

2014-2015 Instructional Program Review

Program Name: **Art 2-D**

Program Contact: **Alex, Rebecca**

Academic Year: **2014-2015**

Status: **Submitted for review**

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1. Description of Program

Provide a brief description of the program and how it supports the college's **College Mission and Diversity Statements, Institutional Priorities, 2013/14-2015/16, 5 in 5 College Strategies, Spring 2011**, and other **Institutional Program Planning** as appropriate.

The 2D Art program is part of the Art Department at CSM, which also includes Art History, Photography, and 3D art. The program offers courses serving a large variety of educational goals for students, ranging from transfer to baccalaureate institutions for art and non-art majors to skill update and improvement for students seeking a second career. The program offers both an AA-T and a General Studio Art major. The General Studio Art major was revised in February 2015 to include three new class offerings. This academic year the program offerings grew from 36 classes the previous year to 42. 93% of the art classes are transferable. The 2D program consists of one full-time professor and six adjuncts. Two adjuncts retired this past year. All of the instructors are practicing, well-respected professional artists who bring a wealth of enthusiasm, knowledge and experience to their students and have been teaching at CSM from 10 to 21 years. The faculty represents a wide range of ages and genders, although we can work on increasing our ethnic diversity. Nevertheless, all of the faculty value and teach multiple perspectives and the free exchange of ideas, in accordance with both the **College Mission** and the **College Diversity Statements**.

In addition to teaching classes, 2D art faculty participate in faculty inquiry groups and professional development activities that enhance teaching quality, innovation and interdisciplinary promotion of student success. 2D art faculty assess course SLOs, have aligned course SLOs to CSM General Education SLOs, and written new program SLOs. Faculty have current course outlines approved by COI using CurricUNET; some updates are results of collaboration with Skyline and Canada colleges on common prerequisites, allowing automatic prerequisite checking and success rates. During the fall 2014 semester, one existing studio art course (Color) was revised in order to be C-ID compliant. Now all possible 2D art course offerings are C-ID compliant and four have been approved for C-ID designation. Three other art classes are in the queue for designation approval. Three new classes were written in fall 2014 and approved in order to fill in course sequencing, increase student success and improve portfolio preparation for transfer and career success. The last approved course, Art Internship, was written to offer course credit to CSM students interning at the Peninsula Museum of Art and other arts organizations.

The Studio Art website is continuously updated, including an "Opportunities for Students" page, where exhibition, job, internship and other various opportunities are listed.

The CSM Fine Arts Club is very active, with 126 members. Current activities include web sharing, planning exhibitions both on and off campus and workshops on topics such as developing artist websites, framing and PR. Since the beginning of fall 2014 semester, club members have partnered with three other clubs; Umoja, Puente and Polynesian, to create a 300' mural in the Village Project room. Students and faculty have spent hundreds of hours designing and executing this mural. Other club members are designing another large mural for the long hallway in front of the painting studio. After presenting their proposal to the President's Cabinet, students will paint this mural during the spring of 2015.

All of these activities introduce both transfer and life learners to various art opportunities and careers. Students working on the murals have already received other mural and painting commissions.

Another very high priority for the program is cross-fertilization with other CSM programs. The creation of a mural was one of these initiatives and students from the Umoja, Puente and Polynesian clubs have received enough exposure and encouragement in the mural making process that they are now enrolling in art classes at CSM. 2D art has requested to be an official part of the Umoja project in the next stage of development. This year the 2D art program also partnered with the Student Honors Writing Project and is contributing images for their journal, *The Labyrinth*. We also hosted a life drawing flex activity for the anatomy instructors at CSM and some anatomy

students are now learning the skeletal and muscular structures by taking our life drawing classes. The Fine Arts Club has participated in the MakerSpace workshops at the library, as well as helping the library create block printing kits for the Tool Lending program.

These reflect how the 2D art priorities support **CSM's Institutional Priorities and 5 in 5 College Strategies**, as listed below:

1. *Increasing student transfer success through revision of all of the 2D art classes and the two art majors, including submission to C-ID. (Priority #1: Improve Student Success, Priority #2: Promote Academic Excellence; Priority #3: Promote and Develop Responsive, High-quality Programs and Services, Transfer Strategy #1: Enhance transfer services)*
2. *Design and revise 2D art courses so that each student receives sequential and complete studio art skills and knowledge. (Priority #1: Improve Student Success; Priority #2: Promote Academic Excellence, Priority #3: Promote and Develop Relevant Responsive, High-quality Programs and Services, Basic Skills Strategy # 5: Rebrand and improve marketing of basic skills; increase community awareness of comprehensive basic skills programs Transfer Strategy #1: Enhance transfer services)*
3. *Increase student awareness and participation with the community and career opportunities through community partnerships, internships, job offerings and the Fine Arts Club. (Priority #1: Improve Student Success; Priority #4: Support Professional Development, Priority #6: Enhance Institutional Dialog, CTE Strategy#1: Develop and support industry partnerships; establish student internships opportunities CTE Strategy # 3: Increase CTE outreach and community collaborations)both e Peninsula Museum of Art, City Arts of San Mateo, The San Mateo County Fair Arts Council and Twin Pines Art Center. Students continue to intern at The Peninsula Museum of Art in Burlingame. City Arts of San Mateo and the Twin Pines Art Center offer exhibition spaces to our students. Last January, the CSM Fine Arts Club members exhibited paintings at Twin Pines Art Center and in the spring will exhibit and sell work at two more venues. Students orchestrated the entire show, including hanging, PR, reception, and sales.*
4. *Partner with the Honors Project, Anatomy and clubs for cross-fertilization of disciplines and diversity. (College Diversity Statement, Priority #1: Improve Student Success; Priority #2: Promote Academic Excellence, Priority #3: Develop Responsive, High-Quality Programs and Services, Priority #4: Support Professional Development, Priority #6: Enhance Institutional Dialog)*

The 2D Art program is energetic and enthusiastic, with healthy student enrollments and a faculty that constantly strives to meet the challenges to student success. All but one of the adjuncts will be teaching two classes a semester starting in fall 2015, resulting in a greater commitment to the program and the college. The strongest, most pressing issues for the 2D Art program are updating current facilities for use as optimal art studios and aging equipment. This year we received an AC for our painting studio which satisfies health and safety issues and will receive two doc cameras, which will greatly aid classroom instruction.

2. Student Learning and Program Data

A. Discuss Student Learning Outcomes Assessment

1. Reflect on recent SLO assessment results for courses offered by the program. Identify trends and discuss areas in need of improvement.

A complete assessment of all SLOs for the four courses assessed in the AY 2013-12 cycle determined that 92% of the students demonstrated sufficient ability of the skills and knowledge necessary to complete art projects within the established SLO criteria. This shows a significant increase from the 83% rate from the AY 2011-2012 cycle. We attribute this increase to three factors: 1) Historically the 2D Art faculty have not been trained or have understood how to correctly assess course SLO's. This has been corrected by flex day training once a semester, as well as a 2D Art SLO template provided by the full-timer, 2) Flex day meetings for the 2D art faculty have specifically addressed developing classes and curriculum that are consistent within each section taught by different faculty, 3) Learning how to advise students about the sequencing of courses that will best insure their success.

I noticed two trends that inhibit student success. Students who could not demonstrate sufficient ability of the skills necessary for successful completion of the class either had 1) manual, perceptual and processing difficulties which inhibited their ability to perform the task or 2) lack of sufficient oral, verbal and written English language skills.

The above areas in need of improvement have been addressed by:

- 1) Clear communication between the instructor, student and DSPS when the student is not succeeding in class due to manual, perceptual or processing difficulties and strategizing between the three on how best to serve the student. Additionally, the 2D Art program has communicated with DSPS that studio art classes are not "easy" classes where challenged students should be directed without careful consideration of their manual and visual processing abilities. We've sent syllabi to DSPS, as well as communications via email and in person, to help them understand the technical and academic expectations of the program.
- 2) All 2D Art courses and course revisions now include a recommended preparation of eligibility for ENGL 838 or 848.

2. Comment on the success rates in the program SLOs that are aligned with specific course SLOs. What do the program SLO and course data reveal about students completing the program? Identify trends and discuss areas in need of improvement. Is the alignment between course and program SLOs appropriate and informative? See **course-to-program SLO alignment mapping**.

80% of the specific course SLOs align with the success rates in the program SLOs. However, further examination of the course-to-program SLO alignment mapping shows that the mapping was not completely understood or correctly filled out by the full-timer (me). By reviewing the data, 100% of the specific course SLOs do align with the program. This makes sense, since the program SLOs were re-written last year and created to holistically address the overall program as well as individual course SLOs. Recommendations are for better training in this process.

3. Evaluate the program SLOs in relation to survey data from the degree and certificate award earners survey. What does the survey data reveal about the effectiveness of the program SLOs? Identify trends and discuss areas in need of improvement.

There was only one respondent from a Studio Art degree award earner during this cycle. This survey showed that the effectiveness of the program SLOs was 100%. The survey data reveals that the program SLOs are effective. Trends and areas in need of improvement are to increase the number of respondents.

4. Describe any additional methods used to assess program SLOs and reflect on the results of those assessments.

I noticed that a lot of the course SLOs available on the website for data retrieval and listed on the course-to-program SLO alignment mapping are older SLOs and don't reflect the recent course modifications undertaken in the 2013- 2014 cycle. The assessment of the program SLOs will be improved once the correct course SLOs are entered into the system, since these were specifically written to be in alignment with each other.

5. For any courses in the program that satisfy a GE requirement, which GE SLOs are supported or reinforced by the course SLOs? What do assessment results for the course SLOs reveal about student attainment of the GE SLOs? See **GE SLO Alignment Summary Report** or **All Courses GE SLO Alignment Data**.

Examination of the data shows that a majority of the 2D art courses only satisfy one GE SLO (Effective Communication). A few also satisfy Critical Thinking, although this is probably incorrect, as one could argue that art making always involves critical thinking according to a definition analysis by Kompf & Bond (2001), "critical thinking involves problem solving, decision making, metacognition, rationality, rational thinking, reasoning, knowledge, intelligence and also a moral component such as reflective thinking." Therefore, critical thinking should be added as satisfying all 2D Art course GE SLOs. GE SLOs not supported or reinforced by course SLOs are Quantitative Skills, Social Awareness and Diversity and Ethical Responsibility/Effective Citizenship. Each of these GE SLOs would be difficult to prove in the subjective arena of art making, although one could argue that exposure to diverse ways of creating and thinking about art, which is an integral part of our curriculum, does address these.

B. Student Success Indicators

1. Review **Student Success and Core Program Indicators** and discuss any differences in student success indicators across demographic variables. Also refer to the **College Index** and other relevant sections of the **Educational Master Plan: Update, 2012**, e.g., Student Outcomes and Student Outcomes: Transfer. Basic Skills programs should also refer to **ARCC** data.

For the entire Creative Arts/Social Science Division, although 57.4% of our students are female and 40% male (2.6% unrecorded), there is virtually no difference between male and female regarding success and retention, which is 82%. The ages of students in terms of success is minimal, ranging from 83% - 91%, with the exception of students aged 30 - 34, which is at a surprising 18%. Ethnically, whites makes up the majority of our enrollment at 35%, "Other" at 21%, Hispanics third at 18%, and Asians fourth at 13%. Three ethnic groups, Black, Pacific Islanders and Native American are very low, at 1.85, 1.0% and 0.1% respectively. Nevertheless, success rates range from 72% (Filipino and Pacific Islander) to 80% - 86% for all others. Although we clearly need to attract more of the underrepresented groups, it is encouraging to find that once enrolled, all have fairly equal success rates in the division, including Art.

2D Art's success rate for all students is at 90.2% for fall 2013, 86.9% for spring 2014 and 78.7% for summer 2014, with an overall average of 81%. The lower success rate for summer is probably due to summer vacations and a majority of high school students attending classes who are not used to college course expectations. Retention is 89% average for all three semesters. We feel that we are doing a good job of retaining students and helping them achieve success in their classes.

2. Discuss any differences in student success indicators across modes of delivery (on-campus versus distance education). Refer to **Delivery Mode Course Comparison**.

Currently, the 2D Art program does not offer online or distance education courses. This will change in fall 2015, when the new course, Art 420 (Art Internship) is offered with an online component.

C. Program Efficiency Indicators. Do we deliver programs efficiently given our resources?

Summarize trends in program efficiency as indicated in the **Student Success and Core Program Indicators** (LOAD, Full-time and Part-time FTEF, etc.)

The 2D Art program retains one full-time instructor and six adjuncts. Data collected from the Student Success and Core Program Indicators is skewed, since it comprises the entire Art Department. Photography, Art History and Ceramics/Sculpture have a much higher percentage of full-timers (95%) to part-timers (5%). 20% of classes in the 2D Art program are taught by the full-timer and 80% are taught by adjuncts. Program efficiency for the 2D Art program depends, therefore, upon the commitment and cooperation of the adjuncts. I believe that this can be addressed by offering the maximum amount of classes allowed to each qualified adjunct in the program. This goal will be attained by fall 2015 for all but one of the adjuncts.

3. Additional Factors

Discuss additional factors as applicable that impact the program, including changes in student populations, state-wide initiatives, transfer requirements, advisory committee recommendations, legal mandates, workforce development and employment opportunities, community needs. See **Institutional Research** as needed.

2D Art enrollment had been impacted by the statewide repeatability restrictions, particularly in terms of life learners. We experienced a drop of 93 students between 2012 and 2013. Now enrollment is stable, with enrollments virtually the same in spring 2013 to summer 2014 (972). Nevertheless, we continue to address "termining-out" by directing such students to our "Opportunities for Students" website, mentioned above, as well as the Fine Arts Club. We have also created close relationships with local art galleries and schools that offer courses that expand upon our curriculum. These venues offer significant discounts (up to 30%) tuition for our students.

A new course, Art 200, Portfolio Preparation, is being offered for the first time this spring as the capstone class for both art majors and life learners who are being termed out of classes. We have learned that many of the life learners just don't know how to move beyond the classroom into the outside world of making and exhibiting artwork. Art 200 is designed to give students the knowledge and skills to create a portfolio for transfer or submission to exhibitions. Also, when student success relies upon a set of skills or knowledge requiring more than 4 months of experience, we offer "families" of courses. This is particularly important when admission to an art school or gallery relies upon an accomplished portfolio of artwork rather than an academic transcript or resume.

The General Studio Art Major has recently been updated and we are working on the webpage so that the requirements of both majors are more easily read and understood.

4. Planning

A. Results of Program Plans and Actions

Describe results, including measurable outcomes, from plans and actions in recent program reviews.

The recommendation of the committee from the last Program Review was to work on increasing the diversity of the student body. We have been working on a mural in conjunction with the Umoja, Puente and Polynesian clubs since fall of 2014, every Friday, in order to address this. Students from these clubs are starting to take art classes and we hope that this is evident in next cycle's data. 2D Art has also expressed the desire to be part of the Umoja project as it expands. We also are collaborating with the Honors Society on their student publication, *The Labyrinth*. We've created relationships between Anatomy and Art and hope to do the same with many more disciplines. At the moment, I am serving on the hiring committee for the full-time Digital Graphics instructor, as I hope to create a future strong working relationship between DGME and Art in terms of cross-listing courses and collaboration. We share many of the same students.

Besides this, we are:

1. Holding regular flex activities for the faculty to discuss issues and be trained on SLO assessment. We are now 100% on target with our SLO assessment cycle.
2. Writing curriculum that will add to student transfer and career success and/or completes sequences of courses. Four new classes were offered fall 2014 and one spring 2015. Four new family courses will be offered in fall 2015.
3. Providing opportunities for students such as internships, exhibition venues and the Fine Art Club to experience various arts careers. Outcomes from these opportunities are listed above. This action is designed to address the lack of repeatable classes, especially for the adult learners, as well as career exploration for all students.
4. Request funding in this Program Review to address the incomplete work from the re-model in terms of essential studio lighting for two of the classrooms.
5. Communicate clearly and work with DSPS on the requirements and expectations of the Studio Art curriculum, due to increasing challenges in classroom management as students with less preparation and greater acuity of emotional and mental health issues arrive in our classes.
6. Fund hanging systems and organize students, either through the museum internship or the Fine Arts Club, to mount exhibitions throughout the campus, but especially in Buildings #4 and #10.

B. Program Vision

What is the program's *vision* for sustaining and improving student learning and success over the next three years? Make connections to the **College Mission and Diversity Statements, Institutional Priorities, 2013/14-2015/16**, and other **Institutional Program Planning** as appropriate. Address discussion in the Student Learning and Program Data section: SLO assessment results and trends in student success indicators.

[**Note:** Specific plans to be implemented in the next year should be entered in C of the Planning section.

CTE programs must address changes in the context of completion and employment rates, anticipated labor demand, and any overlap with similar programs in the area as noted in D1 and D2 of the Career Technical Education section.]

Our vision is to continue to clarify and streamline the transfer process, including appropriate course work and portfolio preparation for our transfer students. We also wish to address the needs of both transfer students and the adult learners by offering families of courses, when appropriate for advanced level skills in a certain discipline, as well as showcasing career opportunities through our partnerships in the

community. Specifically, with reference to the **College Mission Statement**, we plan to:

1. Monitor and assess how the new courses are working within the sequencing of existing classes and change to adapt the course outlines if necessary. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
2. Continue to involve the adjuncts in conversations and decision-making about the program and courses, as well as to insure that the whole faculty understands and implements SLO assessment. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
3. Implement the plan to make the whole campus a living art gallery through the curatorial component of the art internships, which will be a formal, one-unit course in fall 2015. **(2. Promote Academic Excellence, 4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
4. Increase off-hours/homework time access to the studios through open hours, if possible. During fall of 2014, I was able to offer bi-monthly open studio sessions to members of the Fine Arts Club. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
5. Partner with the learning resource center, where appropriate, to promote student success. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services (4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
6. Continue to seek out and foster community partnerships. **(1. Improve Student Success, 2. Promote Academic Excellence, 3. Promote Relevant, High-Quality Programs and Services)**
7. Find ways to work in a more integrative way with our fellow art programs at CSM: Art History, Photography, Sculpture and Ceramics. Continue to forge connections and working relationships with other programs and clubs on campus. **(4. Promote Integrated Planning, Fiscal Stability, and the Efficient Use of Resources, 5. Enhance Institutional Dialog)**
8. Work on creating a more ethnic diversity amongst our future instructor hires. **(Diversity Statement)**

1. To guide future faculty and staff development initiatives, describe the professional activities that would be most effective in carrying out the program's vision to improve student learning and success.

Adjunct faculty members teach many of the courses in the Studio Art program. We hope to continue fostering a greater sense of community and program ownership by:

1. Continue to meet regularly as a faculty to discuss the program and receive critical knowledge and training in program implementation, such as SLO assessment.
2. Plan some common "brainstorm and critique" times to enrich and/or unify the faculty approaches to new ideas for curriculum implementation and critique for students.
3. Develop workshops for the faculty that would expand upon their own art making skills and give them new ideas and resources on how to use these in the classroom.

Last year's goal of offering the maximum number of classes to each adjunct will have been met by fall 2015.

2. To guide future collaboration across student services, learning support centers, and instructional programs, describe the interactions that would help the program to improve student success.

The 2D Art program wants to work more closely with the Learning Resource Center services for student success. We know that our students need help with reading and writing—these skills will enrich their art making/understanding and critical thinking skills. We wish to continue working with DSPS on curriculum awareness for appropriate student placement in our classes. We know that our students often need student services support (counseling and other types of life assistance counseling) and we regularly refer our students to these. We would like to collaborate more with DGME, since we share many students. We wish to increase our efforts in awareness of existing services and the best ways to refer students to the appropriate resources. We are open to partnering and collaborating to any and all

disciplines at CSM, as well as community partnerships. It is gratifying to note that this attitude is becoming well-known and we are frequently contacted by both internal and external members of our community to work together.

3. To guide the **Institutional Planning Budget Committee** (IPBC) in long-range planning, identify any major changes in resource needs anticipated during the next three years. Examples: faculty retirements, equipment obsolescence, space allocation.

See the Resource Requests section below to enter itemized resource requests for next year.
Leave sections blank if no major changes are anticipated.

Faculty

Ideally, the 2D Art program would increase the number of full-time faculty over time. We anticipate that a larger number of students will be pursuing the basic courses in pursuit of the TMC in Studio Arts, especially since we are one of only a few Bay Area community colleges who offer it. Also, two of our longtime adjuncts retired this year. Instead of filling their spots with new hires, we've been able to offer two classes a semester to all but one of the adjuncts. Still, within the next few years we anticipate at least two more retirements and we will either have to hire more adjuncts or propose a second full-time position.

We currently have three studios in the 2D Art program that are now being continuously used throughout the day, Monday through Thursday. We offer two evening classes, but one never fills. We do not offer Friday art classes, because they only attract life learners, since transfer students cannot take a six-hour class. Therefore, we are using our facilities to maximum efficiency. At this point, we don't anticipate that our enrollment numbers will increase significantly enough to warrant more space allocation.

However, one of our studios, 4-137/139 continues to be sub-par in terms of equipment obsolescence. Please note the comments below in Equipment and Technology that addresses this serious concern.

Equipment and Technology

While Building 4 (the Fine Arts complex) was "renovated" six years ago, much of our basic equipment and furniture was not updated in that process. Critical studio lighting that was requested during the remodel was not supplied and this is our first priority in terms of ensuring optimal instructional success. We also need to gradually start to replace our easels, art "donkeys," lights, props, and other equipment in the next three years, as most of the equipment has not been replaced for at least ten years. This year I'm requesting one-third of these supplies, with the plan to request another third for the next two years, until all equipment has been updated.

Instructional Materials

Correct studio lighting in order to teach Renaissance light theory and modeling is a critical need for us for our drawing studio, 4-137/139. As mentioned earlier, this was supposed to be included in the re-model. Our instructional success is severely handicapped without this vital component.

Classified Staff

We do not need additional classified staff at this point.

Facilities

The white block out shades in the studios constantly break and need to be repaired by facilities at least once or twice a semester. Long-range planning needs to address this, although I believe that a conversation around this has already been initiated by Facilities.

C. Program Plans and Actions to Improve Student Success

Prioritize the plans to be carried out next year to sustain and improve student success. Briefly describe each plan and how it supports the **Institutional Priorities, 2013/14-2015/16**. For each plan, list actions and measurable outcomes. (Plans may extend beyond a single year.)

Plan 1

Title:
Curriculum Monitoring
Priority 1: Improve Student Success, Priority 2: Promote Academic Excellence, Priority 3: Develop Responsive, High-Quality Programs and Services, Priority 5: Implement the Integrated Planning Cycle and Ensure Fiscal Stability and the Efficient Use of Resources

Description
Monitor and assess through SLOs and future Program Review how new and modified courses are working within the sequencing of existing classes and change to adapt the course outlines if necessary.

Action(s)	Completion Date	Measurable Outcome(s)
SLO Assessment, 2013 Program Review Assessment	Spring 2016	Make sure that the SLO and course outcomes are being achieved. Verify that the course fits into the current sequencing of courses.
Possible change to curriculum through CurricuNet	Fall 2015	Re-assess through SLO's and observation, feedback from students.

Plan 2

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Title:

Cross-fertilization of 2D art with other programs and departments

Description

Continue to forge connections and working relationships with other programs at CSM, such as Umoja, Puente, Polynesian, Anatomy and Honors Club. Concentrate particularly in the next year on working with DGME. **Priority 1: Improve Student Success, Priority 2: Promote Academic Excellence, Priority 3: Develop Responsive, High-Quality Programs and Services, Priority 6: Enhance Institutional Dialog**

Action(s)	Completion Date	Measurable Outcome(s)
Track student enrollments and success through TracDat and PRIE.	Spring 2016	Data from TracDat and PRIE.

Plan 3

Title:

Update the Studio Art Website so that students can easily track courses, degrees, faculty profiles and opportunities for students. **Priority 1: Improve Student Success, Priority 2: Promote Academic Excellence, Priority 3: Develop Responsive, High-Quality Programs and Services, Priority 5: Implement the Integrated Planning Cycle and Ensure Fiscal Stability and the Efficient Use of Resources**

Description

Update all pages under 2D Art.

Action(s)	Completion Date	Measurable Outcome(s)

Update faculty and student work pages	Fall 2015	Students will see faculty and past student artwork on the website.
Continuously update Opportunities for Students page.	On-going	Feedback from students, internship providers and employers

5. Resource Requests

Itemized Resource Requests

List the resources needed for ongoing program operation.

Faculty

NOTE: To make a faculty position request, complete **Full-time Faculty Position Request Form** and notify your Dean. This request is separate from the program review.

Full-time faculty requests	Number of positions

Equipment and Technology

Description	Cost
Light Switches for correct studio lighting (in conjunction with facilities work listed separately)	\$ 600.00
Repair and refinishing of 20 large drafting tables (bought in 1983), that have become unstable, with rough surfaces. Please note that buying new drafting tables would be cost-prohibitive for the college (\$1,000. each).	\$6,500.00

Instructional Material

Description	Cost
Stanrite #500 Aluminum Easel (Jerry's Artarama), 10 at \$ 73. each, free shipping	\$ 730.00
Belgian Art Horse Work Station (Jerry's Artarama), 10 at \$ 120. each, free shipping	\$ 1,200.00
"Cree"LED, Daylight Bulbs, 1600 Lumens/5000K18w/120v (100 watt equivalent) 5 at \$ 25. each + shipping and tax	\$ 140.00
FL-107776 300 Watt - BR40 - Incandescent Reflector - Frosted - Flood - Medium Base - 3,030 Lumens - 5,000 Life Hours - 130 Volt - PLT 107776 24 \$5.54 ea \$132.96 + shipping and tax	\$ 150.00
Folding wooden tv tables for portable painting taborets, 10 at \$ 17. each, free shipping = tax	\$ 200.00
Smith-Victor No. 1 Cordset with Handle, 5 at \$ 12.95 each + shipping and tax	\$ 75.00
Delta 1 2 Leaf Universal Barndoor Set, 10", 4 sets at \$ 29.95 + shipping and tax	\$ 130.00
30 yardsticks at \$ 1.87 + shipping and tax	\$ 60.00

Classified Staff

Description	Cost
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Facilities

For immediate or routine facilities requests, submit a CSM Facility Project Request Form.

Description	Cost
Re-wiring overhead lights in 4-137 and 139 for proper studio lighting.	\$ 1,600.00

6. Program Maintenance

A. Course Outline Updates

Review the **course outline update record**. List the courses that will be updated in the next academic year. For each course that will be updated, provide a faculty contact and the planned submission month. See the **Committee on Instruction website** for **course submission instructions**. Contact your division's **COI representatives** if you have questions about submission deadlines. **Career and Technical Education courses must be updated every two years.**

Courses to be updated	Faculty contact	Submission month
All 2D art courses have been updated.	Rebecca Alex	Fall 2014

B. Website Review

Review the program's website(s) annually and update as needed.

Faculty contact(s)	Date of next review/update
Rebecca Alex	Fall 2015

C. SLO Assessment Contacts

Faculty contact(s)	Date of next review/update
Rebecca Alex	Fall 2015

