges from 13 to 9 sections with the lowest fill at 79% also in Spring 2022. They also average fill in the mid-80's.

Humanities has two full-time faculty with section ranges from 12 to 8 (8 in fall 2021 while one faculty was on sabbatical). 11 @80%, 12 @60%, 10 @72%, 10 @61%, 9 @93%, 11 @75%, 8 @73%, 11 @58% so we now need to look at which classes were offered those terms to see how that reflects on efficiency.

8.2 Describe and explain any patterns in Earned WSCH, FTEF and Earned WSCH/FTEF since the last program review. Please explain changes in FTEF due to changes in faculty staffing levels. For courses/sections with low Earned WSCH/FTEF explain their importance in the program and measures the department/program has taken/plans to take to improve efficiency and/or balance low and high efficiency offerings and/or maximize course % fill.

The average earned WSCH/FTEF was 427 for the Visual Arts programs, 531 for the Humanities program, and 337 for the Photography program.

Our department offers a variety of GE, major Core, and specialty classes which must be carefully scheduled to balance the low vs. High efficiency courses as well as allow students to complete their pathway in a timely manner. We often rotate the specialty courses and offer them once a year or once every two years.

8.3 For money that you get from the college and/or from Perkins funds as part of your budget, is this amount adequate? What is this money used for to operate your department? If it is not adequate, please explain how additional funds would be used to improve student learning and success.

When it comes to budgets, the budget structure itself can be too problematic to be considered adequate. In the Visual Arts & Humanities department, most programs have high technology or equipment needs which cost far more than the usual budget allows.

In the Drawing and Painting program, the program does not have an adequate budget to pay the live figure and portrait models. It also needs new drawing tables, taboret tables, and stools. The budget for this program currently only covers the consumable supplies for the 30 sections per year in the Drawing and Painting program. The program also urgently needs spray booths, as mentioned a couple of times earlier, to safely spray fixatives. This program has also recently developed printmaking curriculum and is in need of specialty items and tools. Instructor Chris Lahti did get a printing press donated at the value of \$10,000. We are also in the process of getting flat files donated from the graphics department.

In the **Ceramics** program, capital expenses are needed on an ongoing basis to repair, maintain, and replace high-cost machinery such as the pug mill and kilns in the Ceramics area. A properly functioning pug mill is crucial to the recycling of clay and the Ceramics program's designation as one of the greenest on campus. **The pug mill is on its last leg! The kilns have all served their life term and are in need of being replaced as well.**

The regular budget items vary from classroom supplies for the demonstration of techniques, to paper and pencils, paper towels, and other day-to-day items. Students in the studio art programs commonly pay a supply fee to be used for tools, paint, wax, bronze, and clay. This somewhat alleviates the operating costs of these programs.

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In **Sculpture**, the program is in need of furnace updates, an essential and highly specialized piece of machinery that is crucial for pouring bronze. Once again, that program has one of the few foundries in the state and therefore provides a vital opportunity to students to learn how to pour bronze. **The program also needs new welders, both mig and tig.**

8. 4 If your program has received any financial support or subsidy outside of the college budget process (grants, awards, donations), explain where these funds are from, how they are used, and any other relevant information such as whether they are on-going or one-time.

Jennifer Bennett received a \$1000 grant for screen-printing supplies from the Friends of East County Arts non-profit foundation.

Chris Lahti secured the donation of a printing press valued at \$10,000.

Jennifer Bennett often sources surplus furniture for the Drawing, Painting, and Printmaking program. For example, we will be receiving four flat files from Graphics in spring 23.

Human Resources

8.5 How are you ensuring that part-time faculty are included in fulfilling the college's strategic plan and goals? How do they contribute to department level goals and objectives?

Part-time faculty are included in department meetings, student art show submissions and voting, made aware of open committee positions with pay or not, and hold paid office hours.

They also participate in professional development activities and the student learning outcomes assessment activities.

As a department we share and discuss college goals and objectives around, diversity, equity, inclusion, accessibility, and anti-racism. They are aware of the college book-club opportunities and are welcome to participate in campus events and fairs.

8.6 How do you onboard new faculty (both full- and part-time)? For example, part-time faculty handbook sample syllabi, official course outline, assessment strategies, culturally responsive teaching methods, faculty resources and student resources.

part-time faculty handbook sample syllabi, official course outline, assessment strategies, culturally responsive teaching methods, faculty resources and student resources

All of the above.

8.7 What faculty and/or staffing changes do you anticipate in the next cycle considering retirements?

This is unknown at this time.

8.8 What plans do you have to submit for tenure track faculty via the Staffing Committee or the Annual Unit Plan?

This fall I applied for a FT faculty position in Ceramics and it was ranked #4. Hopefully that will move forward in the spring and we have a new hire in the fall.

Next fall I anticipate applying for replacement positions in Drawing and Painting, Art History, Photography, Ceramics (we had two retire), and possibly for a new position in Digital Art.

Program Review Report

8.9 Download the table to the right, fill it in, and upload here. Please list non-faculty positions that are responsible to your program (by title rather than by individual name). This list should include classified staff as well as work study and student workers. Indicate the FTE/hours and where funding comes from for these positions. Add or delete rows to the table as needed.

[8.9 Non Faculty Position Chart.docx](#)

8.10 Briefly describe the duties for each position. Include a discussion of any changes in terms of non-faculty staffing and describe the impact on basic department function and/or the success of students in the program. Are current staffing levels adequate in non-faculty positions? If not, do you plan to submit a request to the staffing committee?

The Drawing and Painting program is growing and now also includes printmaking. This is the only studio art program that does not have a technician. This means that I am the one to clean the studios and manage the haz-mat rags and solvents.

Yes, I would like to apply for a part-time technician position to work with the Drawing, Painting, and Printmaking program.

8.11 How many of your faculty are receiving reassigned time? What projects are they involved in? In what ways does this impact your program?

I believe that as Chair, I am the only one receiving reassigned time.

I had Chair, Hiring committee Chair, and AFT mentor and mentee coordinator reassigned time. While the AFT M&M has now ended, I declined an offer to shadow the lead of that program in 2023 and run the program in 2024 as it was too much to manage in addition to Chairing the VAH department.

SECTION 9 – SUMMARY AND RECOMMENDATIONS

9.1 Summarize program strengths in terms of the current Strategic Plan (2022-2028).

The Visual Arts and Humanities Department (Art, Photo, and Humanities) ensures educational excellence in our programs by monitoring course success rates, efforts to increase persistence rates, and increase completion rates by providing our students with the full array of student services available and clearly outlining a suggested pathway towards completion for each program. We offer a variety of local AA degrees, two AA-T's, and one certificate of achievement with another arriving next fall. We encourage our students to stack appropriate degrees and earn more than one prior to transfer.

Regarding completion culture, we have created guided pathways which are included in each program brochure and discussed in classes. Majors, next steps, and transfer options are also discussed, and options are offered. Student support programs are included in syllabi and talked about in class. We invite counselors and ARF faculty to come speak in class. We have an updated Career Opportunities list on our department brochure. Professor Jennifer Bennett has guided students to apply for grants, apply to artists residencies, apply for public art commissions, and counsels former students on graduate school applications.

Looking at Innovation and Effectiveness, we not only look to the historical past of art history and practice, but we also embrace technology and the changing modalities of the art world. We are flexible and meet the needs of our students and the times. In Photography for example, we still offer analog film and darkroom instruction as well as digital photography. In Digital Art, we have the state of the art equipment so that our

Question 8.9 Non-Faculty Positions

In the table below, list non-faculty positions that are responsible to your program (by title rather than by individual name). This list should include classified staff as well as work study and student workers.

Indicate the FTE/hours and where funding comes from for these positions. Add or delete rows to the table as needed. If you have questions on how to complete this table, please contact the Program Review Committee Chair.

Position	Funding	FTE/Hours					
		YR 1	YR 2	YR 3	YR 4	YR 5	YR 6
Hyde Art Gallery Technician	GC	FT 12 month					
Ceramics Technician	GC	FT 12 month					
Photography and Digital Art Technician	GC	FT 12 month					

<p>Student workers: Photo/Digital Art</p> <p>Three student workers</p> <p>Note, these hours vary from semester to semester based on scheduling needs and budget. Therefore a six year overview is not available. However, the funding comes from the same sources.</p>	<p>1377801-2442 Nance</p> <p>1377801-2411 Student Hourly</p> <p>1377803-2442 Digital Art (Synergy) Nance</p>	<p>.3 FTE 12 hours/week</p> <p>.425 FTE 17 hours/week</p> <p>.325 FTE 13 hours/week</p>
Sculpture/Jewelry Technician: Specialty Lab Technician III	Grossmont	FT 12 months
<p>Student Workers: Sculpture/Jewelry</p> <p>One student worker</p>	<p>1378401-2411 NANCE</p>	.475 FTE

Program Review Report

students are ready for the workforce. In Drawing and Painting, we now have a strong Public Art and mural painting component so that our students can engage and contribute out in the community.

In consideration of Operational Excellence, we have created a brochure for all programs outlining the guided pathway for completion and Jennifer Bennett has met with the Chair of Counseling to ensure collaboration in the guided pathway process. The pathways for the two AA-T's are complete and we are currently working on the other degree pathways in the format that Counseling would like.

Finally, for Community Collaboration we work with community partners to provide educational opportunities that best serve the needs of our students and our community. Jennifer Bennett recently received a grant from the Friends of East County Arts for screenprinting equipment. We have increased experiential learning opportunities for students by painting murals in east county and at schools such as La Mesa Dale Elementary. We strengthen community engagement by working with La Mesa on public murals in 2020 and 2023.

9.2 Summarize opportunities to improve in terms of the current Strategic Plan (2022-2028).

Access, Success, persistence, and completion:

build screen-printing program

update websites

host open house

Equity:

Hire replacement FT faculty and one PT tech for D&P

Get more grants

Innovation and Effectiveness:

Update curriculum

Update and replace equipment

Operational Excellence:

Better training and facilitating college hosted systems in Outlook to organize and communicate within the department and college.

College committees may want to discontinue using Google docs and Doodle polls for campus business.

Stipends for attending Equity Institute, Anti-racism book club for PT faculty

Community Collaboration:

Reassigned time to build community relationships with schools and programs

Outreach support like transportation and stipends

9.3 Describe any concerns that may affect the program before the next review cycle such as addition of new programs, external changes, funding issues etc.

Program Review Report

The continued delay in new 200 Arts Complex affects us in terms of planning. The lack of funding for potential growth in Drawing, Painting, Printmaking, and mural Painting programming is problematic as the program is very popular with students.

A failure to replace old kilns and clay recycler pug mill in Ceramics will affect the program greatly if anything suddenly stops working and cannot be repaired. Also, the failure to replace mig and tig welders in Sculpture affects the curriculum and what can be offered and taught to students.

Failure to get working HVAC system in place in 200 complex has been an issue, but this should be resolved next year.

The understaffing in Facilities and Maintenance for proper facility maintenance and cleanliness is a big issue. Floors and surfaces are not cleaned adequately.

9.4 Make a rank ordered list of program goals for the next six-year cycle based on the current Strategic Plan (2022-2028).

1. Team building within the department and increase the number of FT faculty for better leadership
2. Organized communication, improve systems, processes, and resource allocation to maximize organizational effectiveness
3. Increase opportunities for professional development and continuous learning on equitable and anti-racist best practices, as well as HSI work
4. Increase experiential learning opportunities for students
5. Scale -up successful programs and services
6. Increase career and transfer outcomes that lead to livable wages for all students
7. Increase completion rates

2022-28

Answer: Section 1 - Overview

I am still working with my colleagues to complete the questions:

[PR-questions-5-23.docx](#)

How has your department adapted to 5 retirements with no replacements?

We replaced the FT Sculpture position this January and plan to have one of the two FT Ceramics positions in place this fall 2023. We will be applying for more positions in the AUP this fall as well.

We have adapted by increasing the workload for the department chair with overseeing the extra programs in addition to the regular Chair duties, which is not sustainable. As Administrative positions have increased, an exponential increase in paperwork has increased department Chair work unsustainably without an increase in reassigned time. For the programs to all work effectively, we need to have FT faculty in place in each program.

Why do you think that the college hasn't allowed replacement hires? We have applied for replacements in the past but did not rank high enough to receive the position until this year. A lowering of student numbers across the board has also precluded filling the four full-time faculty positions (in Art History, Ceramics, Drawing & Painting, Photography) for which a second full-time faculty member still exists in each field – once the full-time Ceramics faculty hire takes their place in fall 2023. There has not been, and continues to not be, a need to replace the third full-time faculty position in Humanities.

Great job on implementing the AA in Humanities. Thank you!

How much more money is needed in the?Hyde Art Gallery budget to meet your needs?

At this point the gallery budget is meeting my current basic needs for the gallery. However the gallery's funding was cut by 61% in 2020 so we definitely can't afford another cut, it is also hard to expand programming without restoring this particular budget to its pre-pandemic level.

Has the Hyde Art Gallery Coordinator position proceeded through final signatures?

The government board approved a salary increase for the gallery position in February, but the title and job description have not been changed yet. My understanding is that CSEA and the district are still negotiating these details – I'm not even sure what the final position title will be.

Please list all of your full-time and adjunct faculty members.

VAH FT faculty:

1. Jennifer Bennett, Drawing & Painting
1. Gareth-Davies-Morris, Humanities
1. Gwenyth Mapes, Humanities
1. Malia Molina, Art History
1. Kaiya Rainbolt, Sculpture & Jewelry Design

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1. Paul Turounet, Photography

Part-time Faculty:

1. Aaron Serafino, Photo
1. Augusto Sandroni, D&P
1. Bill Mosley, D&P
1. Carmina Caballes, Digital Art
1. Christine Lyon, Digital Art
1. Christopher Lahti, D&P
1. Derek Weiler, D&P
1. Ethan Neil Kendricks, D&P
1. Iana Quesnell, D&P
1. Jacqueline Ramirez, Photo
1. Jeff Kahn, Digital Art
1. John Dillemath, D&P
1. Katie Francis, Ceramics
1. Larry Kline, 3D Design
1. Lee Puffer, Ceramics
1. Lisa Hutton, D&P
1. Lisa Mueller, Jewelry Design
1. Lucy Holland, Art History
1. Marion deKoning, Art History
1. Martina Hesser, Art History
1. Meredith Morris, Art History
1. Misty Hawkins, D&P
1. Nancy Barbour, Ceramics
1. Patricio Chavez, Photo
1. Randall Christopher, Digital Art
1. Ryan Gray, Ceramics
1. Sandra Wascher, Art History
1. Stephanie Bedwell, 3D Design

Art

1. Steve Dilley, Ceramics
1. Suda House, Photo
1. Yvette Dibos, D&P

Answer: Section 2 - Curriculum Development and Academic Standards

2.2 What are some specific grading policies and rubrics that the department may have modified or adjusted to be sure that they are equitable?

After Covid-lockdown (March 2020), all faculty who had not previously done so, went through the process of Canvas training. At the earliest time (late spring semester 2020), the Canvas training was updated regarding ADA compliant methods of teaching online – some of which translate to non-online teaching, as well. So, all department faculty who have trained on Canvas since March 2020 have had that more equitable training. In Spring 2023's Professional Development week department meeting, further training took place for department faculty (full- and part-time) and any present Techs regarding new information and services, including compliance, regarding the Accessibility Center. Furthermore, staff who run various portions of student services were brought in to discuss addressing more equitable needs across the board.

2.4: It was mentioned that there are 14 out of date outlines due to lack of full-time faculty, has there been new approval for hiring? Yes, we hired Kaiya Rainbolt for FT Sculpture faculty in January and are in the process of hiring FT Ceramics now.

Are other faculty members within the department able to support the specific updates for sculpture, ceramics, and digital art? Yes, Kaiya and I (Jennifer Bennett) have started to work on the out-of-date outlines for her program and I will work with the new FT Ceramics faculty in the fall on that program's outlines. As Chair, I (Jennifer Bennett) can work with Paul Turounet in Photo or the part-time faculty in Digital Art on those outlines next year.

2.7: What are some reasons you believe that may have contributed to the lower grades, especially within the humanities?

As Humanities is an interactive discipline, students learn better with an in-person component. However, since spring 2021, Gwentyth Mapes in Humanities has desired to come back on campus in a hybrid (or later, a hyflex) fashion. And while initial agreements and course scheduling agreed to this, and advertised it, such options were detracted at the last minute: in spring 2021, in spring 2022, and again in spring 2023. Only once has the Administration (Dean and Vice President of Academic Affairs) allowed one of the offered in-person (hybrid or hyflex) classes to go through: intersession 2025. Once, in spring 2023, just a week prior to a hyflex course beginning, ONLY the in-person portion was cancelled, unexplainedly, though the (small) majority of the students registered were registered for the in-person component. However, both HUM faculty are again, in fall 2023, offering Humanities in-person or hyflex classes. The persistence and success rates are higher in these hyflex (or in-person) classes.

2.9: Now that we are in 2023, what discussions have been made in regard to unusual grading patterns?

Covid (since March 2020) saw a decline in student numbers, as well as in those students participating who did remain enrolled in courses. Bringing back in-person and/or hyflex classes has helped to restore retention and success. And campus-wide, at a recent (May 2023) Faculty Senate meeting, faculty were advised to simply pass all struggling students in order to increase retention, success, and keep students coming back.

Art

2.10: Is there something in particular with Phot courses that allowed it to have similar retention and success rates with both modalities? If so, can these particular reasons be implemented in Art and Hum classes? During the past 2 years, the Photography Program has shifted to a hybrid instructional mode with 8-week course offerings rather than the traditional 16-week course schedule. This has allowed for much stronger retention as well as matriculation from course-to-course in the Program pathways.

Returning to some modality of in-person attendance is desired in Humanities, as the persistence and success rates are higher. If the Administration would allow more HUM hyflex courses (not cancelling them at the last minute after students have begun to, or completed their registration), then numbers should rise.

Answer: Section 3 - Student Learning Outcomes (SLOs)

As of 4/20/23 FK: this entire section has been rewritten. It is now looking good and on topic for SLOs.

Answer: Section 4 - Faculty & Staff Support Services and Facilities

4.1 – Why are courses now being offered across the campus when prior to the pandemic they mainly circulated through buildings 20, 23, 24 and 27? These are all studio art buildings.

Was Art History and Humanities also taught in various campus buildings prior to the pandemic or is this a new decision? They were taught across campus prior to the pandemic as well. Art History and Humanities are taught in 27, 26, 31, 30, and the 500's. Humanities has always been taught in buildings all over the campus. That has not changed since at least the 1990's.

4.2 The only concentrations mentioned are Sculpture, Digital Art and Photography under the "yes" response to question 4.2 and only one under the "no" response stating that you are waiting for the new 200 and 500 buildings to be built. With so many concentrations under the Visual Arts and Humanities department, why is there no mention about Art History, Ceramics, Drawing, Painting and Printmaking, and Jewelry Design? Jewelry Design is with Sculpture and 3D Design in the 2006 built building 23.

Ceramics, Drawing, Painting and Printmaking, all occupy the older, original buildings in 24 and 27.

Art History has an office in the older building 24, but lectures in remodeled rooms in 27, 26, and 31.

4.6 Will many of the issues you mention about in section 4.6 be addressed with the completion of upcoming construction around campus?

The next phase of construction in our area will be for Music and Theater. They will be demolishing buildings 25 (old Hyde Art Gallery), 26 (Music), and the old Stagehouse Theatre to build a new Music and Theater complex. So, we will still be right where we are, but with a lot of noise right next door!

Answer: Section 5 - Student Equity and Success

5.4

Commendation: Faculty taking initiative for accommodating office hours and studio labs for students who cannot provide their own (i.e. loaner tablets and cameras).

Q: What conversations has your department had pertaining to the drop in success and retention rates? What approaches would you take to have this conversation at a department wide level to better address success and retention, especially groups with equity gaps?

During the first year of Covid (March 2020 through June 2021), on numerous occasions the Interim-Dean, Joan Ahrens, and then-Chair, Marion de Koning, attempted in many meetings, including with the (then new) Chancellor to have (a) more outside wifi access to students that was better and not in the hot East County sun, (b) the Tech Mall opened, limited and via registration times, in a safe (distance-controlled) way, which prior to the March 2020 lockdown had already been set up to meet Covid-safety standards being used in health centers, (c) more technology made available for students and faculty to use at home. None of these

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asks received positive (or any) responses. All of these measures were to ensure success and retention, especially for groups with equity gaps, and yet none were allowed.

In Humanities, despite not being allowed (except once during intersession 2023) to teach in-person or hyflex, Gwenyth Mapes has been offering to, and meeting with any students in-person on-campus who wanted to have that face-to-face time. Mapes' books on reserve in the library were an issue during the Covid lockdown, so Mapes took those books and would meet with and deliver those books to students who needed them (on a first-come, first-served basis). Now that the library has re-opened, albeit with limited hours, those books on reserve are again available in the college library.

5.5

Please discuss how these approaches will enrich the student learning experience?

Why did you choose Transparent Assignment Design/Liquid Syllabus/project-based learning/community service learning? The college PD office workshopped extensively in 2019 Transparent Assignment Design (TAD) and the syllabus re-design concept leading to equity and inclusion. This is something our department did talk about much pre-pandemic. More recently, the concept of the website syllabus, the "liquid syllabus" that students can access from their phone further contributes to access, equity, and inclusion efforts.

Could you explain what this will consist of, and who will integrate this or what classes or student populations this might benefit?

In Jennifer Bennett's painting and mural painting classes I consistently incorporate project-based learning with collaborative art projects. Community service learning is incorporated via the public murals we paint in and for the community.

The Canvas platform supported by the College District goes "live" for students in HUM and other classes PRIOR to the semester's beginning. All syllabi are therefore "liquid" -- as are the Home Pages -- and can be accessed at any time from students' phones or computers.

5.6

Does your department, or do instructors keep in touch with students who have benefitted from outside /community activities and engagement? We have several Instagram accounts for the various programs where we promote our events and classes with students and community members. This is also a way for us to keep in touch with students that have transferred or graduated.

Are there long-term partnerships or collaborations with any of the community based cultural institutions?

We are close to several artists that paint in Chicano Park and take students there regularly to tour the murals and help refurbish some of the trim murals on the north side. Victor Ochoa, whose mural we will re-install once we find the appropriate location, and former dean Mario Chacon both still paint in the park and welcome our students to visit.

Photography has always had a close relationship with MOPA, the Museum of Photographic Arts, where our former FT professor Suda House has since served on the board and currently has an exhibition of her work.

Art History, studio art, and some Humanities students are encouraged to attend a local Museum and to respond to an exhibit.

5.8

Could you explain these trends of achievement, or what factors are contributing to this?

It is difficult to explain these trends, especially with the Covid-19 pandemic within this review cycle. Besides that, faculty retirements could have been a contributing factor. The hiring of new FT faculty will certainly be a

Art

BIG HELP in success, retention, and completion. Gwenyth, Kaiya, Paul, and I (Jennifer) have also completed the EEO training which not only helps in hiring but all departmental and campus matters.

Answer: Section 6 - Student Support Services

6.2 Do you have data that shows how the relationship with the Counseling dept. has affected enrollment, resistance, or student success? No. We are currently working with Gary Johnson, the Chair of Counseling, on the degree plans for all the degree and certificates of achievement we offer to better serve and guide our students towards completion. We feel that the positive relationship we have with Counseling now is beneficial for both faculty and students and we appreciate the collaboration and collegiality.

Answer: Section 7 - On-Campus & Off-Campus Activities

It's unfortunate that only one PT faculty participated in adding their activities to the grid. ?How were they contacted and when? ?

I emailed the entire department twice asking them to contribute to the section 7 grid form.

Would it be possible to contact them again and have them send some of their information to you about campus and community involvement??Yes, I just sent it again. It is still in OneDrive.

[PR-Section 7 grid-2.docx](#)

Impressive list of campus involvement and PD from the faculty that shared their involvement. Thank you. Of course, requiring a PT faculty person to do work for which they are not paid is illegal. Many do work above and beyond their contract, however. Thank you, Gwenyth.

Spring 2023, Jennifer received a RACE grant to coordinate with Puente students on arts and culture activities which included meeting up at Chicano Park on a Saturday to tour the world famous park and the murals. We ran into former dean, Mario Chacon, working on a pillar and spoke with him and the other artists about the process of the murals for the park. We then walked to Salud for tacos and discussed our experience. Next Saturday, we are meeting at Bread & Salt Gallery in Barrio Logan to tour the galleries and have another discussion over a meal together.

Answer: Section 8 - Fiscal & Human Resources

Humanities has two full-time faculty with section ranges from 12 to 8 (8 in fall 2021 while one faculty was on sabbatical). 11 @80%, 12 @60%, 10 @72%, 10 @61%, 9 @93%, 11 @75%, 8 @73%, 11 @58% so we now need to look at which classes were offered those terms to see how that reflects on efficiency.

1. What are you referring to in this section above? Are these fill rates? what are you suggesting?

Yes, these are fill rates for number of sections and the question asks to describe a pattern in enrollment. I am showing that the pattern is erratic and that we as a department or the Humanities program could investigate that. Part of the issue affecting fill-rate is that when a course (or courses) are advertised as in-person or hyflex (part in-person), and then the Administration changes that to ONLY online (as has happened to advertised HUM classes at least 3 times since Covid lockdown), students who have signed up for the in-person classes simply do not return in full to take the online classes.

1. In section 8.3 you mention the pug mill... How much does this cost? If you needed to put a value to the sum of the items in need how much would that be??A new clay recycling pug mill could cost \$60K and all new electric kilns are \$34K.

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Answer: Section 9 - Summary and Recommendations

Nice work with your guided pathways. And thanks for sharing about Jennifer's student who is applying to Yale for their MFA! Unfortunately, the student was rejected.

Public murals being done by your students is awesome! We are now working with the City of La Mesa to paint murals this summer and fall downtown.

Hosting an open house is a great idea - where are you in this planning? We are in the process of hiring FT faculty in Ceramics for fall. Once that is complete, we will begin a department discussion about the open house. The labs are due for cleaning and tidying up before the open house.

What curriculum do you feel needs to be updated? The Sculpture curriculum needs to be looked at and re-evaluated for modification.

The Ceramics curriculum needs the same, but that will begin to happen when a full-time Ceramics person is hired and in-place (hopefully fall 2023).

VISUAL ARTS & HUMANITIES PROGRAM REVIEW COMMITTEE SUMMARY EVALUATION

The committee recommends maintaining this program. Following are the committee's specific commendations and recommendations.

The Program Review Committee commends the department for:

1. Faculty taking initiative for accommodating office hours and studio labs for students who cannot provide their own (i.e. loaner tablets and cameras).
2. Working with other departments on campus to offer cross-campus collaborations, especially with mental health, ARC, and tutoring services.
3. Establishing a relationship with the counseling department and securing a counselor specific to Arts & Humanities.
4. Developing and implementing the AA in Humanities.

The Committee recommends the following:

1. Work with faculty to update course outlines.
2. Investigate current class schedules and modes of delivery and consider offering more courses online, hybrid, and Hyflex to increase enrollment and attract more students to your program.
3. Work with your dean to request 1.0 reassigned time for your Chair responsibilities.
4. Work with the District to identify a better location for the Humanities Program, either in its' own Department or at Cuyamaca College in the History, Humanities, and Philosophy Department.

College President

Department Chair

Academic Program Review Co-Chairs

VISUAL ARTS & HUMANITIES
DATA TABLE

Academic Year	Fall		Spring	
	% Fill	WSCH/FTEF	% Fill	WSCH/FTEF
2018-19	81.4	437.1	74.4	402.6
2019-20	83.5	435.8	78.1	407.8
2020-21			78.1	288.9
2021-22	69.8	212.4	63.5	273.6
2022-23	81.3	345.1	84.6	375.0