Art and Design Program Review 2020/2021

Submitted October 30th, 2020

James MacDevitt

Christina Fernandez

Ed Heckerman

Kirk Miller

Hagop Najarian

Sergio Teran

Julie Trager

Lisa Boutin Vitela

Bonnie Barrett

Audra Graziano

Chris Wilson
Department Chair, Art and Design

Gary Pritchard
Instructional Dean, Fine Arts and Communications

1. **Description of the Program**

The Art and Design Department's mission is to educate students in artistic production and visual culture through studio art classes and academic lecture courses. Students are exposed to historical and contemporary practices; and images, and to diverse cultures in order to understand the role visual culture has in society. The Department offers degree programs in Studio Art, Art History, and Photography.
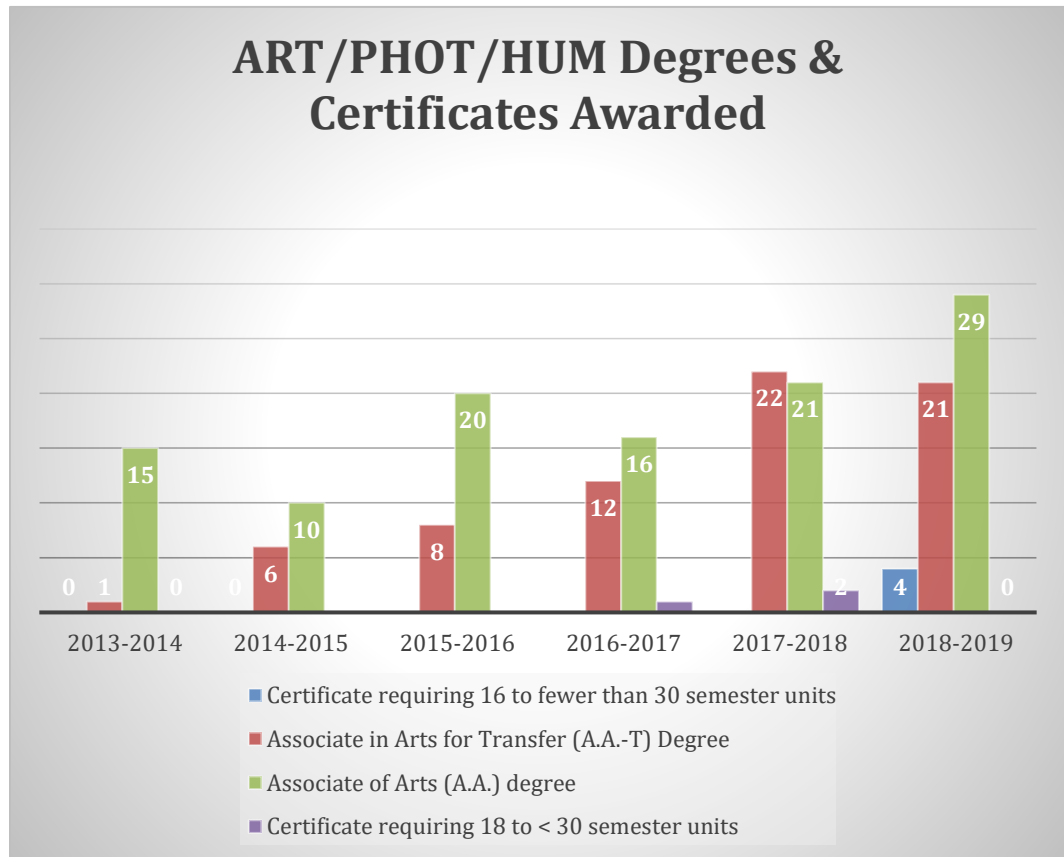
Course and Program Content

    i. Course Outlines: Art and Design Department faculty maintain current updates on course outlines. This process is maintained by each faculty member for their courses of record.

    ii. Course designs: Our courses are designed to meet the needs of GE students as well for Art, Art History, Visual and Cultural Studies, and Photography majors preparing to transfer.

        1. Courses: Our courses are designed to fulfill diverse needs, as stated in the program outcomes. Our classes can be taken for GE requirements under Plan A, Fine Arts and Humanities requirements, area C, categories 1 and 2. Under Plan B (CSU Transfer), Area C, categories 1 and 2. Under Plan C (IGETC Transfer), Area 3, Arts and Humanities, categories A and B.

        2. Degrees offered: AA Degree in Art History, AA degree in Visual and Cultural Studies, AD-T in Art History, AA degree in Photography, AD-T in Studio Art. Studio Art AA degrees share a core of five foundational classes. In addition, students choose specialized courses from four areas of emphasis: Ceramics, Drawing and Painting, Printmaking, Graphic Design, Computer Animation
Certificates: Certificate of Achievement in Digital Arts: Computer Animation and Certificates of Achievement in Photography and Commercial Photography.

        3. Our Art 112 (life drawing) and Art 136 (painting for art majors) courses provide a crucial learning experience by teaching the classical and contemporary approaches of drawing and painting from observation and investigating the creative process of image making. The Art 112 Life Drawing course uses live models as a traditional approach to observation of anatomical structure and kinesthetic movement. ART 136 (Painting) investigates the techniques and concepts of historical and contemporary painting practice. These courses are equivalent to the transfer standards at the major UC's, California State Universities, and private art schools. The ART foundation courses are structured to give students a fundamental understanding of the history, principles, and

components of art. These courses also fulfill transfer requirements for studio art majors. Most ART courses do not have pre-requisites.

4. ART 150, Intro. to Ceramics fulfills the Fine Arts General Education requirement for the Associate Degree and for transfer to the CSU System, it is a rigorous and comprehensive introduction to the art and technology of the ceramic medium. Students are introduced to a wide range of ideas and techniques as well as the cross-cultural history and tradition of this art-form. This course also stresses the development of critical thinking through the design and execution of each class project. Writing and communication skills are emphasized in written reports and class discussions. Students will leave these classes better prepared for transfer or employment.
Two-Dimensional and Three-Dimensional Design serve as critical core courses for Art and Design majors and as gateways to all other studio arts classes. Both of these courses familiarize Art and Design majors with the common visual language shared by all of the visual arts. These are rigorous, demanding classes. While the emphasis in these two courses is on the comprehension of the visual language, written and spoken English. Classes are taught through lecture, classroom demonstrations, instructional videos, web-based sources, class critiques, museum and gallery visits, class projects, and reading and writing assignments. Students utilize the College library for research on a range of projects.
Each of these classes concludes with the student's preparation of the portfolio of projects completed during the semester. This model is ideal preparation for transfer to a four-year institution and for entry into the profession.

5. The Cerritos College Art Gallery hosts an annual Student Art Exhibition with over 100 examples of our best student artworks. The opening reception is a significant community event, including awarding over $4,000 in awards and scholarships and producing a printed catalog. Most awardees are selected by and an external juror from the local arts community. A Faculty Art Exhibition with a printed catalog is mounted every two years. Annually, two to three annual curated exhibits bring contemporary artists to campus to exhibit and lecture.

6. The VCS A.A. degree is now offered as a 100% virtual degree program through Cerritos College Online. There is a clear roadmap for degree completion in four semesters. All Art History/Humanities classes that are part of the degree have been approved for permanent distance education status by the curriculum committee or are in the process of receiving approval. All the VCS and Art History instructors are certified to teaching online.

a. Student Demographics

According to the 2019/2020 data from the Chancellor's Office, our campus-wide, makeup is 54.87% female and 42.44% male with 2.69% reporting unknown or neither. The racial/ethnic diversity is: 71.30% Hispanic/Latino, 6.48% Black/African-American, 8.02% Asian, 4.01% White and 10.19% reporting various other backgrounds. Our students' age distribution is as follows: 32.18% of students were 20–24 years of age, 23.72% were 19 years old or less, 15.53% 25-29, and 28.57% aged 30 or above.

ART/PHOT/HUM Degrees & Certificates Awarded

- ■ Certificate requiring 16 to fewer than 30 semester units
- ■ Associate in Arts for Transfer (A.A.-T) Degree
- ■ Associate of Arts (A.A.) degree
- ■ Certificate requiring 18 to < 30 semester units

In 2013/2014, fifteen AA Degrees were awarded in ART, with nine coming from Graphic Design/Digital Media. In 2018/2019 there were twenty-nine Drawing degrees in ART, and eleven from Graphic Design/Digital Media, illustrating the gradual increase in Art degrees awarded over six years with a notable increase in Painting and Drawing.

b. Staff and Facilities Resources

The nature of our studio programs in Art is that each area of specialty has a dedicated space in a recently completed FA building with equipment and resources for instruction. Past Program Reviews showed deficiencies in safety, security and pedagogy. A new Art Building designed by the Art Department faculty in conjunction with district architects attempted to address past deficiencies in safety, security and pedagogy and was implemented in 2017. While the safety issues have been addressed, the new building has been plagued with serious acoustic problems that make it incredibly difficult for students to understand lectures in many of the classrooms because of echo and sound

reflections due to non-existent sound absorption material on ceilings. In some rooms the problem is so serious faculty meetings have needed to relocate so that attendees can understand the speaker.

Graphic Design and Computer Animation are located in three dedicated Mac computer labs with 26 workstations each, two scanners and three inkjet color printers. However, the space was never outfitted with the light-blocking curtains included in building designs and as a result, students cannot view computer screens adequately or see the class projector during daylight hours. Additionally, specifics for class projectors in this space were ignored and current projects do not have the resolution of brightness (lumens) required for basic instruction. An acoustically sealed door that separates two of the rooms was also never installed. In 2012, an Instructional Aide (Robert Ho) was assigned to Fine Arts with principal responsibilities to maintain computer technology and lab access for instructional use by instruction and students through having readily available tech support.

Photography has a dedicated *Photo Studio* separate from the classroom but it is not fully functional due to the absence of necessary backdrops that the contractor had never furnished. This situation impacts a new Applied Photography Certificate that will rely heavily on the new studio space. It currently seems unlikely that students will have access to this degree program until this situation is resolved. There are 12 Mac workstations in the Finishing Area, three 24-inch printers, one 40-inch printer, one 17-inch printer. These are all fully functional Canon printers. We also have some old semi-functional Epson printers. The area contains 60 lockers, a large table for finishing work (2 light tables, mat cutting), and two film dryers. *The Photography Classroom* has 24 seats for students, plus a smart podium. These facilities currently allow the Photography program to achieve student success with the existing Photography degree.

The Photography area houses a film developing room, an empty scanning room, a chemical mixing room, an enlarged check-out office and storage space, and the *Dark Classroom*, which includes a film loading area, a small darkroom for large format film development, and 24 enlarger stations. The new facility allows all enrolled students to work without the need to wait for equipment and allows the two studios to operate simultaneously while a class is in progress. However, some of the enlargers are in need of repair.

The VCS and Art History courses appeal not only to students seeking degrees in those areas but also to students across campus. The VCS and Art History courses are all designated as IGETC and as fulfilling GE transfer requirements. These courses are a part of numerous campus degree programs, including Black/Africana Studies, Social Justice: Africana Studies, Mexican American/Chicana[o] and Latin[o] Studies, Women's and Gender Studies, Global Studies, and Studio Art. The VCS and Art History courses regularly fill with full waitlists. Due to this robust demand, there should be additional sections of the most popular VCS and Art History classes added to the schedule. This increasing demand for more sections and the new 100% virtual degree warrant the addition of another full-time faculty member in the future.

The Art History and VCS programs have taken advantage of the new Fine Arts building facilities by improving class scheduling and hosting large lecture events. The two new

Art History/VCS classrooms permit simultaneous scheduling of Art History classes, providing increased options for students during in-demand class meeting times. This simultaneous scheduling was not possible in the previous single Art History classroom. The removable wall between the two new Art History/VCS classrooms has allowed the VCS program to host an annual lecture series featuring artists and speakers from area museums and universities. The 2020-21 lecture series will be virtual, thus permitting the participation of domestic and international speakers. The speaker series will be integral to the virtual VCS program by encouraging a sense of community among students working on this online degree. These lectures also appeal to students, faculty, and staff across campus due to the interdisciplinary nature of the VCS program and the topical issues considered in the lectures. In the future, the lecture series will continue to use technology to host speakers from around the world. To ensure the continuity of these events, the lecture series requires a permanent budget line item.

With 700–900 students enrolled per semester, the Art History, Humanities, and VCS programs would like to re-establish a reader position to assist with grading and feedback for essay exams and research papers. The Art History program would also like to have access to a staff member to assist students with visual resources and digital humanities projects. The continued and permanent funding of software and online resources are integral to these degree programs' success. The faculty use plagiarism-detection software (Turnitin) as a teaching tool to encourage original writing and integrity in the classroom. The Art History, Humanities, and VCS faculty require full access to the Kanopy streaming service for in-class film viewing and for student access to important films in online and hybrid courses. The faculty needs full access to important databases such as JSTOR to allow students access to the most up-to-date scholarly publications to complete their research assignments.

Ceramics and Three-Dimensional Design are now housed in several spacious classroom areas and a large outdoor patio with new kilns. The kilns are located in a large, covered yard outside of the classroom. Located in the kiln yard are student lockers and a garage-like storage structure that offers students a state-of-the-art Ceramics and Three-Dimensional Design learning area. The current faculty are all adjunct professors and have done their best to keep the program running in the absence of a full-time faculty member who can oversee, guide and organize this important part of the art program. Without the presence of a full-time faculty member specialized in Ceramics, the future of this program is in serious jeopardy. For three years, the Art Department has tried, unsuccessfully, to attain a new faculty member.

Art 121, Three-Dimensional Design, is taught in a spacious multi-purpose classroom that that can interface with the Ceramics spaces next door. It is of paramount importance for safety, security and efficiency to establish a staff position to oversee the Ceramics, Three-Dimensional Design and Printmaking.

The new Fine Arts Building provides a large gallery space centrally located within the building with additional project room and clerestory display facing the central quad, Falcon Square, for a much more prominent campus visibility. In addition, the new gallery has a dedicated storage/workroom and permanent collections space, which together enhances the ability to build and offer brand new courses in gallery management and

exhibition design.

Although the Printmaking studio has worked to maintain technological currency and a healthy, non-toxic working environment, the new facilities have some issues that should be addressed. Echoing in rooms makes it difficult to hear instructor lecturing and or students sitting in back of rooms, during lectures and critiques in Two-Dimensional design(Rm113), Printmaking Lab (Rm153) and Three-Dimensional Design (Rm154). Windows on west side of the building in room 153 gets the west facing sunlight during lab hours 4pmish-6pmish. Students cannot use the inking area and face in the same direction without getting hit by the blinding beams.
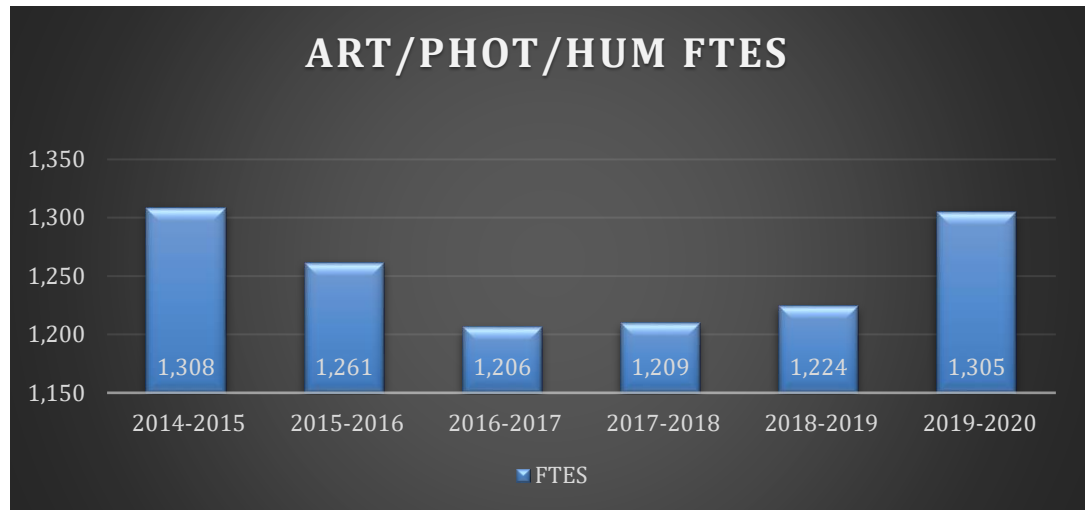
In the Printmaking lab, the acid bath hood exhaust stopped working when it was transferred over to the new building. There was discussion of installing a switch so we could turn the exhaust on, but this has not happened. This is a serious safety issue because students work with acid in this room and fumes are toxic. In the Screen-printing yard (back of Print lab) we have a spray booth that needs to be re-located. This is a ceramic style spray booth and cannot be used in print.

Student support services for the drawing and painting program include: FA 32 and FA 70 studio classrooms with, ventilation and storage facilities for student and faculty art supplies and materials.

c. Faculty Resources
The Art Department has ten full-time faculty, each holding advanced degrees in their area of specialty. Full-time Faculty are as follows: Graphic Design/Computer Graphics, Bonnie Barrett, Kirk Miller, Chris Wilson, Art History and Humanities: Julie Trager, James MacDevitt, Lisa Boutin Vitela, Photography, Ed Heckerman and Christina Fernandez, Printmaking/Foundations, Sergio Teran, Painting, Hagop Najarian, and Audra Graziano. Adjunct faculty, many of whom have been at Cerritos for over five years, teach principally in the Foundations, Ceramics, and Graphic Design areas. The full and part-time faculty regularly attend conferences and pursue professional art and design careers and art history/visual and cultural studies to maintain currency in their respective areas of expertise.

FTEs

ART/PHOT/HUM FTES

Year	FTES
2014-2015	1,308
2015-2016	1,261
2016-2017	1,206
2017-2018	1,209
2018-2019	1,224
2019-2020	1,305

Between 2014 and 2017 FTEs declined due to fewer sections being offered as Fine Arts was asked to cut classes back. From 2017 to 2020, more sections were offered as classes were restored to 2014 levels.

Animation and Graphic Design both achieved program highs for AA degrees with 12 graduates each in Spring of 2020. Enrollment in all Digital Art and Photo classes remains very strong. Most Graphic Design classes are offered every semester with multiple sections for high-demand classes ART192 (Photoshop) and ART186 (Computer Graphics with Adobe Illustrator). ART184, the capstone class for Graphic Design, is offered only in the Spring semester due to enrollment issues.

Photography typically offers multiple sections of PHOT 100 Introductory Photography (six days a week), and two sections of PHOT 110 Introduction to Digital Photography every semester. Due to the pandemic, Photography went from offering nine sections of PHOT 100 to four. The program can't currently offer PHOT 232 - Approaches to Studio Lighting or PHOT 102 - Intermediate Photography because these classes require either a studio or a darkroom. All the other advanced courses taught will require significant updating to give online, and that work is already underway. Also, we need to begin the process of changing the prerequisites for some of the advanced courses to include PHOT 110. We are currently offering three sections of that class and there is a strong likelihood we may increase that to four if we think it can be filled, however, this is not the case for Spring 2021.

Art History and Visual and Cultural Studies courses faculty would like to increase course offerings in future academic years and continue a variety of scheduling options to meet students' needs. Although the Art History program's offerings have diminished in quantity, the variety of class scheduling is diverse. Early morning, night, distance education, 9-week, 15-week, and 18-week, and traditional morning and afternoon classes are offered. All online courses consistently have waitlists and many traditional course offerings have waitlists.

The Printmaking program is 4 sections of print classes during the spring and fall semesters and offers transfer and AA degrees within the Art and Design program. Printmaking majors begin with an overview of printing processes and history, delivered through lectures, tutorials, and lab-time; practicing techniques in relief printing, screen-printing and intaglio. Intermediate and advanced printmaking students, expand on their knowledge of print through experimentation with traditional processes as well as technological approaches and methods. The 4th semester allows advanced students to focus on portfolios in preparation for transfer.

Art 120 is offered in 2 sections and is a 3 unit transferrable course for all art majors and most non-majors. Our two-dimensional design course introduces beginning students to the formal principles and elements of design but focuses on the illusion of a two-dimensional surface. Methods of instruction include, techniques and materials using painting media, introductory study of design vocabulary, color-theory and history via lectures, museum visits, group critiques and discussions.

Freehand Drawing (Art 110), Drawing Foundations offers 8 sections of art 110 Freehand Drawing every semester and four during summer-session. Art 110 is a CSU transferable course, which fulfills humanities requirement for both art and non-art majors. Methods of instruction include, techniques and materials, vocabulary lecture, art historical relevance, museum visits and group critique.

Art 112 Life Drawing, offered in 3 sections, is a three-unit transferrable course for art majors per year. Methods of instruction include, techniques and materials, vocabulary lecture, art historical relevance, museums visits, group critique, and Art History exposure. The Course is a hands-on studio course which emphasizes teaching the observational skills of drawing the human figure. Along with Art 112, Art 213 and 214 are offered as intermediate and advanced levels of this course. These courses prepare students at intermediate and advanced levels of traditional and contemporary approaches to drawing the human figure. Students develop a better understanding of the fundamentals, the form and context of the work they are developing toward a portfolio of personal work for transfer purposes.

The Ceramics Program at Cerritos College offers four sections each Fall semester of Art 150, Introduction to Ceramics. In response to the state mandated changes regarding course repeatability and the three course limit in a specific medium, we now only offer one section of the remaining courses in the ceramics program, in the Spring semester only, along with three sections of Art 150. The Art 151, 152, 153,154 classes address student needs continuing on in their studies of ceramics for transfer purposes. Art 121, Three-Dimensional Design, continues to be offered once each semester.

Painting Foundations offers 3 sections of Art 130A, (Fundamentals of painting) per year, a 3 unit transferable course that fulfills humanities requirements for both Art and non-Art majors. Painting foundations also offers 3 sections of Art 130B and Art 136 (Painting for Art Majors) per year. "Painting for Art Majors" helps prepare students at intermediate and advanced levels of painting to better understand the fundamentals, the form and context of the work they are developing toward a portfolio of personal work. Art 231 Intermediate painting prepares students at intermediate and advanced levels of traditional and contemporary approaches to painting and developing

portfolios for transfer. Methods of instruction include, techniques and materials, vocabulary lecture, art historical relevance, museums visits, group critique and exposure Art history.

2. **Instructional Improvement**
   a. Teaching effectiveness is evaluated by the established peer evaluation procedures for full and part time instructors. As required by the College, student evaluations are conducted each semester for adjunct instructors and each fall for full-time. All Art classes have updated course SLOs which are evaluated each year. The annual Student Art Exhibition gives faculty the opportunity to view and evaluate the work of all studio instructors.
   b. Student learning outcomes are assessed by evaluation of student projects and discussion with and feedback from former and current students in the program.
   c. Faculty maintain currency through their active engagement as artists and scholars.
   d. Portfolios of student work allow the instructor to closely assess the achievement of student learning outcomes. Tests and student writing samples are also employed in assessing the learning outcomes of these classes.
   e. Each faculty member regularly writes a plan and implements it to improve SLOs. Full time faculty review course outlines as needed to ensure consistency individual syllabi and outlines. We are planning to work with the SLO office to develop and implement direct assessments for all courses.

3. **Retention and Efficiency**
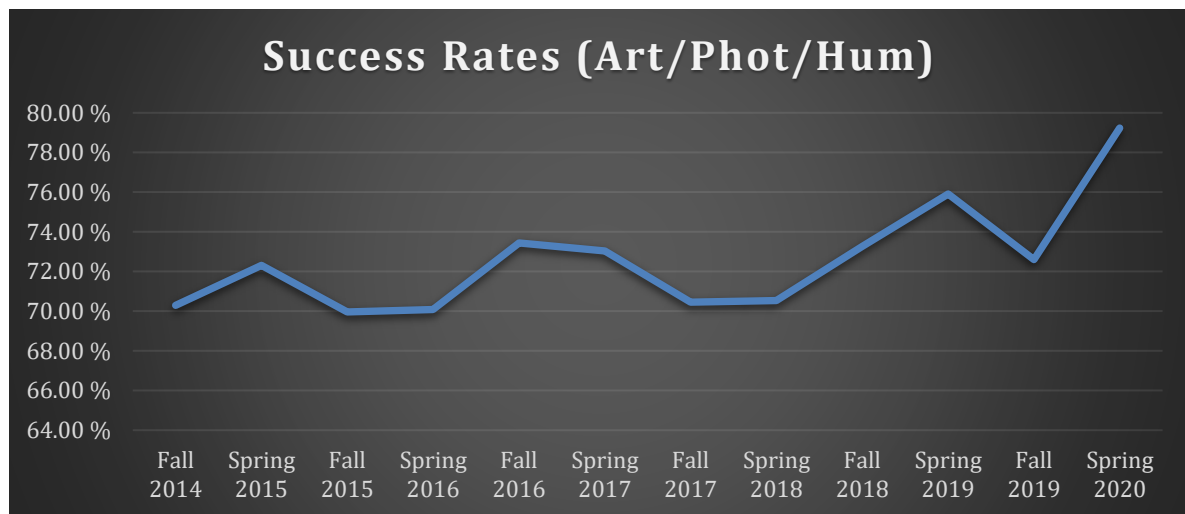
Success rates as a whole have varied between 70 and 76%. Spring of 2020 was a bit of an anomaly at 79.23% due to the unprecedented pandemic where students were able to drop without penalty until the final day of classes. Data indicates that success rates in Animation courses improved from percentages in the low sixties and seventies (Sp17: 57.14%, Fa17: 60%, Sp18: 71.79%, Fa18: 74.42%) to almost ninety percent (Sp19: 88.10%, Fa19: 89.29%, Sp20: 88.89%) after switching to a fifteen-week scheduling format in Spring of 2019. Fine Arts has been an almost exclusively non-distance education department with some art history and one digital art course offered online. From Fall of 2014 to Spring of 2020, non-distance

education courses in Art and Design had an average success rate of 70.04% while distance education courses had a slightly less 63.43% average success rate. Retention differences were similar at 84.74% and 76.16%.

Further analysis reveals that most ethnic and gender groups consistently fell within the 70-76% range of success on each semester of instruction. In semesters where success rates fell below that range, they usually bounced back in subsequent semesters. Notably we have not met that level of success with Native American and African American students and improved outreach is needed to rectify this.

| | | | Spring 2016 | Fall 2016 | Spring 2017 | Fall 2017 | Spring 2018 | Fall 2018 | Spring 2019 | Fall 2019 | Spring 2020 |
| | | | Credit | Credit | Credit | Credit | Credit | Credit | Credit | Credit | Credit |
			Success Rate	Success Rate	Success Rate	Success Rate	Success Rate	Success Rate	Success Rate	Success Rate	Success Rate
Cerritos Total											
	Non Distance Education Methods Total										
		Female Total	73.72 %	75.87 %	74.37 %	73.04 %	72.88 %	75.36 %	74.87 %	76.11 %	80.64 %
		African-American	52.94 %	77.78 %	70.59 %	73.33 %	0.00 %	57.14 %	85.71 %	65.22 %	71.43 %
		American Indian/Alaskan Native	59.09 %	65.52 %	58.82 %	66.67 %	42.50 %	70.83 %	53.13 %	100.00 %	
		Asian	71.21 %	79.37 %	79.01 %	72.84 %	78.33 %	76.32 %	81.82 %	82.43 %	87.69 %
		Hispanic	75.65 %	75.30 %	74.80 %	72.79 %	74.64 %	73.95 %	74.20 %	77.07 %	79.73 %
		Multi-Ethnicity	36.36 %	57.14 %	71.43 %	77.78 %	75.00 %	100.00 %	77.78 %	78.79 %	89.47 %
		Pacific Islander	62.50 %	50.00 %	100.00 %	58.33 %	60.00 %	80.00 %	100.00 %	0.00 %	66.67 %
		Unknown	77.36 %	86.67 %	72.92 %	77.78 %	74.55 %	87.30 %	81.63 %	52.17 %	77.14 %
		White Non-Hispanic	79.17 %	94.12 %	80.95 %	89.47 %	83.33 %	85.71 %	83.33 %	72.55 %	86.67 %
	Male Total		66.50 %	71.22 %	71.36 %	67.21 %	67.73 %	71.26 %	77.39 %	69.43 %	77.74 %
		African-American	86.67 %	71.43 %	66.67 %	76.47 %	54.55 %	87.50 %	87.50 %	57.14 %	63.16 %
		American Indian/Alaskan Native	56.41 %	51.92 %	73.21 %	57.41 %	54.72 %	54.84 %	66.67 %	100.00 %	100.00 %
		Asian	65.42 %	75.25 %	74.29 %	73.26 %	80.56 %	77.63 %	81.69 %	78.95 %	85.71 %
		Hispanic	67.20 %	73.03 %	69.93 %	67.36 %	67.11 %	72.22 %	76.70 %	69.92 %	78.14 %
		Multi-Ethnicity	47.62 %	69.23 %	80.00 %	61.90 %	75.00 %	69.23 %	45.45 %	72.00 %	88.24 %
		Pacific Islander	40.00 %	100.00 %	100.00 %	33.33 %	100.00 %	0.00 %		50.00 %	33.33 %
		Unknown	69.70 %	66.15 %	84.00 %	67.92 %	67.74 %	70.59 %	89.29 %	40.91 %	66.67 %
		White Non-Hispanic	50.00 %	50.00 %	61.54 %	75.00 %	100.00 %	50.00 %	100.00 %	67.31 %	78.57 %
	Unknown Total		73.33 %	72.50 %	77.78 %	84.85 %	76.00 %	72.73 %	68.09 %	70.45 %	78.26 %
		African-American	66.67 %	100.00 %	33.33 %	100.00 %	100.00 %	100.00 %	100.00 %		100.00 %
		American Indian/Alaskan Native	100.00 %	50.00 %	50.00 %	100.00 %	0.00 %		50.00 %		
		Asian	87.50 %	80.00 %	83.33 %	100.00 %	66.67 %	66.67 %	80.00 %	100.00 %	
		Hispanic	69.23 %	68.00 %	85.00 %	81.82 %	80.00 %	70.00 %	61.29 %	56.67 %	73.68 %
		Multi-Ethnicity	100.00 %	100.00 %							
		Pacific Islander		100.00 %					0.00 %		
		Unknown	50.00 %	75.00 %	100.00 %	85.71 %	80.00 %	77.78 %	100.00 %	100.00 %	100.00 %
		White Non-Hispanic	75.00 %	100.00 %	100.00 %					100.00 %	

SWOT Analysis

Strengths

S1. The VCS A.A. degree is now offered as a 100% virtual degree program through Cerritos College Online. There is a clear roadmap for degree completion in four semesters. All Art History/Humanities classes that are part of the degree have been approved for permanent distance education status by the curriculum committee or are in the process of receiving approval.

S2. The Ceramics/3D Design program has consistently strong enrollment with room for growth. It provides an excellent foundation for students planning to transfer to four-year institutions and pursue a career in ceramics, sculpture and 3D design.

S3. The Photography program continues to be a program with good enrollment in foundation courses. The program offers a wide variety of courses that support our mission: to educate students in photography by providing a balanced education in both the creative and technical aspects of the photographic medium, the history of photography and the critical analysis of photographs. The mission is accomplished through course offerings that enable students to develop their technical skills, creativity and understanding of the social and historical role and relevance of the photographic medium.

S4. Printmaking continues to grow in the new facility with increasing exhibition opportunities for students through the strengthening of community ties by faculty.

S5. The Cerritos College Art Gallery, through its ongoing exhibition schedule, brings established professional artists to the college campus, providing students a chance to see current trends in contemporary art practice that would otherwise be difficult and/or impossible. Many of these visiting artists are teaching faculty at nearby public universities and art schools including Otis College, Art Center, CalArts, UCLA, UC Irvine, UC Riverside, UC San Diego, and Cal State Long Beach, Cal State Fullerton, and Cal State Northridge. These are the schools to which our students are transferring and establishing personal connections to these institutions and faculty is a boon to aiding our students' acceptance and transition to these upper-division centers of higher learning.

The Cerritos College Art Gallery has produced physical exhibition catalogs that serve as a permanent record of temporary exhibitions, establishing a much needed sense of institutional memory and serving as a resource to extend the themes and concepts explored during the original runs of the shows. Copies are provided to the library for preservation and are available for sale in the gallery and in the gallery's online bookstore, helping to off-set the costs of production. Additionally, copies of the catalogs for the annual student art exhibition are provided to all participating students, giving them a physical document of their participation and a wonderful resource to include in their portfolio upon graduation and transfer. The department's own Graphic Design students design the cards and graphics for the Student Art Exhibition.
S6. The Graphic Design/Comp Animation area provides professional level courses and instruction, offering students the opportunity to experience real world commercial art projects and training. This enables students to successfully transfer to a four-year college or university, or gain the skills and experience necessary to enter the workforce at an entry level. Graphic Design has partnered with Journalism on several projects including two full color printed "Wings" Magazines. ART 188 is also popular with Journalism majors.

S7. Our Photo Program uses eco-friendly chemicals and recycling whenever possible.

S8. All of our current Graphics, Photo and Animation lecturers and professors are up to date in analog, digital and hybrid approaches to their respective disciplines.

S9. We have increased, and will to continue to build the camera loan program for economically challenged students.

S10. The AD-T in Studio Arts for Art and Design students, facilitates transfer to four-year institutions. Courses include: Art 110 Freehand Drawing, Two Dimensional Design, Art 112 and ART 136 , Ceramics, Photography and Art History courses which are all crucial foundation courses for our students. Student Learning Outcomes are identified by the students who receive an AA degree and transfer to a four-year institution with the portfolio and knowledge attained by this degree. Student portfolios demonstrate success in meeting the SLOs

S11. The Ceramics program continues to provide an excellent foundation for students planning to transfer to four-year institutions and pursue a career in ceramics or sculpture. Art 121, Three-Dimensional Design, is often the last class that Art Majors take before transfer. This class also helps prepare students for transfer through its rigor and emphasis on professional practices, including preparation of a portfolio and resume.

S12.The addition of a Classified Staff Instructional Aide position supporting the Graphic Design computer lab has resulted in increased success and graduations.

S13. Printmaking supports the A.A. and AD-T degrees. Some students study printmaking for vocational reasons and have started their own print businesses or work for independent studios. Others have made printmaking an integral part of their artistic expression, going on to advanced study and professional careers as artist printmakers. Printmaking continues to serve students from multiple disciplines.

Weaknesses

W1. Lack of a regular budget for Art 112/ Life Drawing models limits the ability to offer this integral, foundational and well-enrolled course.

W2. The Art and Design curriculum is not well balanced. In the 3-D area, only Ceramics and Three-Dimensional Design are currently offered. We do not offer any classes in Sculpture.

W3. Continued lack of Classified Staff to support instruction and safety in the Photography Labs.

W4. Continued lack of Classified Staff to support instruction and safety in the Studio Arts (ceramics, 3D and Printmaking) Labs.

W5. Instructional computer labs have insufficient configurations for student work in Design and Animation.

W6. Due to lack of funding, photography cannot adequately equip students taking introductory, intermediate, and advanced courses.

Opportunities

O1. The new facility presents the opportunity to expand offerings in the 3-D area. We anticipate the return of Art 160, Figure Modeling and ART 162, Sculpture. We will have in

place the hardware and software for rapid-prototyping, providing the opportunity to develop new curriculum. As the new facility was not designed for the heat-related processes associated with traditional sculpture, we have the future opportunity to incorporate New Genres (social practice and new media) into our curriculum.

O2. The Ceramics program will have the opportunity to become a more environmentally sound art practice in the new building. We will expand our efforts toward efficiency, including recycling of all usable materials in conjunction with the current campus Sustainability effort.

O3. The world of two-dimensional design is already dominated by computer technology. Three-dimensional designs are increasingly being generated on the computer using Rapid-Prototyping Technology. Students entering this field will need to be well-versed with this new approach. We are preparing to introduce this technology into our classes.

O4. The Art and Design Department is uniquely poised to contribute its expertise in developing creative thinking to the College curriculum. Data from a national survey of 1068 U.S. hiring managers conducted in September of 2014 indicates that creativity is now a key quality sought by businesses. Hiring managers note that students and recent graduates can set themselves apart by developing a broad range of skills (60%) and increasing their focus on creative thinking (47%), understanding that innovation and creativity can be learned (35%) and recognizing that thinking creatively will take them further than technical expertise (35%).

O5. Hiring managers agree that preparing students for the future requires a more modern approach, including courses and training opportunities to prepare students for the jobs of tomorrow (54%), rewarding innovation and creativity in education and on the job (38%) and requiring technical majors take courses in creative disciplines (33%). Problem solving (51%) and creativity (47%) have gained the most value in driving salary increases in the last five years.

O6. Seventy-five percent of hiring managers agree the job market will change significantly in the next five years. Tech-savvy (88%), the ability to communicate through digital and visual media (82%) and creativity (76%) are cited as becoming essential skills.

O7. The expanded facilities of the new Fine Arts building allows the Art Gallery to serve as a central hub for the entire Arts program and has allowed for the establishment of a new Museum Studies certificate program in line with the gallery program at San Diego Mesa College.

O8. With museum workers and conservators currently ranked as one of the fastest growing careers in the Los Angeles area (with an expected growth of 27.5% between 2010 and 2020, according to the California Bureau of Labor Statistics), this certificated program will serve an essential niche in the large creative market of Los Angeles, as well as feed into the upper-division and graduate programs in Museum Studies and Exhibition Design at Cal State Long Beach and Cal State Fullerton respectively.

O9. Graphic Design, Web Design, and animation have become increasingly more complex and require continual training to maintain currency. There will be a continuing demand for the technical training that we offer.

010. Phot 100/Introductory Photography and Phot 110/Introductory Digital Photography have consistently good enrollment. Advanced courses should be offered more frequently to speed up transfer and completion.

O11. The cost of professional-level cameras, both analog and digital, is coming down gradually. This helps us address the affordability crisis for low income students.

O12. Hiring a classified lab manager in the Photography area is outside the faculty's direct control because it requires Board approval and funding. It would be an extremely positive move in that it would create a safer, more efficient and secure environment.

O13. Hiring a third full-time photography faculty member is outside the direct control of the current faculty because it requires Board approval and funding. It would be positive in that it would help the commercial side of the photography program, thereby fulfilling an explicitly expressed need of the students. Hiring another faculty would also allow advanced courses to be offered more frequently, thereby speeding up the transfer process.

O14. Supply budgets need to be reinstated. In years past, all full-time faculty had a small budget assigned to them to help with the costs of running their specific area. This budget was immensely helpful in obtaining the minor upgrades and maintenance items needed in all art areas.

Threats

T1. Faculty retirements in Ceramics and 3D design and the upcoming Graphic Design retirement pose immediate threats to both programs' existence. We must work with faculty and Human Resources to assess job descriptions and outreach for replacements.

T2. There are numerous problems in the FAC facility with both design and equipment that remain undelivered which undercuts the new teaching and work environment's effectiveness.

T3. Lack of classified staff to coordinate labs in Ceramics/3D Design, Printmaking and Photography puts these areas at risk. This results in damaged equipment and lack of student access and presents numerous safety concerns.

T4. Phot 230/Portrait Photography and Phot 232/Approaches to Studio Lighting instruction falls short of industry standards due to lack of tethering equipment, cameras, backdrops and hybrid equipment.

T5. Full access to Kanopy streaming service is uncertain.

T6. Graphic Design, Web Design, and Animation require constant updates in training materials. It is increasingly difficult to find fully ADA compliant, accessible resources. Software denials based on ADA compliance have created a problem with instruction and

teaching software industry standards.

T7. Computer equipment and software should be included in ongoing campus-wide replacement plans.

T8. New repeatability rules limiting students to three classes in any subject area family poses problems for Ceramics students who now must wait a full year for advanced classes. This significantly slows down their progress and towards graduation and transfer. Moreover, repeatability regulations hamper the ability to offer advanced classes.

Accomplishment of Previous Goals

Many of the goals identified in our 2014 Program Review have been achieved. The Art Department's accomplishments over the past six years include:

- Successfully advocated and hired a new faculty member, Audra Graziano, in Painting/Drawing to replace a retired faculty.
- Creation of the new Visual & Cultural Studies ("VCS") A.A. degree.
- Created advisement sheets for Studio Art and Art History AD-T, Graphic Design AA, Computer Animation AA and Certificate.
- Organized, moved and installed all existing equipment from Ceramics and Printmaking into the new Fine Arts building.
- Integrated Rapid-Prototyping into the curriculum with a new course in Advanced 3D Modeling.
- Art History has established a lecture series in the new Fine Arts building.
- Established Museum Studies & Exhibition Design Certificate.
- Developed an Artist in Residence workshop for printmaking and dramatically improved the visibility and accessibility.
- Moved and networked three Graphic/Multimedia Design/Computer Graphics labs into the new Fine Arts Building.

Goals of the Program:

Ref.	Goals	Action to be Taken	Time Frame	Person/s Assigned
	Mid-Range Goals (1-3 Years)			
T1	Establish new full-time positions Ceramics/3D Design and Graphic Design.	Work with faculty and Human Resources to assess job descriptions and outreach.	Spring 2021	Wilson
T2	Fix building design issues that hinder instruction such as load venting, shades that do not black out classroom etc.	Devise, in conjunction with Facilities, fixes for design flaws in all areas.	Spring 2022	Wilson

Ref.	Goals	Action to be Taken	Time Frame	Person/s Assigned
T5	Advocate to maintain full access to Kanopy.	Work with faculty senate, librarians, and administrators to ensure continued funding.	Spring 2021	Trager, Vitela
W3	Advocate for Classified Staff position to support Photography.	Meet with FA Dean and write job description. Gather SLO and labor market data to show need.	Fall 2021	Wilson, Heckerman
W4	Establish a Classified Staff position to support Ceramics/3D Design and Printmaking.	Work with faculty and Human Resources to assess job descriptions and outreach	Spring 2022	Wilson
W1	Establish a regular yearly budget for life drawing models	Meet with FA Dean and write job description. Gather SLO and labor market data to show need.	Fall 2022	Wilson Teran Najarian
W6	Purchase Wacom tablets, projectors and additional RAM for computers for digital labs in the new FA Complex.	Gather SLO data to show need. Advocate for the classroom funding through capital outlay or ASCC funding.	Spring 2023	Wilson, Miller
W7	Write a justification based on SLO assessments for a 90 inch archival inkjet printer for the photography program	Gather SLO data to show need. Advocate for the printer funding through capital outlay or ASCC funding.	Fall 2023	Ed Heckerman and Christina Fernandez
	Long Range Goals (4-6 years)			
T4	Write a justification based on SLO assessments for acquisition of tethering software and technology for Photo studio	Gather SLO data to show need for specialized software and technology	Spring 2024	Ed Heckerman and Christina Fernandez
T8	Establish 2-4 low-enrollment, advanced courses per year in Photography that allow students to graduate on time.	Work with faculty senate and administrators to ensure rapid student progress toward graduation.	Spring 2024	Wilson, Heckerman
T11	Create 10 video tutorials and instructional PDF documents for Photography	Write and produce	Spring 2025	Ed Heckerman and Christina Fernandez

Ref.	Goals	Action to be Taken	Time Frame	Person/s Assigned
W7	Cultivate and establish relationships with local commercial photographers to mentor Photo students	Contact former students and research local studios	Spring 2024	Ed Heckerman and Christina Fernandez
W10	Write justification based on Program SLOs to show the need for 4x5 inch camera outfits to enable PHOT 200 Advanced Photography to be offered	Gather SLO data to show need for large format equipment through capital outlay and ASCC funding	Spring 2025	Ed Heckerman and Christina Fernandez
O13	Advocate for hiring a Commercial Photography faculty member.	Gather data and labor market data	Spring 2025	Heckerman
O14	Reinstate supply budgets.	Gather data that showcases the advantages of small supply budgets in relation to student success.	Spring 2025	Wilson. Miller