Program Review Summary Page
For Instructional Programs

Program or Area(s) of Study under Review: Digital Art and Design

Term/Year of Review: Spring 2020

Summary of Program Review:

A. Major Findings

1. Strengths:

The Digital Art and Design (DART) program is a small program with stable headcount, enrollment, retention, and course and program completion numbers. We work closely with IT and the Library to ensure that as many students as possible have access to computer equipment and programs. We focus on building creative thinkers and problem solvers as well as technical skill and clear visual communication. Further, we are currently focused on becoming more visible while appealing more directly to our local high schools and the community. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress.

The DART Program has strong Faculty members in both the fulltime and adjunct ranks. We have one full-time faculty instructor, May Jong, who brings a focus to DART, replacing Fain Hancock who retired in Spring of 16. Professor Jong has been working on revising and writing new courses, and updating the AA degree. We interviewed and hired new adjunct instructors which enabled us to offer more courses.

We are finally operating with the complement of support staff. The addition of an in-building admin assistant M'Kormik Hamilton and a 2D Studio Arts ISA, Chadwick Herrera, have been a tremendous boost to teaching and learning throughout this program. Though we do not have a dedicated DART ISA, we have support from both the 2D and Photography ISA, Kelly Dunn, in the computer labs.

DART is a unique place where students tap into their creativity, while often solving real-world design problems. For example, one class designed the logo for the NVC Police "See Something, Say Something" campaign. Students learn to collaborate, review and revise their work, meet deadlines, master materials and techniques, develop visual language in both written and oral formats, and learn professional practices. Creative problem-solving is a need common to employers in the 21st century and for the practice of developing strong meaningful Art and Design.

2. Areas for Improvement:

We are currently in the process of interviewing and hiring more adjunct instructors to develop a solid team of instructors for the program. With the new and revised courses, more instructors are needed to develop that solid core.

We also see that our online retention and completion rates could improve. We are working to hire more online instructors as well as improve our Canvas and online pedagogy training, and support for online instructors.

We are currently focused on becoming more visible while appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress.

Continue to strengthen the program's relationship to IT, Library, Speech Lab, and build the relationship with DDGT where some students overlap, and other campus resources.

3. Projected Program Growth, Stability, or Viability:

The DART Program is a well-attended program. With the projected growth in the labor market, we expect that the program will remain stable or grow. We believe a well thought out reintroduction of both online and in-person sections will be successful over the long haul.

B. New Objectives/Goals:

We are currently focused on becoming more visible while appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and are in progress. This work is not done. As often we are asked to continually make new plans and goals before completing existing plans and goals a current goal is thus to finish this work.

We are working to more systematically address creative problem-solving related outcomes for students across our programs.

Update our PLOs to strengthen their natural alignment with CLOs and ultimately ILOs.

Continue to strengthen, promote, and encourage the AA in Digital Art and Graphic Design. Investigate the possibility of the institution auto awarding degrees.

Consider the creation of DART Certificates particular to specific media/disciplines.

Figure out a way to get improvements in IT infrastructure in DART while realizing budgeting is not always available for campus-wide improvements in networks, wifi, technology, etc.

As part of our Unit Plan initiative "Art Reach" we are having an information screen installed in the Art Center Gallery that will highlight information regarding our transfer degree. This monitor will also serve as a consistent way to display student digital work for student art exhibitions.

Program Review Report Spring 2020

This report covers the following program, degrees, certificates, area(s) of study, and courses (based on the Taxonomy of Programs on file with the Office of Academic Affairs):

Program	**Digital Art and Design**
Area of Study	
Degrees / Certificates	Digital Art and Graphic Design: AA
Courses	DART 120
	DART 125
	DART 130
	DART 140
	DART 160
	DART 170
	DART 171

Taxonomy of Programs, August 2019

I. PROGRAM DATA

A. Demand

1. Headcount and Enrollment

	2016-2017	2017-2018	2018-2019	Change over 3-Year Period
Headcount				
Within the Program	139	132	131	-5.8%
Across the Institution	8,930	8,843	8,176	-8.4%
Enrollments				
DART-120	74	102	81	9.5%
DART-125	48	17	20	-58.3%
DART-130	14	13	20	42.9%
DART-140	17	9	14	-17.6%
DART-170	--	--	15	--
Within the Program	153	141	150	-2.0%
Across the Institution	36,525	36,115	32,545	-10.9%
Source: SQL Enrollment Files				

<u>RPIE Analysis:</u> The number of students enrolled (headcount) in the Digital Art and Design Program decreased by 5.8% over the past three years, while headcount across the institution decreased by 8.4%. Similarly, enrollment within the Digital Art and Design Program decreased by 2.0%, while enrollment across the institution decreased by 10.9%.

Enrollment in the following courses changed by more than 10% (±10%) between 2016-2017 and 2018-2019:

Course with enrollment increase:

- *DART-130 (42.9%)*

Courses with enrollment decreases:

- *DART-125 (-58.3%)*
- *DART-140 (-17.6%)*

Program Reflection:

The DART program is a healthy, stable well attended program. We believe in reaching as many students as we can with the creative and cultural enriching practices associated with Art and Design. Further, we are currently focused on becoming more visible and appealing more directly to our local high schools and community at large. These efforts are outlined in our 17-18 and 18-19 unit plans and in progress. The data above and below offer important information regarding this program. For example, DART 125 had 2 sections in 16-17, and was reduced to 1 in 17-18 and 18-19. We will consider offering 2 sections again. We are in the process of reintroducing DART 170 and DART 160 on a regular rotation, both of which were absent from our course offerings for several years. We have made a concerted effort to begin a campaign to better market our programs. We are seeing more and more students straight out of high school making Napa Valley College their first choice. In our 2017, 2018 unit plans we outlined several ideas to reinvigorate our students, finding more prospective students and to change the focus from cutting sections to better promoting what we already have going on in DART.

2. Average Class Size

	2016-2017		2017-2018		2018-2019		Three-Year	
	Sections	**Average Size**	**Sections**	**Average Size**	**Sections**	**Average Size**	**Average Section Size**	**Trend**
DART-120	4	18.5	5	20.4	4	20.3	19.8	7.0%
DART-125	2	24.0	1	17.0	1	20.0	21.3	-11.3%
DART-130	1	14.0	1	13.0	1	20.0	15.7	12.1%
DART-140	1	17.0	1	9.0	1	14.0	13.3	-21.8%
DART-170	--	--	--	--	1	15.0	15.0	--
Program Average*	8	19.1	8	17.6	8	18.8	18.5	-3.1%
Institutional Average*	1,474	24.8	1,406	25.7	1,313	24.8	25.1	0.0%

Source: SQL Enrollment and Course Sections Files

Average Section Size across the three-year period for courses, and both within academic years and across the three-year period for the program and institutional levels is calculated as:

$$\frac{\text{Total \# Enrollments}}{\text{Total \# Sections}}.$$

It is not the average of the three annual averages.

RPIE Analysis: Over the past three years, the Digital Art and Design Program has claimed an average of 18.5 students per section. The average class size in the program has been lower than the average class size of 25.1 students per section across the institution during this period. Average class size in the program decreased by 3.1% between 2016-2017 and 2018-2019. Average class size at the institutional level remained stable over the same period.

Average class size in the following courses changed by more than 10% (±10%) between 2016-2017 and 2018-2019:

Course with an increase in average class size:

- *DART-130 (12.1%)*

Courses with decreases in average class size:

- *DART-140 (-21.8%)*
- *DART-125 (-11.3%)*

Program Reflection:

The outreach and marketing efforts mentioned above will help us maintain and even increase our average class size. We have little concern about our average class size as the cap for our classes is 24 or 18 and our average across 3 academic years is 18.5. As mentioned above, DART 125 went from 2 sections to 1, causing its decline in size. Also mentioned, we are in the process of reintroducing DART 170 and DART 160 on a regular rotation.

3. Fill Rate and Productivity

Fill Rate*			
	Enrollments*	**Capacity**	**Fill Rate**
2016-2017	139	168	82.7%
2017-2018	141	189	74.6%
2018-2019	150	187	80.2%
Three-Year Program Total	430	544	79.0%
Institutional Level	94,614	117,777	80.3%
Productivity*			
	FTES	**FTEF**	**Productivity**
2016-2017	23.5	1.9	12.1
2017-2018	23.3	2.2	10.5
2018-2019	22.6	2.7	8.3
Three-Year Program Total	69.5	6.9	10.1
Source: SQL Enrollment and Course Sections Files			

RPIE Analysis: Fill rates within the Digital Art and Design Program tend to reflect the fill rate at the institutional level. [Compare program-level rate of 79.0% to institution-level rate of 80.3% over the past three years.] Between 2016-2017 and 2017-2018, enrollment remained stable and capacity increased, resulting in a decrease in fill rate. Between 2017-2018 and 2018-2019, enrollment increased while capacity remained stable, resulting in an increase in fill rate.

Productivity decreased from 12.1 to 8.3 over the three-year period. [Productivity has not been calculated at the institutional level.] The three-year program productivity of 10.1 is lower than the target level of 17.5, which reflects 1 FTEF (full-time equivalent faculty) accounting for 17.5 FTES (full-time equivalent students) across the academic year. (This target reflects 525 weekly student contact hours for one full-time student across the academic year.)

**Note: Fill rates and productivity reported in the table do not include 1 Digital Art and Design section offering for summer terms over the past three years. As a result, the enrollment figures reported here might differ from those reported in Section I.A.1.*

Program Reflection:

As we work to better publicize the DART program we hope to maintain and increase our fill rates. Further, we have begun a process of better communication with counseling. We have developed an ideal sequencing chart for the DART Program and shared it with counseling. A new list of careers/jobs which can be accessed with training in the visual arts has been published in the catalog. Due to an approximate course cap of 24 or 18, we will never attain a 17.5.full time equivalent students to one full time equivalent faculty. With the planned additional sections of DART 125, 160, and 170, our productivity rate should increase to a rate similar to 2016 – 2017.

4. Labor Market Demand

Economic Development Department Standard Occupational Classification Description (SOC Code): 27-1024	Numeric Change in Employment	Projected Growth (% Change in Employment)	Average Annual Job Openings (New Jobs + Replacement Needs)
Napa County (2016-2026)	10	+6.0%	16
Bay Area[A] (2016-2026)	930	+9.4%	1,041
California (2016-2026)	2,600	+7.1%	3,750
Source: Economic Development Department Labor Market Information, Occupational Data, Occupational Projections (http://www.labormarketinfo.edd.ca.gov/) *[A]Bay Area counties include: Alameda, Contra Costa, Marin, Napa, San Francisco, San Mateo, Santa Clara, Solano, and Sonoma. Figures also include San Benito County (reported with projections for Santa Clara County).*			

RPIE Analysis: For the Bay Area, the Economic Development Department projects an increase of 930 positions for Digital Art and Design Program by 2026 (compared to 2016). This increase in positions translates into a 9.4% increase for the industry within the Bay Area (2016-2026), which exceeds the projected growth in California (for 2016 through 2026). Approximately 1,041 openings for the Digital Art and Design program are projected each year in the Bay Area (through 2026).

Program Reflection:

With Covid-19, we will await new labor analysis. However, we will continue to prepare students for a future in digital art and design. The pandemic has also shown us the potential increase in demand for remote/online/digital access platforms, many of which will need designers to help create.

B. Momentum

1. Retention and Successful Course Completion Rates

	Retention Rates (Across Three Years)			**Successful Course Completion Rates (Across Three Years)**		
Level	**Rate**	**Course Rate vs. Program Rate**		**Rate**	**Course Rate vs. Program Rate**	
		Above	**Below**		**Above**	**Below**
DART-120	82.1%		X	71.6%		X
DART-125	83.5%		X	69.4%		X
DART-130	93.6%	X		85.1%	X	
DART-140	100%	***X***		95.0%	***X***	
DART-170	73.3%		X	66.7%		X
Program Level	**84.9%**			74.5%		

Institutional Level	89.8%	75.1%

Source: SQL Enrollment Files
-- Indicates a value that is within 1% of the program level value.
Bold italics denote a statistically significant difference between the course-level rate and the program-level rate.
Bold denotes a statistically significant difference between the program-level rate and the institutional rate.

RPIE Analysis: Over the past three years, the retention rate for the Digital Art and Design Program was significantly lower than the rate at the institutional level. The retention rate for DART-140 was significantly higher than the program-level rate. The retention rate for Digital Art and Design Program falls in the 88th percentile among program-level retention rates (across 59 instructional programs, over the past three years).

Over the past three years, the successful course completion rate for the Digital Art and Design Program mirrored the rate at the institutional level. (The difference was not statistically significant.) The successful course completion rate for DART-140 was significantly higher than the program-level rate. The successful course completion rate for Digital Art and Design Program falls in the 74th percentile among program-level successful course completion rates (across 59 instructional programs, over the past three years).

Over the past three years, the difference between retention and successful course completion at the program level (10.4%) was lower than the difference at the institutional level (14.7%). This figure represents the proportion of non-passing grades assigned to students (i.e., grades of D, F, I, NP).

The following Digital Art and Design Program courses claimed differences (between retention and successful course completion) that exceeded 10%:

- *DART-125 (14.1%)*
- *DART-120 (10.5%)*

Program Reflection:

We are introducing DART 101 Graphic Design Foundations as a core course to better help prepare students for DART 120. We have developed an ideal sequencing chart for the DART Program that includes DART 101 and shared it with counseling. We also see that our online retention and completion rates could improve. We are working to hire more online instructors as well as improve our Canvas and online pedagogy training, and support for online instructors. We will monitor DART 120's retention and course completion rates as we institute these changes. As we reintroduce 2 sections for DART 125 we will monitor any changes in it's successful course completion rate.

2. Student Equity

	Retention Rates (Across Three Years)		Successful Course Completion Rates (Across Three Years)	
	Program Level	**Institution Level**	**Program Level**	**Institution Level**
Black/African American	78.9%	85.8%	52.6%	64.2%

Hispanic			74.6%	72.9%
First Generation			77.8%	73.9%

Source: SQL Enrollment Files
Bold italics denote a statistically significant difference between rates at the program and institutional levels, with the lower of the two rates in ***bold italics***.
Shaded cells pertaining to retention rates indicate that statistically significant differences for those groups were not found at the institutional level.

RPIE Analysis: This analysis of student equity focuses on the three demographic groups with significantly lower retention and/or successful course completion rates found at the institutional level (vs. the corresponding rates among all students) over the past three years. Tests of statistical significance were conducted to compare program-level and institution-level rates among the three groups listed above.

Within the Digital Art and Design Program, the retention rate among Black/African American students was lower than the retention rate at the institutional level. The difference was not statistically significant.

Within the Digital Art and Design Program, the successful course completion rates were higher than the rates at the institutional level for Hispanic and First Generation students. The differences were not statistically significant.

Within the Digital Art and Design Program, the successful course completion rate at the program level was lower among:

- *Black/ African American students*

The difference was not statistically significant.

This pattern reflects the findings from the comparison of retention and successful courses completion at the program vs. institutional level (with the institution-level rate exceeding the program-level rate for retention and the program-level successful course completion rate reflecting the institution-level rate). (See Section I.B.1 above).

Program Reflection:

The DART program is a great opportunity to examine Art and Design from different cultures and the processes associated with them. Both historic and contemporary works are referenced, explored, and practiced. Though the difference in institutional and program rates were not statistically significant, we can look at the program through an equity lens and actively pursue best practices for teaching disproportionately impacted students.

3. **Retention and Successful Course Completion Rates by Delivery Mode (of Courses Taught through Multiple Delivery Modes, i.e., In-Person, Hybrid, and Online)**

	Retention Rates		**Successful Course Completion Rates**	
	In-Person	Online	In-Person	Online
DART-120	***87.0%***	76.5%	***78.3%***	63.9%
Program Total*	***87.0%***	76.5%	***78.3%***	63.9%
Institutional Total	***89.2%***	87.0%	70.2%	69.1%

Source: SQL Course Sections Files
This table compares student performance in courses offered through multiple delivery modes within the same academic year.
Bold italics denote a significantly higher rate within that delivery mode.
*Program total is equivalent to DART-120, as one course was offered through multiple delivery modes

RPIE Analysis: Over the past three years, one course within the Digital Art and Design Program has been offered through at least two delivery modes within the same academic year. Across each year of the three-year period, DART-120 was offered through in-person and online formats.

Within the Digital Art and Design Program:

- *The retention rate in the in-person sections of DART-120 (and therefore across the program) was significantly higher than the retention rate in online sections of the course.*

This pattern within the program – with retention rates in in-person sections exceeding the corresponding rates in online sections of the same course – reflects the finding at the institutional level.

Within the Digital Art and Design Program:

- *The successful course completion rate in the in-person sections of DART-120 (and therefore across the program) was significantly higher than the successful course completion rate in online sections of the course.*

This pattern within the program – with successful course completion rates in in-person sections exceeding the corresponding rates in online sections of the same course – reflects the finding at the institutional level (although the difference at the institutional level was slight and was not statistically significant).

Program Reflection:

We are introducing DART 101 Graphic Design Foundations as a core course to better help prepare students for DART 120. We have developed an ideal sequencing chart for the DART Program that includes DART 101 and shared it with counseling. We are working to hire more online instructors as well as improve our Canvas and online pedagogy training, and support for online instructors.

C. Student Achievement

1. Program Completion

	2016-2017	2017-2018	2018-2019
Degrees			
Digital Art and Graphic Design: AA	5	3	4
Institution: AA Degrees	**88**	**51**	**58**
Average Time to Degree (in Years)[+]			
Digital Art and Graphic Design: AA	*	*	*
Institutional: AA	**4**	**5**	**4**
Source: SQL Award Files			

*Time to degree/certificate within the program reported among cohorts with at least 10 graduates within the academic year. Asterisk indicates that data have been suppressed.
+Average time to degree/certificate was calculated among students who completed a degree/certificate within 10 years (between first year of enrollment at NVC and award conferral year). Among 2018-2019 completers, the average time to degree/certificate was calculated among students who enrolled at NVC for the first time in 2009-2010 or later. Among 2018-2019 completers, the average time to degree was calculated among students who enrolled at NVC for the first time in 2009-2010 or later.

RPIE Analysis: The number of AA degrees conferred by the Digital Art and Design Program decreased by 20% between 2016-2017 and 2018-2019. Over the same period, the number of AA degrees conferred by the institution decreased by 34.1%.

The Digital Art and Design Program accounted for 5.7% of the AA degrees conferred in 2016-2017, 5.9% in 2017-2018, and 6.9% of those conferred in 2018-2019.

For all three years, the average time to degree is not reported due to small cohort size.

Program Reflection:

We will continue to make our degrees more visible and accessible. As part of our Unit Plan initiative "Art Reach" we are having an information screen installed in the Art Center Gallery that will highlight information regarding our transfer degree. Further we have entered discussion about creating certificates for specific areas of study. As a program we would advocate for auto updates to students who are close to qualifying for a degree in our area and potentially for the auto awarding of degrees to students who have passed all the required classes yet not submitted to be awarded the degree.

2. Program-Set Standards: Job Placement and Licensure Exam Pass Rates

This section does apply to the Digital Art and Design Program, as the discipline is included in the Perkins IV/Career Technical Education Data by the California Community Colleges Chancellor's Office. However, data are not reported here because recent program cohorts had less than 10 students. Licensure exams are not required for jobs associated with the discipline.

II. CURRICULUM

A. Courses

Subject	**Course Number**	**Approval Date**	**Has Prerequisite*** Yes/No	**In Need of Revision** *Indicate Non-Substantive (NS) or Substantive (S)* ***& Academic Year***	**To Be Archived** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year**	**No Change**
DART	101	8/10/20	No			X
DART	120	8/11/14	No	NS 2021		
DART	125	01/22/14	No	NS 2021		
DART	130	08/10/09	No	NS 2020		
DART	140	08/11/14	No	NS 2021		
DART	160	08/10/09	Yes, 120	S, 2020 pending		
DART	170		No	S		

*As of fall 2018, prerequisites need to be validated (in subsequent process) through Curriculum Committee.

B. Degrees and Certificates[+]

Degree or Certificate & Title	**Implementation Date**	**Has Documentation** Yes/No	**In Need of Revision+** *and/or Missing Documentation* **& Academic Year**	**To Be Archived*** *(as Obsolete, Outdated, or Irrelevant)* **& Academic Year**	**No Change**
Digital Art and Graphic Design AA Degree	Approved will be moved to active 8/14/2020	Yes			x

*As of fall 2018, discontinuance or archival of degrees or certificates must go through the Program Discontinuance or Archival Task Force.

[+]Degrees and Certificates cannot be implemented until the required courses in them are approved and active.

Program Reflection:

We introduced a new course DART 101 Graphic Design Foundations and revised DART 160 changing Introduction to Flash to Introduction to Multimedia. As we move forward revising curriculum and better supporting CLOs within our classes we will be linking to PLOs and ultimately ILOs. Although much of this

linkage already exists, clarity, correlation and coordination to guided pathways will be addressed. The degree above was recently revised and submitted to reflect the new and revised courses in the program.

III. LEARNING OUTCOMES ASSESSMENT

A. Status of Learning Outcomes Assessment

Learning Outcomes Assessment at the Course Level

	Number of Courses with Outcomes Assessed		Proportion of Courses with Outcomes Assessed	
Number of Courses	Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
7 dart:120,125,130,140,160,170,recently archived 171	7	7	100%	100%

Learning Outcomes Assessment at the Program/Degree/Certificate Level

Degree/Certificate	Number of Outcomes*	Number of Outcomes Assessed		Proportion of Outcomes Assessed	
		Over Last 4 Years	Over Last 6 Years	Over Last 4 Years	Over Last 6 Years
program	4	4	4	100 %	100%

Program Reflection:

Moving forward we are focused on streamlining the process of correlation between our CLOS and PLOs. Our current model is not as fluid as it could be. The current updates to the Digital Art and Graphic design AA degree includes edits to the PLOs that will better serve the program. Also, courses that have recently been updated have CLOs that better map to the new PLOs. As we complete substantive and non-substantive revisions to courses we will be sure CLO to PLO mapping is addressed. Continued discussion on this topic and relation to ILOs is ongoing. Further, we have observed the need for greater focus on creative problem solving. We have consistently witnessed good skill building in our students. Ultimately however, fortifying the methods by which they utilize, implore and create solutions to problems with these skills will provide our students with success as they move forward. To achieve this, we must support all students in our programs while simultaneously teaching to the highest level.

B. Summary of Learning Outcomes Assessment Findings and Actions

As a result of analysis of CLOs and PLOs we believe the levels of thinking that need to be most addressed in our programs are at the highest level of Bloom's taxonomy, the Evaluative and Creative levels.

While we push to increase student aptitude in all of the PLO areas below we must make sure we are supporting all students in this endeavor despite their skill level. We will start to address the need for more creative problem solving skill development in our new introductory course DART 101 Graphic Design Foundations. Our studio assignments are moving to be more 'Design Studio Problem" based, using Design Thinking strategies to solve problems. A student, or collaboration of students will use newly acquired or recently honed skills to create a solution to an assignment, presented as a "Design Problem" they must solve.

Further, the continuity of creative and evaluative process revolving back to and informing the next creative process in both individual and collaborative work situations will be a focus. This is evident in the rewrite of PLO 3. It includes collaboration and thus addresses a key requirement in the fields associated with this area of study. Assessment dialogue has also confirmed that the new lab configuration is more like a real-world design studio and further improves student participation and collaboration. While we continue to assess and align the CLOs to the revised PLOs we will make this programs assessment less cumbersome and more meaningful.

Recently revised DART PLOs

1. Critically evaluate and understand the aesthetic, cultural, and political development of design in historic and contemporary cultures.
2. Translate ideas into images and designs.
3. Create and present finished images and graphics for professional applications based on principles of effective design and communication while working independently and collaboratively.
4. Evaluate and critique graphic design work and receive criticism from others.

Program Reflection:

As we look at increasing student exposure to creative problem solving we will strengthen and/or highlight existing course content such as composition development, Design Thinking strategies, collaborative design processes, the translation of ideas into images or designs and the ability to articulate these processes. Most of the data working toward increasing our student's abilities to creative problem solve points toward students making Art and design decisions "on the fly" reflecting on these developments in subsequent critique and thus learning to pre-intend these core developments in their work.

IV. PROGRAM PLAN

Based on the information included in this document, the program is described as being in a state of:

- ○ Viability
- ○ **Stability**

X **Growth we need to offer more sections**

*Please select ONE of the above.

This evaluation of the state of the program is supported by the following parts of this report:

Modest enrollment changes relate primarily to cutbacks in the number of sections offered; new fulltime faculty and hiring of more part-time faculty and enrollment management strategies are expected to result in growth.

Complete the table below to outline a three-year plan for the program, within the context of the current state of the program.

Program: __DART_____
Plan Years: __19-20 to 21-22_____

Strategic Initiatives Emerging from Program Review	Relevant Section(s) of Report	Implementation Timeline: Activity/Activities & Date(s)	Measure(s) of Progress or Effectiveness
Complete work from 17-18 and 18-19 unit plans	throughout	On going	Increase head count
Creative problem solving across the curriculum.	throughout	On going	Better achievement of students in the evaluative and creative realm of CLOs
Develop 3950 so it is laid out like 3705 for better creativity, collaboration and evaluation	Assessment	On going	Digital Art and graphic design studios that support student learning

Describe the current state of program resources relative to the plan outlined above. (Resources include: personnel, technology, equipment, facilities, operating budget, training, and library/learning materials.) Identify any anticipated resource needs (beyond the current levels) necessary to implement the plan outlined above.

Note: Resources to support program plans are allocated through the annual planning and budget process (not the program review process). The information included in this report will be used as a starting point, to inform the development of plans and resource requests submitted by the program over the next three years.

Description of Current Program Resources Relative to Plan:

Actively working with IT staff to reconfigure 3950 for better creativity, collaboration and evaluation. Dean's Unit Plan includes quotes for new furniture in 3950 for the reconfiguration. IT will implement in Fall 2020 if all equipment, furniture, and required software are on hand.

V. PROGRAM HIGHLIGHTS

A. Recent Improvements

The recent completion of previous Unit Plan staffing requests makes DART a much-improved program. With M'Kormik Hamilton as our in-house admin assistant, Chadwick Herrera as our new 2d IA , and the continued support of our existing IA in photo, Kelly Dunn, we have more support staff to better achieve Student Success. A strong group of core Adjunct Faculty as well as building our adjunct pool gives students more access to different ways of conceptualizing ideas and creative problem solving. Recent improvements in one Mac Lab makes the class more inviting and collaborative.

Continued outreach with entities like the college foundation on projects like the Faculty Art Scholarship sale continue success. Providing for approximately 7 thousand dollars of scholarships raised over the last 4 years primarily by the sale of Faculty Art. As the community graces, us with their support in these efforts 100 percent of their Art purchasing dollars have gone directly to the students. As well this event has been supported by the VWT program and provided them a venue.

The progression of our students is the highlight. The team working here and what we are able to do in supporting students is constantly improving. As stated earlier in the report approaching appropriate staffing levels will allow us to better engage in outreach activities like the scholarship sale mentioned above.

B. Effective Practices

In the DART Program, we teach our students to create, evaluate, assess and then create again with the knowledge and understanding they have gained each time they embark on the creative process. This cadence or rhythm associated with the improvement of each student's creative process is inherently rooted in the development of each student's critical thinking skills. A student in the DART program may be interested in a career in graphic design, animation, digital art or video, web design, marketing, advertising, illustration, or numerous other professions, yet the design process and Design Thinking skills are integral to each student's education. This creative process, coupled with developing collaborative skills, is at the core of the DART program. These elements and principles associated with this expanse of critical thought and subsequent improvement outline our best practices as they relate to teaching and learning within the DART Program.

As we have observed ourselves and our students within our program we have responded by making changes to improve our efforts and our student's success. As there are measures and demands that arise outside of our program our best practice has been to respond to these requirements, but remain focused on the direction that bubbles up from the interactions with our students. This interaction between

students and learning is core to our mission. A sustainable cadence of evaluation and improvement of this teaching and learning process has been our goal. In the past, some of our processes that bubble down from administration and the chancellor's office helped create a frenetic nonproductive pace wrought with reaction as opposed to response. Our best practice has been to honor these requirements but remain more present and focused on our mission as described above. We have worked to implore the very critical thinking skills and process we teach to our students to better the DART Program.

Many recent simplifications by the office of Academic Affairs and Planning have allowed for a more sustainable pace and thus a more present and effective Faculty. These improvements born of clear observation ultimately allow for better focus on our students, as this is our mission. As we observe our operations within the Studio Arts Program we work toward improvement in a sustainable, mindful, mission oriented way.

Feedback and Follow-up Form

Completed by Supervising Administrator:

Robert Van Der Velde, Senior Dean, Arts & Sciences

Date:

4/20/2020

Strengths and successes of the program, as evidenced by analysis of data, outcomes assessment, and curriculum:

The strength of the DART program is a strong faculty dedicated to the craft of teaching. Student retention and success rates are good, and the program data indicate that the program contributes to student success across a diverse range of students.

Areas of concern, if any:

Recent enrollment decreases, tied to reducing the number of sections offered, are of some concern, and fill rates could be stronger. Retention and successful completion rates of online courses and disproportionately impacted students are another area of concern. Institutional support to keep technology up-to-date and with sufficient network bandwidth is essential.

Recommendations for improvement:

Scheduling of the appropriate number of sections, offered at times that are responsive to student needs, should be carefully monitored. Equity training and best-practices for online pedagogy could help the program. Continued outreach activities are essential. Maintaining up-to-date technology (refreshed Macs and expanded bandwidth) is essential for this Digital program, as is also noted in the program review for Photography.

Anticipated Resource Needs:

Resource Type	**Description of Need (Initial, Including Justification and Direct Linkage to State of the Program)**
Personnel: Faculty	Hire more part-time faculty as we increase sections.
Personnel: Classified	More support in lab. PD funds for 2D IA to enroll in digital classes to assist with MacLab.
Personnel: Admin/Confidential	
Instructional Equipment	Potential IT Unit Plan to lease Macs. With Covid-19 and other disruptions, pursue laptop cart solution. IT will implement changes in 3950 in Fall 2020 if all equipment, furniture, and required software are on hand.
Instructional Technology	Continue working with IT staff to reconfigure 3950 for better creativity, collaboration and evaluation. Continue to support network infrastructure and wifi needs on southside of campus.
Facilities	Dean's Unit Plan includes quotes for new furniture in 3950 for the reconfiguration. Continue to work with Facilities to improve HVAC in 3950 as well as skunk issues.

Operating Budget	Operating budget will need to be increased as according to emerging needs and general software and hardware updates.
Professional Development/ Training	Equity training, Equity-Minded Practices for Student Success in online learning environments, best practices for online pedagogy, on-boarding for digital instructors.
Library & Learning Materials	Continue to work with Distance Learning, Library, DDGT, Speech Lab to bring a broad range of support services to students