

# Plans for Art >> USE THIS ONE - 2014 - 2015 Art CHC Instructional Program Review 2014-2015

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**Name :**

USE THIS ONE - 2014 - 2015 Art CHC Instructional Program Review 2014-2015

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## Instructions

Please respond to the following questions. Please consult the [Integrated Planning and Program Review Handbook](#) for detailed instructions.

### 1. Description of Program

1. Assume the reader doesn't know anything about your program. Please describe your program, including the following:

- a. Organization (including staffing and structure)
- b. Mission, or primary purpose
- c. Whom you serve (including demographics) - Click [HERE](#) to view program and college demographics.
- d. What kind of services you provide
- e. How you provide them (including alternative modes and schedules of delivery: e.g.: online, hybrid, early morning, evening services)
- f. **Rubric Item:** Describe how your curriculum is up-to-date and [Needs-Based](#). Base the description on surveys, environmental scan data, transfer patterns such as GE, IGETC, CSU, AA-T, or AS-T, accreditation standards, and/or articulation agreements. Consider the results of your most recent curriculum reviews in this section.
- g. **Rubric Item:** Attach your [scheduling matrix](#) to show when courses in your area are offered. [Click here for sample!](#)

The Art Program at Crafton Hills aims to offer a comprehensive program that introduces and explores the fields of both Visual Art and Art History to the campus community through instruction, involvement with student organizations and through facilitating the availability and visibility of the visual arts through cultural programming in the Art Gallery.

Art is a program within the Fine Arts Department with a focus on both the field of Visual

Art as well as the field of Art History. The program faculty consists of two full-time professors, Snezana Petrovic, Professor of Art and Jessica McCambly, Associate Professor of Art, as well as two to three adjunct professors (variable each semester), and one, full-time Studio Technician, Michael Bedoya. In addition to instructional responsibilities, the Art Program faculty and staff also curate and organize the Crafton Hills College Art Gallery, which is primarily managed by Studio Technician Michael Bedoya. Full-time faculty also serve as Faculty Advisors to the Manga Club (Petrovic) and the Crafton Art Club (McCambly). Mike Bedoya assists students in both clubs regularly.

The mission of the Crafton Hills College Art Program is to engage students as problem-solvers and critical-thinkers in a creative and supportive learning environment, while preparing students for advancement through diverse, guided experiences with visual culture and the development of an expanded world-view.

Visual Art is a discipline that serves both degree-seeking Art majors as well as students who are non-majors seeking GE electives, and non-majors who are seeking cultural and visual literacy and personal enrichment. The students are split down the middle in regards to binary gender identity, with just a slightly greater number of female students (56% female/44% male), with the majority of students falling into the age range of 18-24. Regarding ethnicity, the majority of the students who the program serves identify as Hispanic (41%) or Caucasian (44%), with smaller percentages of African-American (6%), Asian (5%) and Native American (2%) students in our courses. These numbers are in line with the data for the college as a whole.

The Art Program at Crafton Hills College provides instruction in the field of Visual Art as well as in the field of Art History. These courses are offered during morning, afternoon and evening sections. In addition, Art History courses are also offered virtually as online courses. Visual Art courses are structured in the standard manner of a three-unit studio course, which is a three-hour lecture/lab class that meets twice a week, for a total of six contact hours per week. In addition to the online offerings mentioned previously, traditional Art History courses are structured as three-unit lecture/seminar courses that meet for a total of three contact hours per week. Over the last few years, a change in the enrollment pattern of our students has shifted. While 5 years ago, around  $\frac{1}{4}$  of students enrolled in night courses identified as "night" students, most of them returning students who worked during the daytime. Over the last 2 years, it has been noted that our "night" student is also our "first class of the morning" student. Over the last 7 years, Professor McCambly has taught night classes each semester. Over the last three years, only three students identified as students who were taking classes at night after working all day. Of those students, two were taking the class for personal enrichment and one was enrolled because they were working towards a degree or credential. The rest of the students enrolled in the night courses have been "all day" students, many of whom compress their academic schedule into 2 or 3-day school weeks to accommodate their jobs. Because of this, most of them are quite tired by the evening class. Our studio courses are three hours long, twice a week, which is pedagogically standard as anything less than three hours at a time would not allow students the necessary time to successfully work for a sustained period of time. In teaching evening courses that are both 5-8 and 6-9, Professor McCambly has found that the 5-8 block is the most successful model of the two. The students who have been taking classes all day, which is the majority, are quite exhausted in the evenings and begin fading at around 7 PM. A

three-hour night class that is studio-based is intense and demanding in general. It is especially so after an entire day of classes.

Curriculum in the Visual Arts is based on the Bauhaus method of studio-based learning, developed by the Bauhaus in 1919. This is the method accepted as institutionally and pedagogically standard throughout the Western world and combines a prescribed, methodological approach to technical proficiency and an informed understanding of materials with a working knowledge of contemporary and historical themes in Visual Art and an interest in concurrent, conceptual development. The Art program at Crafton Hills College offers both Studio and Art History curriculum that is structured around this methodology and is focused on foundations, intending to serve as the first two-years of a four-year degree (Bachelor of Arts with a concentration in Studio Art [B.A.]) or Bachelor of Fine Art with a concentration in Studio Art [B.F.A.]) for those students wishing to transfer. Studio and Art History courses transfer to both UC and CSU.

The courses offered mirror foundation-level courses that are offered nationwide as foundation-level courses that comprise the sequence required at a four-year institution. In the past year, these foundation-level courses were updated with new courses written that truly allow us to align with our transfer institutions and to successfully offer the A.A. and AA-T degrees in Studio Art and Art History. These new courses are currently taught as overlays with their sister course (Drawing I and Drawing II are two separate courses but are taught during the same time window with a specified number within the course cap assigned to those intermediate-level courses). Also offered are introductory-level elective courses, such as Printmaking and Sculpture, which build on the curriculum of the foundation-level courses. These newly aligned courses offered are as follows:

Foundations of 2-D Design (updated course)

Foundations of 3-D Design (new course)

Drawing I (updated course)

Drawing II (new course)

Painting I (updated course)

Painting II (new course)

Life Drawing I (updated course)

Life Drawing II (new course)

Introduction to Printmaking

Sculpture I

Experimental Sculpture

The Art History courses that are offered follow this model as well, fulfilling the foundation-level Art History requirements that an Art History major as well as a Studio Art major would take at a transfer institution during the first two years of their degree. These courses also serve as GE. As pedagogically standard in terms of curriculum, these two survey courses (Art 100/102) focus on the canon of Art History through the lens of the Western Perspective. In addition to the courses listed below, we will be furthering our commitment to providing curriculum with a global view of Art history with the addition of an Asian Art History in future semesters. In regards to the pedagogy of Art History, students take the two survey classes that focus on the Western Perspective as foundations, and then build upon that foundation with the study of more culturally and/or chronologically specific courses, such as Asian Art History and Modern Art History (1945- present). Art Appreciation is a course that provides a general overview of movements (in chronological order) within the field of art as well as serves

as an introduction to the elements and principles of design, techniques and media in the field of Visual Art and the roles of the artist in society.

Art Appreciation

Art History I

Art History II

Modern Art History

## 2. External Factors with Significant Impact

2. What external factors have a significant impact on your program? Please include the following as appropriate:

- a. Budgetary constraints or opportunities
- b. Competition from other institutions
- c. Requirements of four-year institutions
- d. Requirements imposed by regulations, policies, standards, and other mandates
- e. Job market
  - i) Requirements of prospective employers
  - ii) Developments in the field (both current and future)

The budget issues and cuts that the college is still facing continues to impact the program, yet we can identify moments of progress in comparison to the last few years. While the discipline was finally able to include some elective courses that are part of the AA and AA-T degrees over the last year, we are still not able to offer a competitive, comprehensive Studio Art program due to both budgetary issues as well as a severe lack of facilities. Scheduled for Spring 2014, we will be partially responding to the need and demand for Studio courses by increasing our studio offerings to include at least one duplicate section of one of our core classes (Painting I, Drawing I, Foundations of 2-D Design or Life Drawing I), which will assist students seeking those courses for GE or transfer, yet we continue not to be able to offer the necessary variety of elective courses for the A.A./ A.A.-T and transfer. A consistently diverse and comprehensive schedule of course offerings in Studio Art is absolutely necessary in order for this program to be sustainable as well as to grow, to be healthy, to be competitive with surrounding programs and to be viable in terms of transfer preparation.

This has been a challenge as students seeking to earn the A.A./ A.A.-T degrees as well as seeking to transfer have expressed great frustration regarding our lack of elective offerings. As a result, both full time faculty members have regularly taught Special Topics Independent Study courses for those students to substitute for courses that we do not offer, so as to facilitate the earning of the A.A./ A.A.-T degrees and/or successful transfer in a reasonable timeframe. Please note that these courses do not count towards teaching load for the faculty and are taught in addition to their full class load. Since these courses cannot substitute for multiple electives needed to earn the A.A./A.A.-T, students needing those elective courses have had to enroll in courses at other area colleges who do offer comprehensive Studio Art programs, such as Valley, Chaffey and RCC. This need to seek instruction elsewhere has often put a financial and logistical strain on our students, who are often face financial and transportation-related challenges while already balancing their academics with multiple jobs and family obligations.

In terms of progress, since SP14, we have been offering the following intermediate-level studio courses: Drawing II, Painting II, Life Drawing II and Foundations of 3-D Design. This new curriculum aligns us with our transfer institutions and with nationwide

curriculum standards in regards to foundation- level studio art courses. Drawing II, Painting II and Life Drawing II are being taught as overlays with Drawing I, Painting I and Life Drawing I, which is common protocol when building a program. This blend of abilities in the classroom has proven already to be exciting, enriching and inspiring. The addition of these courses allows intermediate students to be challenged more critically, while also allowing them more space to explore conceptual directions in the work. At the same time, this structure allows the beginning students to have their experience enriched through further peer- to peer learning and advanced discussions. The addition of Foundations of 3-D Design allows us to follow the discipline standard of offering Design I (Foundations of 2-D Design), and then building on those principles within a Design II (Foundations of 3-D Design) course. All of the aforementioned curriculum updates/ changes were much needed in terms of aligning the curriculum and the language with nationwide pedagogy in Studio Art and will further facilitate the learning experience of our students as well as their transfer preparation.

We continue to struggle in terms of space and are eager for the opportunity to expand the program into the entire OE-1 building scheduled for Fall 2015. We are now and will continue to be in need of storage for our students in the form of lockers and flat files. Our students are commuters and are juggling multiple classes on top of a list of off-campus responsibilities and many take public transportation. Because of this, it is crucial that we are able to provide safe and appropriate storage for their art materials within the studio. We currently can only offer a few cabinets for students to share and do not have enough flat files for the students who are enrolled in studio classes. Lockers and flat files are standard storage facilities that are offered to students in studio classes. We hope to secure these spaces for our students to further facilitate their participation in the art program and to help to keep the studios maintained as safe working environments that provide students the space that they require to be successful and to learn. In addition, the expansion will allow us the physical room to develop and offer a more comprehensive Studio Art program that is competitive and thorough in relation to our surrounding colleges. One area of opportunity is the development of course offerings with a 3-D focus, such as Sculpture I & II. Our current facilities do not allow for the necessary space or materials/ tools that these courses require, yet this is a basic component of a foundation-level Studio Art program and our transfer institutions as well as our students expect these classes to be offered. While Sculpture is an elective offering included in our A.A. and A.A.-T degrees, this course also serves to prepare students for careers in Industrial and Product design, one of the fastest-growing design careers in the Southern California region. We cannot offer the proper curriculum required of a Sculpture I course due to our current lack of proper facilities. (See attachment Art-Employment Forecast)

Another area of opportunity is the establishment of a comprehensive Communication Design program (in collaboration with CIS), which would focus on the academic field of Design (including graphic design, illustration, etc.). This also would allow us to prepare students for careers in the various fields of Commercial Design, where there is high demand. This is also an area that is necessary in Studio foundations, including professional practices, as technology has a very defined presence in the 21st century studio classroom. The addition of this program will allow us to update our AA degree to include courses that prepare our Studio students for the technological expectations that they will face upon transfer. Professor McCambly and Professor Allen from CIS continue

to work together to conceptualize this program and where it would fit between the CIS and Art programs. (See attachment: Art-Employment Forecast)

Professional practices is an important part of Studio Art curriculum, and we see the potential addition of a completely student-run exhibition space as well as an expanded computer lab as exciting chances to expand curriculum in this area as well to further diversify the art studio experience for our students in the new portion of the building.

We see opportunity that the physical expansion will also allow for an expansion of curriculum to position the Studio Art program as competitive and comprehensive within the Inland Empire. (See attachment: Art- Creative Degree Programs) Our ability to expand our discipline offerings in order to become a comprehensive Studio Art department will allow us to prepare students to earn the degrees that will allow them to not only be the next generation of critical-thinkers, problem-solvers, idea-generators, innovators and makers, but also to enter one of the largest and fastest-growing career sectors in the state of California: the Creative Economy:

***By 2017, creative economy employment will be up by 3.1% or 12,600 jobs from 2012 levels. Creative industry employment in the Los Angeles-Orange County region will total 416,500 wage and salary jobs by 2017. (OTIS Report 2013)***

While the California Arts Council provides a large volume of reports around the creative industries in the state, the 2013 OTIS Report on the Creative Economy (see attachment: OTIS) is by far, the most comprehensive and helpful document focusing on California and the role of creative industries in the state's economy. Some significant findings from the most recent report (2013) are as follows:

- ***In the Los Angeles region, the creative sectors supported 1-in 7 wage and salary jobs, with a net economic output contribution of 10.4% of the region's gross total.***
- ***The Los Angeles regional creative industries sustained 726,300 workers who earned labor income of \$50.6 billion.***
- ***California's creative economy contributed 7.8% of the gross state product in 2012. Across the state, with a total of 1.4 million workers, the creative industries accounted for directly or indirectly 9.7% of all wage and salary employment, or roughly 1 in 10 jobs.***
- ***The Los Angeles region is undisputedly the creative nexus of the state, with over 44% of California's workers engaged in creative occupations.***

As stated in the introduction of the OTIS Report 2013:

***Artistic services and intellectual capital are inarguably essential to the 21st century economy, which is dynamic, knowledge-based, and increasingly global. Indeed, the United Nations Conference on Trade and Development's Creative Economy Report 2010 asserts: "Adequately nurtured, creativity fuels culture, infuses a human-centered [sic] development and constitutes the key ingredient for job creation, innovation and trade while contributing to social inclusion, cultural diversity and environmental sustainability."***

Students pursuing degrees in the field of Studio Art and/or Art History have a long list

of both job and career options once completing their degree(s). Many students pursuing these fields of study at Crafton will continue their studies to earn Bachelor of Arts (B.A.)/ Bachelor of Fine Arts (B.F.A.) in Studio Art or Art History and some, from there, will progress to earn Master of Studio Art (M.A.) or Master of Art History (M.A.) degrees. Additionally, students pursuing Studio Art may progress to earn the terminal degree of Master of Fine Arts in Studio Art (M.F.A.) and students studying Art History may earn the equivalent terminal degree of Ph.D. in Art History. Some M.F.A./ Ph.D. graduates will continue their research as scholars and academics (as these professions require the terminal degrees of M.F.A for Studio Artists and Ph.D. for Art Historians), some academics may teach in addition to a professional career as an artist and/ or independent curator, and some may pursue a myriad of other career paths in the creative industries. We are situated geographically in proximity to the "Powerhouse" of the creative economy for the state, with over 44% of all people employed in creative occupations working in the LA/OC area (OTIS Report 2013).

**According to the 2013 OTIS Report on the Creative Economy, of 80 occupations in the creative fields, 39 require a Bachelor's degree or higher. The A.A./ A.A.-T degrees and coursework that we offer at Crafton serve as the necessary and required foundation for the advanced degrees discussed above, thereby serving as an academic and educational foundation for the creative economy for the state of California as profiled in the OTIS Report.**

### 3. Outcomes Assessment Reporting

Outcomes Assessment Reporting – **Rubric Item:** [Student Learning Outcomes](#). Please use the following tool to report each course or program that was assessed this year, the type of outcome assessed, and the ILO the outcome maps to. In addition, also provide the [Five Column Assessment](#) information in the spaces provided: learning outcomes statement, means of assessment, criteria for success, summary of evidence, and the use of results. If you prefer, the Five Column Assessment information can be attached as a separate document. Additionally, other supporting documents that you wish to include can also be attached to the outcome.

- Course
- **Statement:** Art 100 Art History Prehistoric-Medieval- McCambly: Students have developed an appreciation for the aesthetic principles that guide and govern the arts and humanities. Students also understand the importance of cultural institutions within their communities and demonstrate knowledge of the influence of the arts on intercultural experiences.  
**Measurement:** Final Exam Collaborative Presentation: Curate a Virtual Exhibition  
**Benchmark:** 90%  
**Evidence:** Of the 54 students enrolled at the time of assessment, 51 exceeded the requirements for the assessment and were assessed as excellent. Of the 3 that did not meet the requirements of the assessment, all three did not complete the assessed assignment.  
**Implications:** The assessment data of the students' achievement tells me that the course information was understood and retained and that students were engaged in the activity as well as with the material, therefore meeting or exceeding the slo. I am confident that the slo for this course is in line with the material and will continue to use this project in assessments. As a result of previous analysis, I altered the format of the class to emphasize critical thinking and personal research in terms of the material. To

further engage the students, I have included what I am calling "pop-up research" where I ask them to take out their phones and search for information regarding contemporary connections found in popular culture about what we are discussing during our seminar. I feel that the shift in classroom culture to more of a seminar/discussion has cultivated an even more engaged class dynamic and has manifested this via increased overall success on the final exam/slo assessment. I also feel that the students left the class seeing the world differently as a result of the critical thinking approach to the material. I plan on continuing to adjust this model to innovate each semester.

**Is Completed:** Yes

**Is Assessed:** Yes

**Outcome Type:** Slo

**ILO Type:** InterpersonalAndGroupSkills

- **Statement:** Art 126- Painting I- Professor McCambly: Students can successfully employ a variety of painting media in order to analyze the physical, technical and aesthetic potential of each medium within the field of painting.

**Measurement:** Final Portfolio Review

**Benchmark:** 90%

**Evidence:** out of 17 students enrolled at the time of the assessment 13 met or exceeded the assessment successfully. The four students who did not meet the requirements did not participate in the assessment and had stopped attending class for an extended period of time.

**Implications:** The assessment results tell me that the course information was understood and retained, therefore resulting in the results that all of the students who participated in the assessment met or exceeding the slo. It is apparent that a crucial factor in students failing to earn successful results in terms of the slo is lack of attendance. Assessment has consistently shown that students who remain enrolled and attend consistently are engaged and learning, therefore completing the course successfully and demonstrating their meeting the requirements of the slo in their final portfolio review. I am confident that the slo for this course is in line with the material and that the assessment serves to exemplify the retention of information. Because of this, I will continue to use this method of assessment.

**Is Completed:** Yes

**Is Assessed:** Yes

**Outcome Type:** Slo

**ILO Type:** CriticalThinking

- **Statement:** Art 200 Printmaking- McCambly: Students can successfully employ a variety of media and will explore techniques, both traditional and non-traditional, in order to analyze the physical, technical and aesthetic potential of each method in projects and presentations that address the field of printmaking.

**Measurement:** Final Critique Presentation

**Benchmark:** 90%

**Evidence:** Of the 22 students who were enrolled at the time of assessment, 21 met or exceeded the requirements. The 1 that did not meet the requirements did not participate in the assessment and had stopped attending class.

**Implications:** The assessment results tell me that the ability to communicate conceptual ideas and aesthetic choices in a critical matter coupled with a media-specific understanding of the technical aspects and expectations of the discipline was developed and demonstrated as a result of instruction. The students' confidence in presenting and discussing the work of themselves, peers and professional artists in an analytical and objective manner was developed and refined. This resulted in all students who were

assessed meeting or exceeding the slo. I am confident that the slo's for this course are in line with the material and that the assessment serves to exemplify the retention of information. I will continue to use them in assessment.

**Is Completed:** Yes

**Is Assessed:** Yes

**Outcome Type:** Slo

**ILO Type:** WrittenAndOralCommunication

## 4. Progress on SLOs

**Rubric Item:** [Student Learning Outcomes](#)

- a. Please summarize the progress your unit has made on program and/or course level SLO measures you have applied since your last program review.
- b. Please describe any program/course and/or instructional improvements made by your unit as a result of the outcomes assessment process.
- c. What is your plan for continuously completing the assessment cycle?
- d. If your program has SAOs, please discuss here.

As a two-person department, we are still in the process of establishing full faculty participation in SLO assessment.

SLOs have been assessed and cycles completed by Professor McCambly for the following courses: Art 120, Art 124, Art 126, Art 100, Art 102, Art 175, Art 200, Art 132. She assessed Art 126, Art 200 and Art 102 in Spring of 2014.

For Professor McCambly, initial assessments have shown that due to the low readiness level of the majority of our student population regarding math, reading and writing skills, students enrolled in Art courses (which lack English, Math and Reading pre-requisites) really struggle to perform successfully on writing assignments of any kind. Critical thinking and analysis skills as well as a working knowledge of applied basic arithmetic are lacking in the students enrolled in these classes and this inhibits their ability to follow prescribed methodologies that involve arithmetic but also to not only understand the instructions and information, but to be able to analyze, think critically or truly discuss the information from an informed place. This results in a class dynamic where the critical discussion that is central to Studio Art and Art History courses is challenging. The lack of basic math skills is also challenging as much of the methodologies in foundation-level Drawing, Life Drawing, Design and Painting courses rely on these abilities. When students do not know how to use rulers, what an inch is, or how to assess ratios, much of class time is spent on arithmetic, which cannibalizes the class time that should be spent focused on the course subject. This has a negative impact on instruction and leaves those few students who are working at basic college-level with an experience that lacks the richness in terms of classroom culture among peers that they deserve. This is a struggle for faculty members as they are trying to engage students and maintain rigor while often working with a population that is simply not ready to be in that classroom. Faculty are also finding themselves trying to teach students how read, write, and perform basic arithmetic in addition to the course material.

As a result of previous assessment, the survey-level Art History courses (100/102) now have a new English Prerequisite as of Fall 2014. As a result, in the Art History courses, writing has taken on a greater role in contributing to the overall dialogue as well as the curriculum. While not yet assessed due to the fact that we are only halfway through the

semester, the conversations occurring in the class are dramatically more enriched and informed than in previous semesters prior to the prerequisite. The positive difference in the class culture and active, enthusiastic student engagement is extremely noticeable. The addition of a prerequisite already has significantly enhanced the course. In addition, as a result of assessment, various, innovative group projects have been introduced in the Art History courses taught by Professor McCambly that rely on research, critical-thinking and presentation. She has found this to be a catalyst for an active and engaged classroom culture. In kind, the students enrolled in her Studio courses are also exploring research and writing and presenting their research via various assignments utilizing social media platforms such as blogs and Pinterest. The assessments have been a helpful tool in identifying opportunities where adjustments can be considered and innovated in an effort to truly customize the learning experience for her students. This information is recognized as useful and important as Professor McCambly continues to develop new strategies for learning and engagement that she feels are truly valuable to the student and to their learning experience. Professor McCambly will continue to assess the courses she teaches each semester with all information entered on the designated plan.

## 5. Quantitative and Qualitative Results

5. Please provide...

- a. A list of any quantitative or qualitative measures not provided in question 5 that you have chosen to gauge your program's effectiveness (e.g.: transfers, degrees, certificates, satisfaction, student contacts, student headcount, Perkin's data, etc.)
- b. A summary of the results of these measures
- c. What did you learn from your evaluation of these measures, and what improvements have you implemented or do you plan to implement as a result of your analysis of these measures?

In addition to the demand for courses in the Art Program discussed throughout the document, we see the successes of the program through the varied successes of our students, both in the studios and after they advance to other programs. The field of Visual Art is a unique area of study as well as a unique area to engage with as an educator, in that there are multiple pieces that act as signifiers of success and effectiveness. While some geographic areas tend to cultivate a large number of students who enter college intent on pursuing studies in the Visual Arts, other areas seem to be incubators for discovery in regards to this field. Some factors that contribute to this are cultural, economic/financial and social factors as well as geographic ones. In our professional opinion, we are one of those incubators. Because of this, we act somewhat as cultural missionaries in the Art Program. While we have some students who arrive in our studios knowing that they are pursuing degrees in the field of Visual/ Studio Art, most arrive at the classes never having had an art class. Additionally, most arrive never having visited a cultural institution such as a museum and never having had the opportunity to experience a work of art in person. In knowing these students, they have expressed that would have never even thought to make the effort to visit these institutions due to the isolated geographic location of Yucaipa in relation to vibrant cultural opportunities in Los Angeles, Orange County and San Diego, but also, many have actually lacked awareness of the potential experiences that exist in these places. Art and culture can appear to be a closed world and of the students who were aware of the cultural possibilities that exist a car ride away, many initially expressed that they simply didn't feel like they belonged there. In addition to

considering the the important measurements and data points discussed elsewhere in the document, we want to see that students who take our courses are engaged as critical-thinkers and problem solvers, can work collaboratively and that they leave our classes with a greater appreciation and understanding of the fields of Studio Art/ Art History and the value that those areas have in society. We want to help them access and develop cultural literacy.

In terms of evaluation, these results present themselves in a variety of ways... some emerge as quiet moments of revelation and some as grandiose accomplishments... but all are noted and relevant.

The fact that many students who have had no background in the arts have enrolled in our classes is the first and most important signifier of success. During our time with them, we work to expose them to a diverse set of ideas, theories and cultures, while they develop both technical and conceptual prowess in the making of their work. We do this in an environment that encourages curiosity over correctness, collaboration and problem solving with a focus on critical-thinking instead of answer finding. We work to create a studio classroom where they quickly forget that they "can't draw" or are "bad at art" and teach them that extending out of their comfort zone is what learning is about, that they are not alone and that they will surprise themselves at the quality of their output if they can trust the learning process. This way of thinking and of approaching their education is a challenge for them to overcome, but they do. We note success and effectiveness as we watch our students' confidence build, both socially and academically, and witness an engaged and vibrant community form in the studio. As this culture evolves as we witness many young students who arrived in the classes introverted develop an identity and a peer group as an adult while we see returning students ease into the classroom culture open to a new experience. Peer to peer learning becomes a central part of class time and soon, the studio is filled during open-lab hours by students from various studio classes, hanging out, engaged in the identity of being a college (sometimes Art) student and establishing a peer group by working together. This is another signifier of effectiveness in our area.. when students don't want to leave the studio after a three-hour class/ when they work in the studio in between classes by choice.

As the assessments and data show, students who consistently attend our classes and are engaged are successful in the courses. Beyond the successful grades that the majority of our engaged students earn, another piece of evidence of effectiveness that we note is the observation that as students' confidence and curiosity grows, so does their independent research. These students begin to visit museums and galleries, both virtually and in person (sometimes with each other!), and these experiences form the basis for rich and enthusiastic conversations (sometimes debates) in class, and it becomes contagious. Soon, other students are taking the initiative to begin their own research in becoming culturally literate, and this ripples further and further out as our students may bring their parents or siblings or significant others or children with them to experience culture and art. At that point, the reach of what we do in the classroom as educators has extended well beyond the campus and into the community. These students, in a way, become "culture creators" in their community, and this can be a powerful agent of positive change.

Once the class is over, these students come back, dropping in over office hours or during class, to tell us of their latest adventures in visual culture, often with anecdotes on how they brought so and so and how they had to explain (insert art theory or "-ism" here) to them and how they finally got it. These students feel empowered and they

begin to educate others. They also tell us how they miss us and miss the class. These students, who never made art prior, often return during open lab hours to work in the studio independently, as they are no longer enrolled in any art classes. This is evidence of effectiveness.

There are the many valued emails and letters from students who express their gratitude for the experiences they had in our classes. There are the students who have transferred to a variety of programs with glowing letters of recommendation from us, who go on to enter honors art programs within their universities. There are ones who have taken what they have learned at Crafton and used that experience to innovate at their transfer institutions by starting specialized, media-specific art clubs. There are the ones who are now asking for letters of recommendation for potential M.F.A. programs. There are the ones who graduate with their B.F.A. and send you postcards from museums in Korea because they are backpacking before applying for grad school. These stories and updates come to us daily, brighten our days, validate the work we do and are all evidence of success and effectiveness.

In terms of continued implementation, providing the type of educational experience and environment that fosters not only technical and conceptual development and achievement, but also also- by default- these enriching experiences for our students is the priority. This incubator of creative and critical thought that is infused into our classes has not only practical value in terms of students' academic paths, but also deep intrinsic and human value. Through this environment, we continue to aim to give students a greater appreciation for art and culture than they had when they entered the class. We want them to know that these places, these experiences and this "global classroom" are available to them and that they are welcome in these spaces. We continue to work to help them develop skills to think critically and creatively, while they learn to give themselves some grace and space to engage in the actual process of truly learning. We believe that these skills, regardless of major, will benefit all of our students both in their academic and career pursuits as well as in their roles as members of society. We are confident that the continued implementation of these measures and that the work we do in the classroom are effective because as each year passes, in addition to the story that the assessed data tells, we watch these diverse moments of success that manifest in the stories of our students continue to accumulate.

## 6. Performance on Data Items

Please discuss your program's performance on each program specific data item as provided by the Office of Research and Planning. If you have already discussed your programs performance on one or more these components then refer to that response here, rather than repeating it.

- a. Instructional Program Health Evaluation Rubric (The rubric is available in Blackboard, on the OIERP Web Site, and in the PPR Handbook.)
  - i) **Rubric Item:** Use the data provided by the OIERP to set a [Course Completion Rate](#) (formally retention) target and provide an explanation for the target that has been set. **Click [HERE](#) to access your program specific data.**
  - ii) **Rubric Item:** Use the data provided by the OIERP to set a [Course Success Rate](#) target and provide an explanation for the target that has been set. **Click [HERE](#) to access your program specific data.**
  - iii) **Rubric Item:** What is your [FT/PT Faculty Ratio](#), how is it impacting your

program, and student success? **Click [HERE](#) to access your program specific data.**

iv) **Rubric Item:** Use the data provided by the OIERP to set a [WSCH/FTEF Ratio](#) target and provide an explanation for the target that has been set. Based on Faculty dialogue what is a feasible WSCH/FTEF (productivity) target for your area? (Note: 525 may not be a realistic target for your area.) **Click [HERE](#) to access your program specific data.**

v) **Rubric Item:** The [Fill rate](#) target is 80% or higher. Use the data provided by the OIERP and please provide a reason for any deviation from the target. This may involve a discussion around the appropriateness of the cap and how it was set. **Click [HERE](#) to access your program specific data.**

i. The Completion Rate target is 88%. This target is in line with the target set in the EMP. The Completion Rate for 13-14 is 92.6%, which is a 1% increase from 12-13. This number has increased from hovering around 88% during the previous three years. Completion Rates seem to fall evenly across gender/age and ethnicity categories.

ii. The target for Success Rate is 73%, which is in line with the target set in the EMP, and the Success Rate for 13-14 is 77.4%

This is a 1% decrease from 12-13 but the success rate has increased steadily from 09-today.

Success rates score pretty evenly across gender and age lines. In terms of ethnicity, it is noted that Native American/Alaskan Natives have a lower success rate (67%) in Art courses than other groups. Campus-wide, that group has a success rate is of 74%.

iii. The FT/PT ratio is .73The Crafton FT/PT ratio is .43. While this number looks healthy, it is important to note that we are not currently offering a comprehensive number of sections and courses in order to meet the needs of students wishing to graduate, as discussed in Question 2. Should our offerings increase to meet this need, analysis regarding the new ratio would be appropriate.

iv. Our WSCH/FTEF target is 430 and our actual WSCH/FTEF is at 503. Crafton's is 476. Through planning and analyzing data, we discovered it necessary to work with the OIERP to change this target because the original target that was cited in previous plans and as listed in the EMP, 525, is based on .20 load factor. Courses in the Art Department vary from that model, with Studio courses weighing at .32 and Art History courses/ Art Appreciation courses weighing at .20.

v. The target for Fill Rate is 85% and the fill rate for 13-14 is 87.5%. This semester, we have lowered the cap for Art History with the addition of the prerequisite. Because of this, we may need to reevaluate the target in the next Annual Plan.

## 7. Evaluation

Based upon and not repeating the descriptions you provided in Question 1 and the responses provided in Questions 2-6, please provide an analysis of what is going well and why and what is not going well and why, in the following areas:

- Representativeness of population served
- Alternative modes and schedules of delivery (e.g.: online, hybrid, early morning, evening services)
- Partnerships (internal and external)

- Innovation and Implementation of best practices
- Efficiency in operations
- Efficiency in resource use
- Staffing
- Participation in shared governance (e.g., do unit members feel they participate effectively in planning and decision-making?)
- Professional development and training
- Compliance with applicable mandates

In reviewing the data regarding who we serve, our percentages are almost identical to the overall college in terms of demographics. We, as well as the college, see an increase in students who identify as Hispanic and anticipate an increase in this population as national trends show. Curriculum in a Studio Art/ Art History program includes focus on development of a world-view and diversity, therefore exposing students to a diverse group of artists and cultures. The philosophy is that “you can’t be it if you can’t see it”, and with this in mind, we prioritize in inclusive curriculum that involves examples of art, artists and processes that are not solely based in the canon of Western Art.

While leaner than we would like, the Studio Art/ Art History course offerings are scheduled to include morning/afternoon/evening courses with the inclusion of one online offering. Over the last year, the demand for courses within the discipline of Art (including studio art & art history) has been and remains high as evidenced by our fill rate for all courses as well as evidenced by our waitlists for our online art history courses. During the Summer of 13, we were able to offer a five- week summer online course in Art History that was hugely successful in terms of engagement, success and retention. Fortunately, we were able to offer two, five-week online sections of Art History during Summer 2014 as well as overlay sections of Drawing I & II and Painting I & II, which were again incredibly successful in terms of engagement, success and retention as well as in meeting the needs of students aiming to reach their academic goals in a reasonable timeframe. Moving forward, we would like to build on the success that we have had in the summer courses and consider compressed nine-week hybrid Art History courses during the Fall and Spring semesters to allow students to move through the sequence of courses within one semester.

We hope to continue to offer summer sections to meet the needs of these students. While the demand for online courses in Art History continues to increase, following both local and national trends, we are currently offering only one section of online Art History per semester due to the addition of three sections of Art 103- Art Appreciation, during the Fall of 2014. Also in Fall 2014, an ENGL 010:Preparation for College English or eligibility for ENGL 101 prerequisite was added to the Art 100 and Art 102 Art History courses (both part of the A.A. / A.A.-T degrees), to allow for the course to align with the rigor and content expectations of our transfer institutions. Art Appreciation does not have a prerequisite, is part of the A.A.-T degree, and is intended to serve those students who are transferring, but also those who are seeking fulfillment of a GE requirement.

While the data from the OIERP shows that with the prerequisite in combination with the lower cap size reduced from 65 to 40, the Art 100/Art 102 courses with the prerequisite could still fill multiple sections, both in person and online, our initial offering consists of

only one online Art History section, two in person Art History sections and adds three Art Appreciation sections. Data from the OIERP shows that the discipline could have expected no cannibalization of the demand for Art History 100 and Art History 102 by Art Appreciation due to the preparedness of the students who were taking these courses as well as due to the lowered cap size.

**60% or 426 of the 716 students enrolled in ART-100 met the ENGL-010 prerequisite from Fall 2009 to Spring 2012.**

**54% or 347 of the 648 students enrolled in ART-102 met the ENGL-010 prerequisite from Fall 2009 to Spring 2012.**

In addition in 2012-2013, 29% (579) of students who assessed placed into ENGL-101, and in Fall 2013 354 students successfully completed ENGL-010.

It is clear that the virtual classroom is a critical new model of serving students and that we are not able to meet that demand. Prior to the addition of Art Appreciation, during SP14, we were scheduled to offer two online Art History courses, in addition to three in-person art history courses which filled, and the waitlist illustrated a demand to add a third online section as a late start. That class quickly filled and as of February 2014, the waitlist for that class was 26. In addition, some students requesting add codes to online classes live far outside of our service area, all the way to Northern California.

Increasing our online offerings is an opportunity to serve students throughout the state as the global classroom model becomes more integrated into the pattern of service. As we forecast scheduling, data and trends both clearly indicate that there is opportunity for us to increase our online offerings, both to meet the needs of students while accommodating our lack of physical classroom space. However, this is also an area where we see the impact of cuts and of the need to not increase enrollment and grow. This selection and number of offerings in Art History/ Art Appreciation is scheduled to continue into Spring 15.

For the past four years, the Art program has partnered with the Bookstore to provide supply kits as well as open stock supplies for the studio courses. This partnership has had a positive impact on art students, due to the convenience of purchasing course supplies on campus. We have had some concerns as of late regarding the percentage of margin that the Bookstore has placed on the materials as this margin has crept up semester by semester. Professor McCambly and Mike Bedoya have met with involved parties and are currently researching alternative suppliers should the bookstore be unable to maintain a competitive position in terms of pricing. While they have disclosed that they cannot mark up the textbooks in order to remain competitive with online vendors, they as of this semester, have not considered the same approach with the art materials, resulting in an inordinate mark up that priced students out of the class. They did adjust these mark ups to a more reasonable and fair/consistent percentage after addressed. We hope that the Bookstore will choose to continue to supply materials for our students at a competitive price.

The Art program also regularly partners with various areas, such as the Music and Theatre programs at events such as ArtsDay and has partnered with the City of Yucaipa via their Art and Music Festival.

Innovations and best practices are woven into the fabric of Studio Art/ Art History curriculum and are inextricably linked, in the field of Studio Art, to professional development. Both full-time professors hold terminal degrees in their fields and are

researchers in their areas of expertise. In addition to their careers as academics, Professor McCambly, Professor Petrovic and Mike Bedoya all maintain active and thriving careers as visual artists, exhibiting nationally and internationally at various institutions. The existence of an active, innovative studio practice as an artist/educator is paramount to the ability to innovate in the studio classroom. The other piece of this research/ professional development is maintaining currency in the field, which both faculty members do through careers deeply rooted and connected to the local, national and international art communities, regularly attending lectures, symposiums, exhibitions and panel discussions as well as via the regular reading of theory and the various periodicals that form the basis for critical discussion in our field. Both Professor Petrovic and Professor McCambly are regularly invited to join other academic institutions as Visiting Artists and to lecture on their work at various academic and cultural institutions. Both faculty members also pursue curatorial projects as an extension of their studio practices. As a result of this research, students have the opportunity to learn from professors who are actively engaged in their creative practice as artists. This is imbedded and expected in the pedagogy of Studio Art and is considered an example of best practices. This involvement has both practical and intrinsic value as these two worlds have a symbiotic relationship, overlap in many places, and allow us to bring our ever-growing experience as artists to the studio classroom. This practice allows us to speak from a place of expertise and empathy that extends well beyond our own academic experiences to include professional real-world anecdotes and experiences around not only technical and conceptual developments in the field, but also of the evolving role of the artist and visual literacy in the 21st century. This is (historically and currently) the optimal pedagogical model for a Studio Art education.

In addition, both faculty members continue to be members of the College Art Association, which promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art, and attend their conference annually.

Regarding staffing, as we would like to increase our course offerings, so would we like to increase our number of adjunct faculty. As we hope to expand our program to include a Sculpture course, we hope to secure an artist who holds an M.F.A. in Sculpture as either a full-time or adjunct professor to introduce this area to our program. Additionally, as we hope to develop a Communication Design area in collaboration with CIS, we hope to secure either a full-time or adjunct professor holding an advanced degree in the area as well as career experience to introduce this area of study to our program. As the college grows and to align us with other colleges in the area, we also see an anticipated need for the creation of a part-time position of Gallery Director.

In terms of governance, both full-time faculty members serve on multiple committees within the shared-governance system. Both also have equal access to all data and planning tools for Program and Planning/ Annual Plan preparation. Studio Technician Mike Bedoya contributes to the research and preparation of planning documents, both for the Annual Plan and the Program Review.

## **8. Vision and Mission**

a. Tell us your vision: Where would you like your program to be four years from now? Dream big while considering any upcoming changes (e.g.: new buildings, labs, growth, changes in the discipline etc.).

b. **Rubric Item (Alignment): In what ways does** your [mission](#) and [vision](#) align with and contribute to the college's mission and vision, as specified in the CHC Educational Master Plan?

The Crafton Hills College Art Program will serve our growing student population by providing an inclusive, engaging and supportive learning experience based in creative exploration, critical thinking and the development of visual literacy. We will accomplish this by being an "umbrella" of sorts over four areas: a comprehensive Studio Art program (including consistent, duplicate sections of core courses and diverse elective offerings), a Communication Design program (in collaboration with CIS), an Art History curriculum comprised of diverse, foundation-level and intermediate-level courses and a campus gallery that provides a vibrant and informative exhibition series paired with an exciting visiting artist program. We will utilize the expanded facilities of OE-1 to include a student-run exhibition space developing professional practices in visual art, a fully-functional Sculpture curriculum which includes adequate studio space, a woodshop and casting equipment, a complete computer lab and adequate storage facilities for students' art materials. Additionally, we will further integrate technology into the 21st century studio curriculum by updating all of the instructional studios so that they may function as smart classrooms. Lastly, Crafton Hills College will collaborate with the Art Program to recognize, embrace and support the wonderful opportunity it has been presented with to serve as the only contemporary art venue in Yucaipa, offering the campus and the community-at-large, the valuable and enriching chance to engage with and explore contemporary art.

Both the mission and vision of the Crafton Hills Art Program align with the college's through a student-centric focus that outlines a multi-faceted approach to student success by aiming to provide an environment that encourages learning, curiosity, innovation, creativity and a supportive community while facilitating the positive trajectory of "learn. engage. advance."

## 9. Progress on Prior Goals

Briefly summarize the progress your unit has made in meeting the goals and objectives identified in your last Four-Year Action Plan.

- **1 - Goal - to be a premier, comprehensive and competitive visual art program**  
Achieve the goal of being the premier art institution in the Inland Empire

**Priority Rank:**

1

**Objectives:**

- **1.1 - Objective - Update Art Studios**

**Priority Rank:**

1

**Original Start Date:**

02/13/2014

**Original End Date:**

02/13/2015

**Revised Start Date:**

02/13/2014

**Revised End Date:**

02/13/2015

**Responsible Person:**

Facilities

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

-- Pick One --

**Status Code:**

Work is Planned but not yet firmly scheduled

**Progress Description:**

The Art Department will be expanding facilities in Fall 2015 into the remainder of the OE-1 building. Because of this, this objective will be continuing into our 4 year plan with some additional resource requests. We did obtain some flat files with the departmental budget but will need additional ones when we expand our facilities.

**Resource Requests:**

- **1.1.r1 - Lockers**

**Description**

Purchase lockers to install along the walls in the outdoor area between the current art studios and the CTE classes in OE-1.

**Rationale**

Studio students require appropriate and safe storage for art supplies. We currently do not have facilities in the studios to provide this for students. Assigning lockers each semester to students allows them to store their materials in a safe and appropriate space, allowing them to attend other classes and campus activities, as well as travel to and from campus, with greater ease and flexibility. Some colleges and universities actually rent the lockers to students per semester for a nominal fee (\$5-\$10). If this is a possibility in terms of district rules, this could generate departmental funds for other materials or could be used to fund a visiting artist series each year. Mike Strong has provided Professor McCambly with information regarding an approved contractor named Engineered Storage Systems where we can obtain lockers.

**Resource Type:**

One-time

**Expenditure Category:**

Facilities

**Funded:**

No

**Funding Source:**

unknown

- **1.1.r2 - Flat Files**

**Description**

Obtain additional flat files for the art studios.

**Rationale**

Studio students require appropriate and safe storage for art supplies. We currently do not have facilities in the studios to provide this for students. Assigning flat files each semester to students allows them to store their paper materials in a safe and appropriate space, allowing them to attend other classes and campus activities, as well as travel to and from campus, with greater ease and flexibility.

**Resource Type:**

One-time

**Expenditure Category:**

Facilities

**Funded:**

Yes

**Funding Source:**

departmental budget

**First Year Cost/Savings:**

\$15,000.00/\$0.00

o **1.2 - Objective - Visiting Artists**

Develop a program of visiting artists and workshops

**Priority Rank:**

2

**Original Start Date:**

08/01/2010

**Original End Date:**

06/30/2013

**Revised Start Date:**

08/01/2010

**Revised End Date:**

06/30/2015

**Responsible Person:**

FT Art Faculty

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

-- Pick One --

**Resource Requests:**

▪ **1.2.r1 - Stipend- Visiting artists**

**Description**

\$1000 per year to cover stipends of \$250 each for four visiting artists per year.

**Rationale**

Artists are professionals and must be compensated for their time and expertise.

**Resource Type:**

Ongoing

**Expenditure Category:**

Other

**Funded:**

No

**Funding Source:**

unknown

**First Year Cost/Savings:**

\$1,000.00/\$0.00

**Second Year Cost/Savings:**

\$1,000.00/\$0.00

**Third Year Cost/Savings:**

\$1,000.00/\$0.00

**Actions/Activities:**

▪ **1.2.a1 - Visiting Artist Series**

Develop a visiting artist lecture series to enhance instruction in visual art courses as well as in conjunction with various humanities courses. This series also would serve as

outreach to the community to capitalize on the potential for CHC to be the single venue for access to contemporary art programming in our service area. Lecture series such as these are standard in most academic institutions, including ones in our area such as Chaffey, RCC and Mt. San Jacinto. Considering the geographic isolation of our campus in relation to major cultural institutions, this is seen as a major opportunity to bring culture to the campus and to the community at large.

**Start Date:**

08/17/2014

**End Date:**

05/30/2015

**Responsible Person:**

FT Faculty

**Status Code:**

-- Pick One --

**Progress Description:**

**Measurements/Documentation of Progress:**

- **1.3 - Objective - Increase the model budget**

Increase model budget by \$2000.00 every three years

**Priority Rank:**

5

**Original Start Date:**

08/01/2010

**Original End Date:**

06/30/2014

**Revised Start Date:**

08/01/2010

**Revised End Date:**

06/30/2015

**Responsible Person:**

Snezana Petrovic

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

-- Pick One --

**Resource Requests:**

- **1.3.r1 - Model Budgets**

**Description**

Tech Assistant, Models, Planning and Budget committee

**Rationale**

To stay competitive with other schools

**Resource Type:**

Ongoing

**Expenditure Category:**

Supplies

**Funded:**

No

**Funding Source:**

departmental model budget

**Third Year Cost/Savings:**

\$0.00/\$2,000.00

**Actions/Activities:**

▪ **1.3.a1 - Review model budgets**

Review each end of fiscal year the model budget and compare it to the similar institutions in the area and make adjustments accordingly.

**Start Date:**

08/01/2010

**End Date:**

06/30/2011

**Status Code:**

Work is Completed and Ongoing

**Progress Description:**

Adjustments in terms of a resource request will be noted in the 4 year plan.

**Measurements/Documentation of Progress:**

• **2 - Goal - To provide current technological resources for teaching and learning in the studio classroom**

**Priority Rank:**

2

**Objectives:**

○ **2.1 - Objective - to increase the offering of interactive curriculum utilizing consistent and stable technology**

**Priority Rank:**

3

**Original Start Date:**

02/13/2014

**Original End Date:**

02/13/2015

**Revised Start Date:**

02/13/2014

**Revised End Date:**

02/13/2016

**Responsible Person:**

tech

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

-- Pick One --

**Status Code:**

Work is Planned but not yet firmly scheduled

**Progress Description:**

This objective will be present in the 4 year plan in light of our upcoming expanded facilities. We have made no progress on this objective due to budget.

**Resource Requests:**

▪ **2.1.r1 - consistent wifi in studio classrooms**

**Description**

to secure consistent and dependable high-quality wifi in studio classrooms

**Rationale**

the internet is a critical part of instruction in the studio classroom as it allows instruction to promote a global classroom and it allows students to present research in a variety of delivery methods. The need to secure consistent and dependable access to

wifi as well as at a level where streaming video is working correctly is crucial to instruction.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**Funded:**

No

**Funding Source:**

unknown

▪ **2.1.r2 - Smart Studio Classrooms**

**Description**

Studio classrooms updates as smart classrooms including overhead projectors.

**Rationale**

Instruction, engagement and learning is enhanced significantly by the present of dependable and current technology inside of the studio classroom. In addition, the studio classroom is crowded as our facilities struggle to accommodate the volume of students and the mobile nature of the studio curriculum. Having a computer cart set in the center of the room with a projector on it creates a hazard in the studio classroom with trip hazards from wires as well as the fact that it takes up needed space in the small pathways that exist in the studio.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**Funded:**

No

**Funding Source:**

unknown

• **3 - Goal - to grow and promote the CHC gallery programming as the destination for contemporary art and culture in our service area**

**Priority Rank:**

3

**Objectives:**

○ **3.1 - Objective - to increase the visibility of CHC gallery programming thorough documentation and promotion**

**Priority Rank:**

4

**Original Start Date:**

02/13/2014

**Original End Date:**

02/13/2015

**Revised Start Date:**

02/13/2014

**Revised End Date:**

02/13/2016

**Responsible Person:**

Mike Bedoya

**Strategic Direction:**

5. Community Value

**Impact Type:**

-- Pick One --

**Status Code:**

Work is Completed and Ongoing

**Progress Description:**

Mike Bedoya, with the assistance of Donna Hoffmann, has done a successful job of promoting the programming in the Crafton Hills Art Gallery. Mike Bedoya has brought solid and important exhibitions to the gallery that has enhanced curriculum as well as contributed to the cultural literacy of the campus.

**Resource Requests:**

- **3.1.r1 - Departmental camera & tripod**

**Description**

to purchase a digital camera and tripod for use in the gallery and the studio classroom (Canon EOS Rebel T3 Digital SLR 12.6 megapixels + Canon Deluxe Tripod)

**Rationale**

We see great opportunity in building a legacy of the CHC art gallery serving as the premier destination for contemporary art in our service area. Due to our isolated geographic location, this programming really has great opportunity to be of great benefit to the campus as well as to our growing community. Proper documentation of such cultural activity is important both for the legacy of the CHC program as well as to promote the space for future exhibitions and events. In addition to the gallery, the understanding of professional practices as an artist is a piece that we have not been able to include in studio curriculum. A departmental camera will allow us to include such important curriculum as part of a studio class in order to teach students how to correctly document their work and then how to edit those images using software that the department already has.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**Funded:**

No

**Funding Source:**

unknown

**First Year Cost/Savings:**

\$600.00/\$0.00

## 10. Four-Year Action Plan (Goals, Objectives, Resources, and Actions)

**Rubric Item:** Reflect on your responses to all the previous questions. Complete the Four-Year Action Plan, entering the specific program goals ([goal rubric](#)) and objectives ([objective rubric](#)) you have formulated to maintain or enhance your strengths, or to address identified weaknesses. Assign an overall priority to each goal and each objective. In addition, enter any actions and/or resources required to achieve each objective. (Click here to see a definition of [goals](#), [objectives](#), [actions](#), and how they [work together](#).)

- **1 - Goal - to be a premier, comprehensive and competitive visual art program**

Achieve the goal of being the premier art institution in the Inland Empire

**Priority Rank:**

1

**Objectives:**

- **1.1 - Objective - to increase course offerings to allow us to offer a comprehensive schedule of classes**

**Priority Rank:**

1

**Start Date:**

01/11/2015

**End Date:**

06/01/2015

**Responsible Person:**

FT-Faculty/ Dean of Arts & Sciences

**Strategic Direction:**

1. Student Access and Success

**Impact Type:**

Institutional

**Resource Requests:**

- **1.1.r1 - Consistent duplicate sections of core classes**

**Description**

to consistently offer duplicate sections of core classes(Drawing, Painting, Life Drawing ,2-d Design)

**Rationale**

Offering duplicate sections of our core classes regularly will allow our students who are degree seeking or transfer-focused the opportunity to complete their coursework in a reasonable amount of time.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

- **1.1.r2 - consistent offering of diverse electives**

**Description**

To consistently offer at least two studio electives each semester.

**Rationale**

Our lack of diverse and consistent studio electives being offered has caused our students immense frustration in seeking these courses elsewhere. It has also prevented students from graduating/ transferring in a timely manner. Offering these courses consistently will allow the program to be comprehensive and will facilitate transfer and success amongst our students.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

- **1.1.r3 - equip a fully- functioning Sculpture facility**

**Description**

To develop and furnish a fully-functioning facility to serve Sculpture programming and the department as a whole by purchasing a variety of tools and materials.

**Rationale**

Foundation-level Sculpture courses are a fundamental part of Studio Art curriculum. These courses are designated electives for both our A.A. and A.A.-T degrees. Due to a lack of facilities and funding, we have not been able to properly offer

the pedagogical curriculum that these classes require. Because of this, our students have had to seek these courses elsewhere. With the expansion of our physical facilities, we see opportunity to fill this gap in our curriculum and facilities. This equipment would also serve students in all Studio courses.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$15,000.00/\$0.00

▪ **1.1.r4 - hiring of a lecturer with a Sculpture specialty**

**Description**

To secure funding for a Lecturer/ Adjunct position for a faculty member with an M.F.A. in Sculpture and an active studio practice with a 3-D focus to develop and teach the Sculpture courses.

**Rationale**

Sculpture is a specialized field that requires expertise in not only conceptual themes and the historic canon of sculpture, but also in specific, technical skills and processes. An artist/ educator whose area of expertise is Sculpture will be able to develop and teach the curriculum in this area in a manner equivalent with our transfer institutions, thereby adequately preparing our students for transfer.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

**First Year Cost/Savings:**

\$6,000.00/\$0.00

**Second Year Cost/Savings:**

\$6,000.00/\$0.00

**Third Year Cost/Savings:**

\$6,000.00/\$0.00

▪ **1.1.r5 - Student Worker position (PT) to assist the Sculpture facilities/ tools**

**Description**

the development of a part-time position for a student worker to assist the professor and studio technician manage the tool shop and sculpture facilities during Sculpture classes.

**Rationale**

It is common within studio art programs to have a worker manage the checking out and turning back in of shop tools in order to maintain a log of what is coming in and out of the locked tool cage as well as for security. In addition, these courses also require the handling and preparing of various materials, such as plaster for instance. In these instances, a student worker facilitating instruction, is helpful. This also serves as an intensive, hands- on apprenticeship of sorts for the student.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

**First Year Cost/Savings:**

\$1,000.00/\$0.00

○ **1.2 - Objective - Update Art Studios**

**Priority Rank:**

2

**Start Date:**

02/13/2014

**End Date:**

09/13/2015

**Responsible Person:**

Facilities

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Department

**Resource Requests:**

- **1.2.r1 - Lockers**

**Description**

Purchase lockers to install along the walls in the outdoor area centered within the OE-1 grounds.

**Rationale**

Studio students require appropriate and safe storage for art supplies. We currently do not have facilities in the studios to provide this for students, nor will we when we expand the facilities. Assigning lockers each semester to students allows them to store their materials in a safe and appropriate space, allowing them to attend other classes and campus activities, as well as travel to and from campus, with greater ease and flexibility. Some colleges and universities actually rent the lockers to students per semester for a nominal fee (\$5-\$10). If this is a possibility in terms of district rules, this could generate departmental funds for other materials or could be used to fund a visiting artist series each year. Mike Strong and Professor McCambly have begun discussions regarding this improvement.

**Resource Type:**

One-time

**Expenditure Category:**

Facilities

- **1.2.r2 - Purchase taborets for Painting Classes**

**Description**

25 taborets for painting classes

**Rationale**

Taborets are necessary pieces of equipment in painting classrooms. They provide a mobile yet stable surface for students to place wet media, such as paint and water, whiel they are working in class. We currently do not have these and as a result, students are having to use unstable chairs and stools in their place, often resulting in unfortunate spills and waste of materials.

**Resource Type:**

One-time

**Expenditure Category:**

Supplies

**First Year Cost/Savings:**

\$7,000.00/\$0.00

- **1.2.r3 - Easels**

**Description**

Purchase 25 easels for the Painting and Drawing classes

**Rationale**

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$7,500.00/\$0.00

- **1.2.r4 - Fold & Roll Riser**

**Description**

Fold and Roll Riser for Life Drawing and Drawing courses

**Rationale**

The department has a need for a platform that is portable and can be stored. Our current platform used for Life Drawing and Drawing courses is incredibly heavy, cannot be moved and takes up valuable space in the studio classroom, which is mixed use. This platform would allow for more flexibility during classtime and a more efficient use of facilities.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$3,000.00/\$0.00

- **1.2.r5 - Protective drapes & hardware for studios**

**Description**

4 Valour drapes with appropriate track and hanging hardware for the studio classrooms

**Rationale**

Studio curriculum requires the ability to control lighting as well as privacy for the Life Drawing courses.

**Resource Type:**

One-time

**Expenditure Category:**

Facilities

**First Year Cost/Savings:**

\$5,000.00/\$0.00

- **1.2.r6 - Washout sink**

**Description**

Stainless Steel Washout Sink 4'X4'

**Rationale**

Printmaking courses require access to efficient washout facilities for screen printing. We currently do not have this despite the student interest in the course.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$1,625.00/\$0.00

- **1.2.r7 - Flash dryer**

**Description**

BBC 16'x16' Flash Dryer 1575w

**Rationale**

Proper Screenprinting curriculum requires the use of a flash dryer and the department currently does not have one.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$632.00/\$0.00

- **1.2.r8 - Flat Files**

**Description**

Obtain additional flat files for the art studios.

**Rationale**

Studio students require appropriate and safe storage for art supplies. We currently do not have facilities in the studios to provide this for students. Assigning flat files each semester to students allows them to store their paper materials in a safe and appropriate space, allowing them to attend other classes and campus activities, as well as travel to and from campus, with greater ease and flexibility. While we were able to procure two sets of flat files, we anticipate a need for additional sets when the department expands.

**Resource Type:**

One-time

**Expenditure Category:**

Facilities

**First Year Cost/Savings:**

\$15,000.00/\$0.00

- **1.3 - Objective - Increase the model budget based on annual analysis and area trends.**

Increase model budget by \$2000.00 every three years

**Priority Rank:**

4

**Start Date:**

08/01/2010

**End Date:**

06/30/2015

**Responsible Person:**

Mike Bedoya

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Department

**Resource Requests:**

- **1.3.r1 - Model Budgets**

**Description**

A \$1080.00 increase of our annual budget for our Life Drawing models, which equates to an increase from \$15.00 to \$20.00 per hour.

**Rationale**

An increase in our annual budget will position us as competitive with surrounding colleges, thereby facilitating the recruitment of more experienced and professional figure models. This has a positive impact on instruction as well as the learning experience for students enrolled in Life Drawing classes.

**Resource Type:**

Ongoing

**Expenditure Category:**

Supplies

**First Year Cost/Savings:**

\$4,080.00/\$0.00

**Actions/Activities:**

- **1.3.a1 - Review model budgets**

Review each end of fiscal year the model budget and compare it to the similar institutions in the area to make informed, data-driven adjustments accordingly.

**Start Date:**

08/01/2010

**End Date:**

06/30/2015

**Responsible Person:**

Mike Bedoya

- **1.4 - Objective - to establish a comprehensive Communication Design program in collaboration with CIS**

**Priority Rank:**

5

**Start Date:**

08/14/2015

**End Date:**

03/06/2016

**Responsible Person:**

McCambly & Allen

**Strategic Direction:**

1. Student Access and Success

**Impact Type:**

Institutional

**Resource Requests:**

- **1.4.r1 - Hire a pt communication design professor**

**Description**

to hire a part time communication design professor to develop curricula and teach the courses in the Communication Design area.

**Rationale**

Communication Design is a field that prepares students for highly in-demand careers in fields that overlap both the Art and CIS departments. It is a unique field and requires expertise in a faculty member who specifically studied and practices in this field.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

**Actions/Activities:**

- **1.4.a1 - Communication Design Program Development**

to continue collaborative discussions regarding the establishment and development of a Communication Design program/ discipline

**Start Date:**

11/08/2014

**End Date:**

09/12/2015

**Responsible Person:**

McCambly & Allen

- **2 - Goal - To provide current technological resources for teaching and learning in the studio classroom**

**Priority Rank:**

2

**Objectives:**

- **2.1 - Objective - to continue to integrate curriculum that depends on consistent and stable technology**

**Priority Rank:**

3

**Start Date:**

02/13/2014

**End Date:**

02/13/2016

**Responsible Person:**

tech

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Department

**Resource Requests:**

- **2.1.r1 - consistent wifi in studio classrooms**

**Description**

to secure consistent and dependable high-quality wifi in studio classrooms

**Rationale**

the internet is a critical part of instruction in the studio classroom as it allows instruction to promote a global classroom and it allows students to present research in a variety of delivery methods. The need to secure consistent and dependable access to wifi as well as at a level where streaming video is working correctly is crucial to instruction.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

- **2.1.r2 - Smart Studio Classrooms**

**Description**

Studio classrooms updates as smart classrooms including overhead projectors.

**Rationale**

Instruction, engagement and learning is enhanced significantly by the present of dependable and current technology inside of the studio classroom. In addition, the studio classroom is crowded as our facilities struggle to accommodate the volume of students and the mobile nature of the studio curriculum. Having a computer cart set in the center of the room with a projector on it creates a hazard in the studio classroom with trip hazards from wires as well as the fact that it takes up needed space in the small pathways that exist in the studio.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

- **3 - Goal - to grow and promote the CHC gallery and campus-wide Visual Arts programming as the destination for contemporary art and culture in our service area**

**Priority Rank:**

3

**Objectives:**

- **3.1 - Objective - Visiting Artist Program**

**Priority Rank:**

6

**Start Date:**

10/17/2014

**End Date:**

02/14/2015

**Responsible Person:**

FT Faculty & Mike Bedoya

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Institutional

**Resource Requests:**

- **3.1.r1 - Stipend for Visiting Artist**

**Description**

\$1000 per year to cover stipends of \$250 each for four visiting artists and their lectures per year.

**Rationale**

Artists are professionals and must be compensated for their time and expertise. The establishment of a Visiting Artist program is considered a best practice in the field of Art and is a positive enhancement to both studio and art history curriculum. In addition, consistent, high-quality gallery programming and lecture series benefit the cultural literacy of the campus and the community at large.

**Resource Type:**

Ongoing

**Expenditure Category:**

Other

**First Year Cost/Savings:**

\$1,000.00/\$0.00

**Actions/Activities:**

- **3.1.a1 - Visiting Artist Series**

Develop a visiting artist lecture series to enhance instruction in visual art courses as well as in conjunction with various humanities courses. This series also would serve as outreach to the community to capitalize on the potential for CHC to be the single venue for access to contemporary art programming in our service area. Lecture series such as these are standard in most academic institutions, including ones in our area such as Chaffey, RCC and Mt. San Jacinto. Considering the geographic isolation of our campus in relation to major cultural institutions, this is seen as a major opportunity to bring culture to the campus and to the community at large.

**Responsible Person:**

FT Faculty & Mike Bedoya

- **3.2 - Objective - to increase the visibility of CHC gallery programming thorough documentation and promotion**

**Priority Rank:**

7

**Start Date:**

02/13/2014

**End Date:**

02/13/2015

**Responsible Person:**

Mike Bedoya

**Strategic Direction:**

5. Community Value

**Impact Type:**

Institutional

**Resource Requests:**

- **3.2.r1 - Departmental camera & tripod**

**Description**

to purchase a digital camera and tripod for use in the gallery and the studio classroom (Canon EOS 6D DSLR Camera with Canon 24-105mm f/4.0L IS USM AF Lens Canon Speedlite 600EX-RT + Canon Deluxe Tripod)

**Rationale**

We see great opportunity in building a legacy of the CHC art gallery serving as the premier destination for contemporary art in our service area. Due to our isolated geographic location, this programming really has great opportunity to be of great benefit to the campus as well as to our growing community. Proper documentation of such cultural activity is important both for the legacy of the CHC program as well as to promote the space for future exhibitions and events. In addition to the gallery, the understanding of professional practices as an artist is a piece that we have not been able to include in studio curriculum. A departmental camera will allow us to include such important curriculum as part of a studio class in order to teach students how to correctly document their work and then how to edit those images using software that the department already has.

**Resource Type:**

One-time

**Expenditure Category:**

Equipment

**First Year Cost/Savings:**

\$3,050.00/\$0.00

- **3.3 - Objective - To establish a student-run gallery in the expanded facilities in OE-1**

**Priority Rank:**

8

**Start Date:**

12/01/2015

**End Date:**

01/31/2015

**Responsible Person:**

McCambly & Bedoya

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Institutional

**Resource Requests:**

- **3.3.r1 - gallery maintenance and promotional budget**

**Description**

an annual stipend of 300.00 to apply towards facilities maintenance (paint, patching walls, etc), reception and promotional materials for the student-run gallery.

**Rationale**

Experiences with professional practices is critical to arts curriculum. The opportunity for students to take complete ownership of arts programming is an incredibly valuable lesson in preparing them for the role of artist in the 21st century. It also facilitates collaboration, critical thinking and art appreciation amongst all students.

**Resource Type:**

Ongoing

**Expenditure Category:**

Facilities

**First Year Cost/Savings:**

\$300.00/\$0.00

**Actions/Activities:**

- **3.3.a1 - Designate Student Gallery Space**

designate space in the expanded Art building as a student-run gallery where students manage all aspects of organizing, programming, curating, promoting and installing exhibitions.

**Start Date:**

12/01/2015

**End Date:**

01/30/2016

**Responsible Person:**

McCambly & Bedoya

- **3.4 - Objective - to establish part time position of Gallery Director-Crafton Hills**

**College Gallery****Priority Rank:**

9

**Start Date:**

03/14/2015

**End Date:**

07/18/2015

**Responsible Person:**

Dean of Arts and Sciences

**Strategic Direction:**

3. Best Practices for Teaching and Learning

**Impact Type:**

Institutional

**Resource Requests:**

- **3.4.r1 - Hire a part time gallery director**

**Description**

Hire a part time gallery director to manage exhibition programming as well as to facilitate the availability and visibility of art and culture to the campus and the community at large.

**Rationale**

It is common that college art galleries have personnel in place to manage the gallery programming. As we grow and work towards our objective of becoming a cultural destination for the community, this position will be necessary for us to be competitive with cultural programming at surrounding colleges.

**Resource Type:**

Ongoing

**Expenditure Category:**

Personnel

## 11. Supporting Documents

- [Art- Average annual salary of Creative Industries.docx](#)
- [Art- Employment Forecast.docx](#)
- [Art-Scheduling Matrix-PPR14.docx](#)
- [2013-Otis Report on the Creative Economy-2.pdf](#)
- [Art- Creative Degree Programs.docx](#)
- [Art- Economic contribution of the Creative Industries 2012.docx](#)