# Art Department Program Review 2012

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PROGRAM REVIEW FOR ART DEPARTMENT

The Self-evaluation phase, 2006-2012

Prepared by: Professor Walter Meyer

PROGRAM REVIEW 2012

A. PROGRAM DESCRIPTION and GOALS

1. The Art Department has undergone considerable changes in the last 6 years under the leadership of its new chair Ronn Davis. In our last Program Review in 2006, the Art Department identified “Consideration of designating full-time faculty as Area Heads to work with the Department chair “as part of its plan to accomplish its goals. Ronn Davis implemented this by establishing division heads as a primary point of contact for the chair and as a faculty leader for that aspect of the department. Each of the division heads has completed a program review for their area as a supplement to the overview provided here.

We are a large department on campus with 10 full-time faculty and during the spring 2012 semester, we have 35 adjunct faculty teaching 105 sections of 38 different courses. One of the effects that assigning division heads has had is to bring the adjunct faculty into closer connection to the department by having designated full-time faculty to interact with adjunct faculty in addition to the department chair. This allows for greater communication and oversight, making sure that the faculty are teaching the most appropriate courses aligned with their expertise and for each division to organically evolve because the department chair may or may not be an expert in a particular division. It has also allowed a development of core curriculum to service the many needs of our students, whether they are Art or Art History major transfers, prerequisites for other disciplines, general education in the IGETC pattern, or Art Education.

The Art Department has supported the Global Citizenship initiative and the overall mission of contributing to the global community. Faculty have integrated the yearly global theme into their curriculum through assignments and class topics and the annual student show. The division heads have been instrumental in implementing the goals of the department to foster a global community into the many sections taught by adjuncts and to develop rubrics and standards with which we can challenge and support our students to achieve their goals.
The Mission Statement for the Art Department:

The Santa Monica College Art Department seeks to provide outstanding instruction in Art and Art History that propels our students to success in whatever they endeavor. We embrace the global community and the study of art and its creation as a central aspect of all human experience that is essential in today’s global environment. We strive to engage our students, the college and the wider community with experiences that bring art into life: enriching and transformational to our planet.

2.
The primary responsibility of our program is to prepare students for upper division study at a four-year college, university or art school. Almost all of our courses are UC transferable and the vast majority is articulated to the UC and Cal State system. In pursuit of this goal, many students will seek an Associate of Arts degree, but most do not. A secondary objective is to provide prerequisite coursework and portfolio development for other disciplines that are certificated or vocational outside of our department such as in Fashion, Photo and Design Technology. Although an increasingly shrinking population, a third aspect of our mission is to provide the extended community with accessible lifelong learning within the Fine Arts and Art History. It is important to note that in this group about a dozen students each year go on to graduate study in Art and Art History. Although we do not cater to this population, it is a testament to the high quality of instruction within the department that they choose SMC over other institutions to prepare themselves for graduate work.

3.
The Art Department develops its mission, goals, outcomes, curriculum and programming to directly integrate with the Institutional Learning Outcomes, Supporting Goals and Strategic Initiatives of the college. We have broken these down individually to be specific.

Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives.

Students work individually and in groups that require them to take consistent action and reach their potential. We foster an environment where individual and group critiques are encouraged and where intellectual and creative curiosities thrive. This sentiment can be found in the first sentence of our mission statement:

The Santa Monica College Art Department seeks to provide outstanding instruction in art and art history that propels our students to success in whatever they endeavor.
Obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically to communicate effectively, reach conclusions, and solve problems.

This is at the heart of our courses in Art and Art History. Any study of art and art making requires the development of knowledge and skills to evaluate and interpret ideas, images and information critically. Following are the core of our department outcomes:

1. The student will demonstrate an appreciation and understanding of Art and Art History in order to develop creative and critical thinking solutions to various Art and Art History issues.
2. The student will be able to look at an artistic situation, whether in implementation or analysis, in order to develop and create a strategy for its solution.

Respect the interrelatedness of the global human environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative to broader issues and events.

This is integrated into our classroom environments in terms of the assignments that we give and the information that we present. It is also the essence of the second half of our mission statement:

We embrace the global community and the study of art and its creation as a central aspect of all human experience that is essential in today’s global environment. We strive to engage our students, the college and the wider community with experiences that bring art into life: enriching and transformational to our planet.

Assume responsibility for their own impact on the earth by living a sustainable and ethical life style.

Both in Art and Art history, art is discussed within a social context and the roles of art both past and present shed light on and shape ideas about important issues. It is the Art Department’s belief that visual expression is a cornerstone and definer of human experience. Therefore, the study of art and its making cannot be separated from any discussions about personal responsibility, sustainability and an ethical lifestyle.

Innovative and Responsive Academic Environment

- Continuously develop curricular programs, learning strategies, and services to meet the evolving needs of students and the community
Within our divisions and department we are in constant dialog on the types of curriculum that we need, how our curriculum might be changed to better suit change within our students and transfer level art education, and what types of additional programming will ensure we stay at the forefront of our disciplines.

Supportive Learning Environment

- Provide access to comprehensive student learning resources such as library, tutoring, and technology
- Provide access to comprehensive and innovative student support services such as Admissions and Records, Counseling, Assessment, Outreach, and Financial Aid

Over the last two years we have promoted collaboration with the Art Mentor Program and Art Club students to encourage a learning environment that goes beyond the classroom. The division heads have also acted as an additional resource for students to learn more about the discipline and to gain referrals and recommendations of other students and instructors that can be of service. We bring admissions representatives from colleges across the country and provide counseling and advice for career and transfer. Professors help students navigate financial aid and scholarship opportunities. We also have a very successful Art Internship Program that matches students with professional experience to meet their goals.

Stable Fiscal Environment

- Respond to dynamic fiscal conditions through ongoing evaluation and reallocation of existing resources and the development of new resources

The Art Department has been extremely mindful of the current budget situation and has worked with administration on budget cuts, classroom reductions and overall streamlining of the program. We have removed non-essential courses from our rosters and acted in a pro-active manner to eliminate any superfluous spending while also raising money through private sources and partnering with neighboring institutions to share costs.

Sustainable Physical Environment

- Apply sustainable practices to maintain and enhance the college’s facilities and infrastructure including grounds, buildings, and technology

Within our limited budget we have maintained and enhanced our infrastructure through the placement of art in the wider campus while taking extreme care of the physical plant to ensure that it will continue to house our needs.
Supportive Collegial Environment

- Improve and enhance decision making and communication processes in order to respect the diverse needs and goals of the entire college community

Improved decision making and communication has been discussed at length above. We have improved communication within our department and with the college as a whole with many of our faculty serving as club advisors and serving on college-wide committees with the Academic Senate. Organizations like the Art Club provide a direct conduit between needs of the students and the faculty, while also allowing our students to have a voice in the governance of the college through the Associated Students.

B. POPULATIONS SERVED

1. While it is interesting to compare data between the Art Department and the college as a whole, we think it might be more pertinent in the future to compare our department to more defined populations. How does the Art Department population compare with other transfer-based departments like: Music, Theatre Arts, History, Philosophy and Social Sciences?

   GENDER- We did not see anything alarming in the 5 point discrepancy between the College Wide (CW) number of female students and those enrolled in the Art Department. When we compare this to Successful Course Completion (P. 16), we see that while the female completion is close to the male completion rate in fall 2010, in the previous years, there has been as much as a 9% difference and the male completion rate has been below the CW rate every year except fall 2010. The department as a whole has been above the CW completion rates for the past 5 years. We need to watch this discrepancy between male and female success in our department to see if the disparity between completion rates has been rectified, or if it returns. It would be interesting to track the transfer rate of men versus women to see if it mirrored this demographic trend and the successful completion rates.

   AGE- The Art Department seems to be in line with or even exceed the CW enrollments in the under 24 population, but is below the CW enrollments for the 25-49 population. In the 50+ population we are above the CW enrollments. When looking at the trend over the last 5 years, the population we serve is much closer to the CW. The successful completion data indicates that we are above the CW rate since 2008 in every age group.
ETHNICITY/RACE- Within Black and Hispanic categories, the Art Department falls below the CW enrollments. The discrepancy in the Hispanic category is noticeably larger in Art History than in the overall department but both Art and Art History have almost 3 percentage points less students in the category of Black. More importantly is the low Successful Course Completion rate of Black students where it is almost 20% below the department percentage at 54.3% in 2010 and only 46.1% of Black students are successful in Art History.

RESIDENCE STATUS- We did not find much discrepancy with the CW enrollments. We are slightly above the CW enrollments for Foreign Country.

ENROLLMENT STATUS- This section was difficult to decipher on how it might be useful for us. The categories were too broad to make them useful. We are above the CW in First time Students and Continuing Students and take this to be positive data that we are serving serious students who are on a pathway to success.

EDUCATIONAL GOALS- There is a clear trend that our student population is growing toward transfer. In 2006, only 57.8% were transfer oriented and in 2010 it is 72.5%. Subsequently, the percentage of those taking courses for Educational Development has been on decline from 10.8% in 2006 to 5.9% today. This is important as we consider what courses and directions to take our department.

EDUCATIONAL STATUS- The statistics here emphasizes the trend above in Educational Goals. Increasingly our students come as high school graduates or the equivalent (74.1% in 2006 to 87.3% in 2010) and fewer have not graduated from high school (11.8% were not high school graduates in 2006 and only 2.1% were without a diploma or equivalent in 2010). Additionally, those who already have a bachelor’s degree or higher are also on the decline, making up only 8.9% of our population in 2010 compared to 11.5% in 2006.

2. Overall, there are not huge discrepancies identified in our demographics listed above. We do however see some important changes in the below categories.

PART/FULL-TIME STATUS- The Art Department has a consistent percentage of full-time students compared to the college overall (48.1% in the Art Department versus 35.8% CW). This parallels the findings in Educational Goals and Educational Status.

COURSE ENROLLEMENT PATTERNS- From these sections we gleaned the following points of interest. Art History sections and students are declining as a
percentage of the overall department and in 2010 Art History made up 38.7% of the Art Department. As a department overall, we are offering fewer sections at night and on Saturday and since the budget cuts we are offering a lower percentage of courses online.

ACHIEVEMENT- We were pleased to see that in 2010, the department across almost all of the categories had a higher course completion rate and course retention rate than the CW percentages. Although the online course completion rates are below the on ground ones, they are in line with the CW percentage.

3. Since 2006 a greater percentage of our students are enrolled in pre-collegiate Basic Skills courses concurrent with their course in the Art Department. Although, this is cause for concern, we are below the CW statistics. While this would indicate a need for greater sensitivity toward these populations as the trend indicates there will be more of them in our classes, the fact that there is a lower percentage of basic skills students in our courses compared to the college as a whole conflates the perception that the basic skills populations are more likely to take an Art course than others on campus.

4. One of the most important contributors to change is the economic situation of our country and state in conjunction with the ensuing drastic reduction in course offerings. Every time that we have been asked to reduce our course offerings we have looked for the most non-essential courses to remove from our schedule. One specific example is that we now only have one section of Jewelry Design, as it is not a primary course for transfer. Reducing courses that are not essential for transfer has an effect on the population that is then taking courses. Additionally, the overall economic climate puts pressure on the general population’s time and money, such that there is not the same impetus to take courses for fun or personal development.

Other significant changes include the increase in international students in our department and the paucity of classes across campus. An important change in the international population (beyond its size as a percentage) is that students seem to be learning information to bring back to their host country rather than preparing themselves for a life in the United States. Although we are not able to define it, there appears to be a different motivation for students who know they will return to their country of origin after they complete their education than those who desire to stay in this country indeterminate of their completion of study.

The lack of classes across the campus has resulted in students who are in our courses because the classes they wanted to take were full. But overall, those who might define themselves as art majors are getting the classes. There is disparate anecdotal evidence that is inconclusive. While some instructors feel that they have a higher percentage of
art majors in their courses, others feel that there are far fewer. It might be useful to see which courses fill up first and then survey them to see if there are a corresponding larger number of art majors in those courses.

C. PROGRAM EVALUATION

1. It is important to briefly overview the process that the Art Department has undergone over the last 6 years. Instituting division heads as mentioned above was really the beginning of Program Review as it forced each full-time faculty member into a leadership position. Some faculty like Don Hartman had been de facto division heads for many years and there was little transition to process. Others like Carlson Hatton, Anne Marie Karlsen, Walter Meyer and Marc Trujillo found themselves in a position where they needed to take stock and evaluate courses and professors to make new goals and adjustments. The different approaches are reflected in the different styles of each division’s program review document. Rather than requiring conformity in our approaches in methodology and documentation, Ronn Davis encouraged us to develop processes and procedures that could then be shared, modified, and brought closer together at a future date.

We have met as a full-time faculty at least once a month during this process to discuss and share best practices and each division has met as a whole at least once a semester to share information and implement program, department and institutional goals. This has fostered a high level of communication and collegiality resulting in collaboration between divisions. Most importantly, there has been a willingness to place everything on the table for discussion and to question and problematize fundamental assumptions within the department. Tangible outcomes of this are the implementation of SLO’s and assessments and the resulting dialogs and changes made to SLO language and the measurement devices utilized.

2. All unit members were engaged by being given specific areas to lead while participating in group dialog regarding the department as a whole and the individual directions each division was taking.

3. The Art Department assesses its outcomes at the beginning of each fall to set goals for the coming academic year while assessing the progress on the goals of the previous years. At each department meeting, the division heads check in to give a state of the division, which includes triumphs and challenges. When we examine the SLO data, we
share our findings so that we can learn from each other’s experiences while discussing potential changes that could be made beyond the division level to the department level.

An example would be the requiring of our mentor students to be members and participate in the Art Club. This decision came as a result of separate discussions about student success and ways we can more effectively engage our students, how to integrate the mentor program more into the fabric of the main campus and how we can have the mentor students give back to the Art Department. It demonstrates the level of awareness among faculty in their discussions of student engagement outside of the classroom, their ability to communicate with each other as peers and share information and find collaborative solutions that benefit all involved.

4. This is the first report where we have systematically and effectively utilized SLO data. Currently Divisions are primarily responsible for their own data, which is reported qualitatively at department meetings.

D. PROGRAM IMPROVEMENT

We see the following as key areas for improvement:

- Integrate the divisions into a more cohesive department. Now that the divisions are working well, it is clear through this self-study process that we need to align our talents and goals to be a more effective departmental unit.
- We need to plan and campaign for new facilities. Our current main campus building is one of the oldest on campus and our facilities at the airport depend upon the colleges lease from the city.
- Improve our public relations and outreach with the Art Gallery, the Art Club and the Art Mentor program.

All of the recommendations from the previous program review have been addressed except for the establishment of a board to serve as a liaison to the art community. We can still improve on improving enrollments and success of underrepresented communities, and can continuously update and improve our website.

From the Institutional Support, we now have evening lab tech coverage, but we have not received the level of support needed on marketing strategies, most likely because of the budget shortfalls that we have been experiencing.

Our departmental efforts to improve the teaching and learning environment have been strong. We are beginning to create the synergy between divisions that will allow our faculty and students to thrive.
E. CURRICULUM REVIEW

In our last Program Review, we revised and updated a significant number of courses. The division heads have been responsible for the curriculum they manage and as a result of this self-study have identified areas to target over the next few years. Our clearly defined program goals and learning outcomes have made it apparent that we need to look at our foundation design and drawing curriculum, for instance. In this case the conversation has moved beyond the divisions that those two areas come out of and into the wider department as being very important in the overall direction our department takes. It is a challenging balancing act. A foundation design course among other things, needs to prepare students for transfer in art, prepare students who are in one of the college’s vocational disciplines, prepare students for more advanced work in the art department and serve as an IGETC for the general college community.

We do have courses that are cross-listed and some with overlapping content. Currently, the chair of the department is the primary contact with the other departments and division heads are brought in as needed. As we examine our foundation curriculum, it will be important for the division heads to be in contact with the other departments that are involved.

F. COMMUNITY ENGAGEMENT

Each division has addressed the engagement of the faculty. We have identified this as a primary area of improvement: to move beyond our individual accomplishments and engagement to create a more cohesive whole that engages with the wider college and civic community.

The engagement of part-time faculty is also primarily done through the division level.

G. FUTURE TRENDS, PROGRAM PLANNING, CONCLUSIONS AND RECOMMENDATIONS

1. The clearest conclusion is that there is not a singular vision of where the department should go over the next decade and that the divisions at times have competing goals that

2. Each division has outlined areas impacting their effectiveness and efficiency. In the previous program review the cross-departmental marketing piece was mentioned as an area for institutional support. We still believe that this could be an important area to
support and could lead to philanthropy as well as better running programs and divisions across the college.

3. We are looking at the changing face of art departments across the state and country and visits from admissions personnel at many institutions are giving us a sense that things are changing. We also see the rapid infiltration of technology into daily existence as both an opportunity to move forward while also challenging the current way in which we teach.

4. We need to set in motion the process by which we can attain a new facility. We are beginning the internal process of looking at what an art department should physically look like in the 21st century and what types of curriculum it needs to house, however, we do not know where to begin the task of campaigning for a new building.

5. With the retirement of Mario Semere, full-time faculty in Art History, and the end of spring 2012, we are going to slip further down in our full to part time ratio. The nature of our exhibition spaces and facilities has put much pressure on our staff. As budget situations improve, we need to release some of this pressure that has built up.

6. The current budget trend of scarce resources is already impacting our department. As sections need to be cut and our budget is reduced, we have to carefully choose what we support. We want to stay ahead of crisis by making the appropriate changes now to prevent a major disruption.
PROGRAM REVIEW FOR ART HISTORY

The Self-evaluation phase, 2006-2012

Prepared by: Professor Walter Meyer

A. PROGRAM DESCRIPTION AND GOALS

Art History accounts for over one third of the enrollments in the Art Department and is a leader within the college, the state and the nation. Over the last 6 years we have ensured that our courses are taught with the highest standards and with student success in mind.

MISSION STATEMENT

The mission of the Art History Division in the Art Department is to profoundly impact students in understanding visual culture and language (past and present) and in appreciating and participating in the visual arts throughout their lives. We strive for the highest excellence in education; imbuing our students with essential critical thinking and writing skills within collaborative and inter-disciplinary learning environments that will empower them to achieve their dreams.

Despite the drastic budget cuts, the Art History division is thriving and is enjoying much success in the Art Department. We have expanded our curriculum to include African Art and have simplified our survey sequence to more closely articulate with the Cal State and UC system. Art History runs the Department’s internship program that has helped students gain valuable experience while pursuing their studies, and has also resulted in some of our students receiving part and full-time employment at prestigious institutions including: The Craft and Folk Art Museum, Blum & Poe, Royal T, and Ace Gallery.

Art History also fundraises, coordinates, promotes and implements the department speaker series, which has developed remarkably under its leadership. We now offer more than twice as many visiting lectures to standing room only audiences and have implemented supplementary programs, which include our events with Otis at the Broad Stage. Faculty and students from across the campus regularly attend our events and it has become a signature of the department and collaborative environment for our faculty to work with other departments.

Our transfer rate is high, and we are sending people to the best UC’s and private institutions including: Columbia, NYU, University of Chicago and of course, USC, Berkeley, and UCLA. Our Art History program is complete with SLO’s that are mapped and assessed to support the vision and core values of the college. We are also participating in leadership at the state and national level. We were at the ground floor
in outlining and developing C-IDs for our discipline and were instrumental in creating the statewide TMC for art history. We adopted this for our new AA degree and our faculty is on the statewide committee that reviews all art history courses for C-ID approval.

We are also active in academic organizations at the state and national level including: Art Historians of Southern California, Community College Professors of Art and Art History (national organization), College Art Association (national organization), the Art Historians of American Art (national organization), and the Association of Art Historians Interested in Pedagogy and Technology (national organization). Our faculty participated in the designation of Art History as a separate discipline from Art at both the national and state level and as of January 2012 the California Community College Chancellor’s office approved the amendment for Art History as a recognized discipline at California community colleges.

Beyond leadership activities within the academic community locally and nationally, we also have a prominent position in our local arts community. Our faculty serves as the vice-chair for the Arts Commission of the city of Santa Monica, the Vice-President of the Santa Monica Arts Foundation, the Chair-elect of the Public Art Committee for the city of Santa Monica, and a trustee for the Craft and Folk Art Museum.

It is upon this bedrock of activity that we want to further the mission, vision and goals of Santa Monica College. We see the potential of our internship program to grow and develop into a career track program for jobs in art preparation, exhibition and display and once economic conditions improve will seek to develop curriculum along these lines. Because of art history’s inherent interdisciplinary and global nature, we want to further integrate and expand our speaker and lecture program to the college and community. We desire to have a closer relationship to the gallery, utilizing our expertise in curating and museum studies while also providing methodologies for faculty to easily integrate them into their curriculum. Art History sees itself as the backbone of the Art Department and we desire to be at the center of Santa Monica College.

B. POPULATION SERVED

Art History is an undergraduate transfer program that serves a diverse group of students, most of whom are not Art or Art History majors.

GENDER- Although we have been as much as 60/40 female to male, currently we are 55/45. We believe this is because the budget cuts have brought a more uniform population to our division. Nationally, Art History has a larger proportion of female students, perhaps due to larger gender cultural socialization patterns that places the study of art in a feminine realm. Because of budget reductions, there is less self-
selection, and students are taking whatever classes they can find, thus bringing more male students into our courses. Although the percentage of male students is not seen as an important issue, the success of all students is an issue that is important. In fall 2010 both the male and female population was right on with the college wide success rate of 68%, but in fall 2009, the only 55% of the male population were successfully completing our courses.

AGE- Less than 10% of our students are over the age of 30 and over 80% are 24 or younger. This is vastly different then the college-wide statistics. This encourages us as it indicates that we are serving our primary audience of transfer students. Our completion rates by age group are in line with the college-wide number. Since the College-wide number is not separated by age group we cannot determine if there are any challenges that we should address, but our total number is almost exactly the same as the college for fall 2010.

ETHNICITY/RACE- The Data is a bit sporadic, but the fall 2010 seems to be an accurate reflection of our student population. We are below the college average in the categories of Black and Hispanic. Both are areas that we identified previously and are working to better serve. Both of those categories are also below our overall percentage for successful course completion. As with the above, the college wide data is not separated out, so that we do not know if the college as a whole is doing a better job at serving these communities in terms of student success and completion. Regardless, this is a top priority for our division. We have further diversified our faculty since 2006 and created the African Art History course, but it does not seem to have greatly impacted our statistics. With the retirement of Jim Urmston, adjunct faculty, who taught the Mexican Art course, we are going to retire that course and create a more inclusive History of Latin American Art course. We have hired the Associate Curator of Latin American Art at LACMA to teach in our department, learn about the college, our division and the student population in order to write a course that more effectively surveys the Art of the South American Continent.

RESIDENCE STATUS- We found that this is not a significant area of concern as we are close to the college wide percentages. Although we have a slightly larger out of state and Foreign Country student body, we do not feel this is making a significant difference now as opposed to in the past. We realize that we have a large population of English Language Learners and have adjusted our assignment and pedagogy appropriately.

ENROLLMENT STATUS- This area is extremely difficult to make sense of how it is useful for us to consider. We assume that first time students and continuing students are on a pathway to success and that 80% of our students in those categories make sense for our transfer population.
EDUCATIONAL GOAL- We were not surprised to see that almost 80% of our students desire to transfer. This is right in line with our statistics for enrollment status and age. We are above the college wide percentage in this area.

EDUCATION STATUS- Over 90% of our students are High School Graduates or Equivalent. This is exactly what we would expect given the demographic we serve. We are well below the college wide number on those that already posses degrees. Although we do have students who are simply interested in Art History or going on to graduate school, this is a very small percentage of our population.

BASIC SKILLS STATUS- Similar to the above, we have fewer students that are enrolled in basic skills concurrently with their AHIS courses than the college. No surprises here.

PART/FULL TIME STATUS- We were surprised at first that over 40% of our students were part time, but compared to the college, that is 20% less than the college. Sixty-four percent of SMC students are part-time. After considering the data we were pleased that AHIS is attracting serious students (57% in fall 2010 were full-time) who can devote a full load to their education. Considering their educational goals, the other students may be working full-time in this tough economy, which is resulting in the high number of part-time students.

COURSE ENROLLMENT PATTERNS- We are offering our courses both day, evening, weekend and online. Sixty-percent of our courses are ground and 41% of those are during the day. Because our full time faculty teach larger courses and teach primarily during the day, 72% of our students actually take a ground class as opposed to online and 55% of our ground students take them during the weekday. This mix of courses seems to be working well. We would actually have difficulty expanding our online program right now as it is difficult to find talented online instructors and the new instructors we have hired seem best suited in the traditional lecture.

ACHIEVEMENT- Achievement rates by gender, age, & ethnicity have been addressed above. AHIS has comparable rates of completion with the college as a whole. Our students our achieving the most during the day program, but the discrepancy is not so significant to be alarming. We did not have any degrees awarded because the only degree at the time was an AA in Art with an emphasis in art history and therefore it would not show up. We now have an AA Transfer degree in Art History, so we imagine that this will look very different in the coming years, as we have streamlined the requirements to meet that TMC model.
C. PROGRAM EVALUATION

Art History meets as a division and discipline at least once a semester and most semesters twice, once at the beginning and once at the end. We have created a close knit group of instructors who share instructional tools and pedagogy. Our primary evaluation method is through the dialog that emerges from the SLO process which will be discussed below. We strive to create an open environment where faculty can share concerns, receive support and appreciate each other’s successes.

At the end of each semester we meet and one of the aspects of our meeting is to break into our course groups and discuss the SLO process for that year and provide a qualitative report along with suggestions for improvement. Currently we are evaluating every course at least once a year.

Our SLO assessment continues to reveal that our students struggle with critical thinking and analysis and have difficulty applying learned material from the course to a different situation or problem. Two thirds of our students consistently met these criteria at a basic level, but of those, many are in the C range as opposed to A or B. The SLO’s for the art history courses use similar language for each of the courses because it was felt that although the content and culture changed within each course, there were fundamental art historical skills that students should leave the courses with. With that in mind, we created a universal essay question that could be applied to each individual course and changed slightly so that it would be as pertinent as possible to the course at hand. Over the past 4 years the questions have evolved to more closely represent the individual courses, but the spirit of the SLO’s remain the same.

In reviewing our course we meet as an entire art history faculty to talk about the process and general comments and feedback on the process and then break into small groups based on the specific courses taught. The response from instructors has been overwhelmingly positive in the use of the essay question and it provided the basis for a lively discussion on our individual methods of pedagogy in art history. Although we remain committed to having a qualitative essay in our SLO evaluation, some caveats emerged within the process.

It was agreed to create more specific language for each of the SLO’s to ensure that they are obviously relevant to the course. Specifically, it was noted that a central competency of AHIS 1 was consideration of the archaeological and anthropological evidence that goes into the study of ancient art.

Another issue that was discussed was the use of the SLO’s in faculty syllabi. Faculty are encouraged to place the SLO’s in their syllabus and incorporate them into their
The methods of integrating SLO’s into our teaching practices and sharing best practices was a positive result of the SLO process.

We noted a number of universal challenges to the process that we need to be wary of as we review the end of semester essays from our students. The most important of which was the individual freedom that is given to the instructor’s prerogative on teaching and assessment and how that might affect the responses garnered from students. Each instructor is given complete liberty on how to administer the question, how much time to be given, the amount it was weighed (if at all), and the amount of specific preparation for the essay question. Although we now are in general agreement on how to use the assessment in our overall course make up there are still issues that can interfere with the data. For instance, we all have students who by the end of the term are doing so well that they do not need to perform at their peak to still receive an A in the course. Thus students, who really would meet the SLO, do not have the same incentives to do so. We do not believe this is a large percentage but thought it worthy to note.

There was also the issue with the difference between taking an essay exam in class and online through eCollege. Even with exam guard in eCollege, it is an open notes test, therefore there is potential biases with online administration. Overall, the online students and the land students performed similarly on the essay question. It was decided to continue to allow for instructor freedom, but to be aware of these issues as we review student responses.

Lastly, the art history faculty decided to implement a rubric for examining the SLO responses to help create a uniformity of criteria across the different styles of instruction. The faculty have agreed to a basic rubric that still allows for academic freedom and that is still helpful in assessing whether a student did a satisfactory job. A challenge inherent in this process is the language/writing skills of our students. We do not have any pre-requisites for our courses, and writing skills can create a bias on how much one knows. As we developed the rubric, we were mindful that the language/writing skills are appropriately weighed in determining a student’s success in meeting our SLOs, but that content was emphasized over form.

D. PROGRAM IMPROVEMENT

In order to set the stage for improvement, we want to take a moment to celebrate how much we accomplished by looking at the general and specific goals that we set from the last program review and assess where we are at with those goals. For the general goals, it was difficult to gather the necessary data, but there is strong anecdotal evidence that Art History has achieved or made great progress toward all of them since the last program review. Here are the goals italicized with the status written after.
GENERAL GOALS FROM 2006

- Known state-wide as an art history program that gives students the necessary writing and critical thinking skills for success.

We have been very involved in the state and national level, which has raised awareness of our program. Involvement with the C-ID and TMC process, Art Historians of Southern California, The Community College Professors of Art & Art History has given us a chance to measure our program with others and it is clear that we are on the leading edge in our discipline.

- Increase the popularity of Art History as an A.A. degree and to transfer more students as Art History majors.

Although Art History is not popular as an AA degree, it appears that we are very successful at transferring majors into the UC system. We have a good relationship with the Art history departments at USC and UCLA and they have been very pleased with the students that have come from SMC.

- Increase our exposure to under-served ethnic groups in the art department such as the African American community on campus.

It appears from the data that although we are not making the level of progress that we desire, we are still making progress. Our African Art History course has been well received by the Black Collegians program and we have increased our exposure to these communities.

- To be the number one school for transfer for Art History majors to the Cal State & UC system.

I do not know how to gather this data, but I would not be surprised if we were the #1 Art History transfer school. The college that we are benchmarking our program with is Mt. Sac. They have a strong program and faculty that are very active in the discipline. When we compare notes with them, they have a similar, well-developed transfer based program and their faculty are leaders at the state level.
SPECIFIC GOALS FROM 2006

- Get approval for Art 72 (now AHIS 72) to meet the UC Berkeley American cultures requirement

We did not accomplish this goal. Once the college took the turn to Global Citizenship, we invested our energy there and found that having this designation was not a high priority.

- Expand course offerings to include the following:
  1. Non-Western Survey/African Art/- we currently only have an Asian survey and a Mexican Art survey to fulfill a non-western requirement that many programs require. This would give students more options to fill that requirement, by rotating the course on alternating semesters.
  2. Italian Renaissance/ Baroque & Rococo/Northern Renaissance- These courses could be rotated one a semester to offer those interested in a more specialized course the opportunity to delve more deeply into a specific art period.
  3. African American Art- This course could be re-introduced and periodically offered in conjunction with the Black Collegians program.
  4. Museum/Gallery/Cultural Institutions- Survey of the origins and current popularity of cultural institutions centered on visual display of artifacts. Museums are the most popular cultural institutions and the number of interest/jobs/careers is growing.

We created the African Art Course which has given our students another option and have hired faculty to develop a survey of Latin American Art. The courses in numbers 2, 3, and 4 have been shelved because they are seen as not fully in line with undergraduate transfer surveys courses. The history of exhibition and display course discussed in #4 could be picked back up if we move forward on curriculum for the museum/gallery preparatory certificate.

- Have all of our courses offered online by fall 2007.

All of our courses are offered online except the African Art course. Wendi Brown teaches this course and is now looking into developing the Distance Education component.

- Delineate an appropriate schedule that meets our student’s needs. Making sure the right courses are offered at the right times to more closely align with student needs/wants.
We now have an effective scheduling practice that rotates courses and offers them at the most appropriate days and times.

- **Increase exposure to the electronic support material available through eCollege and the web at large- have all instructors utilizing the eCollege platform for their courses.**

  All of our adjunct faculty are using eCollege and many are developing their own resources to enhance student learning.

- **Expand internship program to more art institutions in Southern California to more effectively serve our students needs.**

  The number of students in our internship program has grown to where it is now at least 2 and as many as 5 each semester. Our students have had the opportunity to work in world class museums and galleries and in several instances prominent artists who are shaping the future of art making.

- **Develop an Arts Institutions program/curriculum to more readily serve this growing art/entertainment marketplace.**

  Our guest lecture program has been very popular outside of the campus. We still have much work to do here, but our programming is regularly posted on the City’s cultural affairs events *The Pallette* and many of our events (especially the Broad Stage event with Otis) bring people from all over the region.

**GOALS FOR ART HISTORY 2012:**

1. To increase our exposure to under-served ethnic groups in the Art Department such as the African American community on campus.
2. To lead California and the Nation in Art History at the two-year community college level.
3. To endow our speaker programming
4. To be at the center of the SMC experience
5. To further inter-disciplinary study through the collaboration with other departments
6. To become more involved in the Pete and Susan Barrett Art Gallery and all of the other exhibition and display areas on campus.

**E. CURRICULUM REVIEW**

Over the last six years we have undergone some major revisions in our course curriculum. We have reduced our Western Survey courses from a 4 course sequence to
a three course sequence. This has allowed greater articulation with the Cal State and UC system. We also introduced a new course prefix, AHIS, which allowed us to create course blocks, where before there was no logic behind our course numbering.

We meet as a division at least once a semester which gives us time to discuss trends outside SMC and within our courses. There is some shared content with the curriculum that INTARC has developed, but we do not see it as overlapping or in any need of cross-listing. As each faculty is reviewed, there is close attention given to the mapping of the syllabus to the course outline of record.

F. COMMUNITY ENGAGEMENT

Currently we sit on Curriculum Committee and the Information Services Committee. In the last 6 years we have also chaired the Sabbaticals and Awards Committee and served on the senate Executive Committee. Regularly we can be found presenting at college-wide events and within the department we have had a leadership role within Learning Outcomes, the Mentor Program, and the Art Club. Art History also runs the internship program and the guest lecture program.

As mentioned above we serve the city of Santa Monica on many levels, Arts Commission, Arts Foundation, Public Art Committee. We have also done many talks for the SMC Associates and the City of Santa Monica.

The relationship between full and part-time faculty is strong. We are fortunate to have an extremely talented part-time faculty. Everyone who is currently teaching transfer art history (AHIS 11- Art Appreciation does not transfer as Art History units) since the last program review has a Ph.D. and are published authors in academically reviewed publications. Our faculty include a LACMA curator, a Fulbright Scholar, an art critic and an award winning DE instructor. All of our adjunct participate in departmental activities and take on division tasks as they come up, whether it be curriculum revisions in their area of expertise that full-time faculty do not possess (non-Western Art for instance) or with sharing and developing pedagogical tools including rubrics, assignments and audio/visual electronic media.

G. FUTURE TRENDS, PROGRAM PLANNING, CONCLUSIONS AND RECOMMENDATIONS

1. This program review has been helpful in understanding the large role the Art History plays in the art department. It was also eye-opening that the conscious efforts we have made to make our division friendly to populations of Latin American and African descent; we have not had the success that we thought.

2. The issue that impacts us at this point is that we need more support. One of two full-time faculty are retiring and we receive no allocated program funds from
either the department or the college. When we look at the success of our internship program in finding our students good employment, we wonder what more could be accomplished if there were resources to assist us.

3. We see the potential of digital instruction and want to be on the leading edge of its implementation in our classes. As Los Angeles gets a larger Art Capitol presence, Art will be an increasing part of the local vernacular and the ability to read visual culture will be an increasingly valuable skill.

4. We need a venue that is in between The Broad Stage and the Main Stage and Art214 and HSS165. Although we feel many of our programs could fill the large stages, politically and economically they are near impossible to steer. The quality and prestige of our guest lecture program should be captured and streamed which would require equipment and staff to record edit and upload our events.

5. In order for us to move to the next level we need more full-time faculty and designated staff time. Currently our faculty are organizing and implementing all of our events and programming. Additionally, as we work with basic skills, student success and other initiatives, we will be adding to the already strained resources of those groups.
PROGRAM REVIEW FOR THREE-DIMENSIONAL ART AND DESIGN

The Self-evaluation phase, 2006-2012

Prepared by: Professors Franklyn Phillips and Donald Hartman

A. Program Description and Goals

THE CLASSES IN THIS AREA CONSIST OF:

a. Art 13 Three-Dimensional Design
b. Art 40A Fundamentals in Sculpture
c. Art 40B Continuation of Fundamentals in Sculpture
d. Art 40C Advanced Concepts/Exploration in Sculpture
e. Art 52A Fundamentals in Ceramics
f. Art 52B Continuation of Foundations in Ceramics
g. Art 52C Advanced Concepts in Ceramics
h. Art 17A Foundation in Jewelry
i. Art 17B Continuation of Foundation in Jewelry
j. Art 43A Foundation in Glass Techniques
k. Art 43B Explorations in Glass Techniques

The above listed courses fulfill requirements for the 2011-2012 Inter-segmental General Educational Transfer Curriculum (IGETC) in the category of Arts and Humanities.

I. Ceramics

Description:

a. Ceramics is an artistic concentration emphasizing earthly raw materials such as clay, glaze, and kiln firings as the primary media for expression. Fine sculpture and pottery vessel making are pursued through a variety of creative processes that minimally include, hand-building, wheel-throwing, and slip-casting with invented mold designs.

b. Students are encouraged to develop technical skills and awaken an inner directed pathway of their own choosing to prepare them for upper division enrollment in a 4 year college or university. In addition to traditional ceramic materials and processes, students will be encouraged to study and utilize experimental sculptural media to become more familiar with contemporary and historical source material, and to help inform or influence their own directions in Ceramics.
c. In keeping with Santa Monica College’s Mission, our Ceramic art classes prepare students for successful careers in the arts, develop college level skills and enable transfer to universities, and, perhaps most important, foster creative and transformative commitments to lifelong learning.

d. Enrollment in Ceramics has remained near 100% for the past 5 years. Currently, out of the 125 students currently being taught in 8 sections, 64% are at the Beginning level, 28% are at Intermediate levels and 8% are being taught at the advanced portfolio development level. This means that 8% of all of our students are working at a level that is fully transferrable to 4 year institutions and that the majority of classes offered are at the foundation level to support and feed advanced standing. Teaching hours in Ceramics are not at all impacted negatively by the minority 8% working at the Advanced level as this section has always been overlapped with an Intermediate classes and its focus has been primarily directed toward advanced skill building and portfolio creation which are both required for admission to 4 year colleges and universities.

Goals:

a. The primary goal for Ceramics is now fivefold: (1) to explore and develop the necessary skills for ceramic production in both the arts and industry, (2) to convey chemical and engineering knowledge of the medium and its conceptual applications to the Fine Arts, Science and Materials Engineering, (3) to facilitate portfolio creation for transfer to 4 year colleges and universities, (4) to educate students taking classes for fulfillment of general education requirements, and (5) to remain at the nexus of the Humanities by facilitating the awakening of creativity in all SMC students whether they are Art majors or taking Ceramics as an elective course.

b. According to a 2007 in-class survey of 150 students, about 46% of the students enrolled in Ceramics were then pursuing credits toward transfer to the CSU and UC systems. These were both Art majors and non-Art majors. The Ceramics program has added some of the East Coast art schools including the New York School of Ceramics at Alfred University and the Rochester Institute of Technology to its transfers. We are happy that our transfers meet and exceed the College’s + 1% for annual transfer.

2. Sculpture, three dimensional design, glass and Jewelry

Description:

The programs continue to successfully accomplish four main purposes:

a. to facilitate transfer of art majors to universities and art schools,
b. to provide enrichment for students exploring personal interests,
c. to educate students taking classes for fulfillment of general education requirements, and

d. to provide training and practice for students seeking job skills. Many of our glass students, for example, go on to successful careers as professional glass artists, building their own studios and starting businesses. SMC’s vision and goals are particularly exemplified in our studio art classes. Students are very diverse yet work together in an atmosphere of mutual respect. Much of the curriculum involves interpretation, problem solving, evaluation and communication of ideas. Students gain self-confidence as, together, they go through the creative process and improve their skills. Recycling and energy conservation are also integral parts of the programs. A good example is our Glass program. All scrap glass is recycled. More efficient burners have been installed. A gas recuperator system was recently donated, which will cut gas consumption by nearly one half. Digital controllers on all electric kilns reduce the amount of energy used. Students take part in studio maintenance and are well aware that more efficient systems create a better functioning studio.

Goals:

a. We remain committed to inclusion for all students (in the above programs, there has never been even an informal policy of “weeding out” students arbitrarily expected not to succeed). We remain committed to environmental concerns, but more has been accomplished during this time and will continue to be accomplished. Our equipment is more efficient; our students are far more aware of environmental concerns; our commitment to environmental responsibility is stronger. Student demographics have not changed significantly in ways that would demand program changes. One concern expressed in the last program review was that no figure sculpture classes were being offered. Figure sculpture has since been added back into the program. Three dimensional design has become less rigid and more in touch with the world’s almost unlimited variety of design criteria. Students have recently explored techniques of Mexican and Central American artisans to design and create fantastic forms. This has met with much success, exemplified by the students’ excitement and the quality of their work.

Outside funding:

b. Our Glass program is the only studio class which receives outside funding, most from sales and donations. Two large student sales in fall contribute the greatest revenue. Other sales, including the annual YMCA sale and the Pico Art Walk sale, also generate funds. SMC’s Glass program, which began because of a large private donation, has consistently attracted donations from interested individuals and companies.
c. Populations Served

Three Dimensional Arts:

a) Based on in-class observations over the last 5-6 years, our classes have served much the same students as the existing college demographic, now trending towards a gradual increase in Asian Pacific and Latino students. All of our three-dimensional art programs continue to remain strong in what appears to be a growing cross cultural & universal appeal, for three dimensional art classes.

2. Ceramics:

a. Aside from the transitional Fall semester of 2006, enrollment since then has consistently remained near 100% for the 2006-2012 evaluation period, especially now, as students seek out alternatives to the escalating tuition costs occurring at the California State Colleges and Universities. A minority of students are also enrolled for reasons which could best be described as personal interest. This includes adults returning to education with the goal of pursuing new careers in the Arts (some of these students already have bachelor’s degrees or higher). Among these students are Art Therapists, returning veterans and recently unemployed adults from the community wishing to learn and develop skills in three-dimensional arts. The majority of all students in Ceramics are either Art majors or students planning to transfer with an Art elective.

b. Out of this mix has come a new category of students with Vocational/technical Interests in the 21st C. Science and Engineering applications for Ceramics. Because of the ever expanding applications of the inexpensive and sustainable resources derived from the earthly raw materials of clay and glaze, student interest here should hold much promise for growth in the future. One would not have to look further than the Chemical and Materials Engineering Department at Cal Poly, Pomona, California, or the area of Ceramics Engineering at the University of Washington to witness this expansion of Art into Science.

3. Sculpture, three dimensional design, glass and Jewelry

Our studio art classes provide some of the greatest diversity on an already very diverse campus. Age range is from mid-teens to nineties. Every race and ethnicity is well represented, as are learning styles, knowledge and experience, English comprehension, expectations, skill levels, handicaps, and much more. Students learn a great deal about each other, about the world and, ultimately,
about themselves in such an environment. It should be noted that among college age students (18 to 25) the percentage of foreign students, especially Asians, has continued to increase as has the population of American Latino students. These programs attract many older students (age 30 up) than are present the general college population. Some part of nearly every class consists of senior citizens. Our programs serve the targeted student populations (indicated in Program Description above) very well. As to the question of what percentage of our students fall into the category of “basic skills,” I have never pursued this information and wonder how it would even be available. If this refers to students enrolled in C level English and Math classes, the term is meaningless to our programs.

C. Program Evaluation

Revised and updated course outlines for the above listed courses are attached as hard documents which effectively support student learning outcomes and goals.

1. Ceramics

a. Brought forward from 2006: Class units for all 3-D studio classes are 3 units, meeting for 5 hours each week. However, a majority of the time spent in Ceramics is applied to lecture and ongoing lengthy technical demonstrations. Then, roughly double the assigned class time is also spent in the studio, after class on a daily basis, firing kilns, taking and maintaining extensive inventories, preparing the constant work orders for satellite studio repairs, advising and assisting students with transfer portfolios and untold hours spent online evaluating an already successful program. A minimum of 50 hours are required to fulfill a contract of 20 hrs./week. Therefore, as in the 2006 Program Review request, either full-time load should be reduced from 20 hours per week to 15 hours per week, or load factors should be changed from .75 to 1.

b. The technologies in Ceramics have increased more in the last 40 years than in the past 2000 years. Curriculum adjustments have been made each year since 2006 to expand and modernize the new technologies offered at the Airport 170 studio. Art students seeking to specialize in the more technical 3-Dimensional media, tend to repeat courses to gain the skill that help them stay competitive in these growing areas. Unfortunately, every several years the limits for course enrollment have become increasingly curtailed. The ever shortening repeat policies established by the State of California are slowly eroding the competitive quality of some of the students wishing to transfer to upper division 4-year colleges and universities. Course repeat numbers in the 3-dimensional area should be reviewed and modified accordingly to match the diversity of technologies now taught as the skills and concepts being taught nowadays are
far more intensive than the average art classes. Neither the college nor the art department fully understands the special need for class repeats here in this area.

c. Because of the growing transfer demand of well prepared Ceramic Art students in 4 year universities, it would be tragic to sell these classes through a sub-standard- profit “Extension” program. A Community Service class was attempted in the early 1980’s and the results were disastrous for the college transfer program and for the classroom facility as a whole. This experiment failed miserably as over-crowed studios found themselves with more breakage of expensive equipment and then unable to afford the increased maintenance, repair and replacement of sensitive computerized kilns that are used nowadays on a daily basis. With the prevalence of new discussions about creating classes for profit (Extension) it is advisable that the Ceramics area remain exempt from such a conversion. The experience with Community Service found that increased breakage of both equipment and student work was rarely reported by adjunct faculty exploiting shrinking resources. This can easily happen again as ceramic work demands 3 stages of intermediate storage due to the fragile drying nature of the medium before firing. The Airport 170 facility uses all of their equipment and storage on a daily basis to keep up with the production of this transfer program. This facility is “maxing out” both their available storage plus the available labors of their volunteer staff who do most of the kiln loading, unloading, glaze mixing and light maintenance as the College cannot afford to hire a full time studio technician for a satellite campus. On top of this, material resources have been diminishing due to budget constraints. Adding Extension classes would become unsustainable.

d. A better source of funding would be directed towards the College and the Art Department be reinstating the long lost “studio lab fees”.

e. It is recommended that all future programming of Ceramics courses should strive to eliminate the overlapping of beginning and intermediate courses as this form of scheduling is detrimental to the intermediate student’s development. In most cases, the instructor must be more attentive to the needs of beginners. A new program arrangement for the 3 levels of Ceramics will be initiated during the fall 2012 semester.

2. Sculpture, three dimensional design, glass and Jewelry

Course designs continue to effectively support both institutional and student learning outcomes. However, we have been forced by current economic and political situations to view programs through a new concept of reality, what amounts to a paradigm shift, i.e., the necessity of continuing operations with
stagnant or lessening funds, a virtual hiring freeze, reduced class offerings, loss of faculty, and a pervasive atmosphere of uncertainty. In this light, it is difficult to discuss how our programs evaluate their effectiveness in meeting SMC’s institutional mission. What can be said about this in the Jewelry program, for example, which has been reduced by 75 percent, losing three instructors and now offering just one section. Any information would be moot. The administration is certainly not to blame. The point is that times are tough and we are forced to consider other realities. Self evaluation remains an integral process in studio art programs on all levels. It is an essential part of student curricula but also involves us as educators. Successful classroom activities make themselves known immediately in studio classes. SLO assessments have been confirmed as effective due largely to continued successful outcomes in student work and ongoing outcomes. Class demand is very high as is retention. I have also had a great deal of feedback from students who have successfully transferred or gone on to professional careers. In fact, I am asked with some regularity to write recommendation letters for graduate programs and professional positions. I also have feedback from many students who have gone on to create their own studios or find employment in the art world. I am often invited by ex students to the openings of their gallery exhibitions. Some ex students return to give lectures and demonstrations. These results are for the most part undocumented, but they are probably the most meaningful experiences to me as a teacher.

D. Program Improvement

1. Ceramics:

   a. To assist in the teaching of a more expanded program, the Ceramics studio has been technologically expanded in the last 5 years by supplementing instruction with new work areas for slip casting, mold making, photo transfers from a new laser printer, and upgrading the studio as a “Smart Classroom” with classroom computer projection. We have also added new primitive and alternative firing techniques to the curriculum. Students and alumni are now educated in portfolio preparation and have had direct gallery show experiences at Santa Monica’s prestigious Bergamot Station, showing and performing for each annual Santa Monica Airport Artwalk and a select few of our students have joined faculty in annual shows at the American Museum of Ceramic Arts in Pomona, California.

   d. Much work has been undertaken in the area of Ceramics to comply with all the new health and safety standards. An extensive studio survey was made in 2010 and all corrections were completed in the same year. Materials and Safety Data Sheets (MSDS) are now available to students to help acquaint them with any health hazards relating to handling of ceramic raw materials. Intensive changes
in the studios procedures and organization have been instituted to keep the studio at a very high safety standard.

e. In order to support the highly technical instructional environment of the area of 3 dimensional Art, the Ceramics area created in 2008:

f. A volunteer _Studio Operating Policy and Procedures_ document (separate doc.) specific to volunteers working in this area. This document is read and signed by all volunteers along with their completing all the fingerprinting, registration and T.B. tests required by Human Resources.

a. In addition, as part of a supplemental department narrative, an additional document was created that explains the general guidelines and procedures for the Art Department Volunteer Programs at Santa Monica College. This document would be applicable to any area of discipline in the Arts. Currently, only the areas of Sculpture, Glass blowing, Print Making and Ceramics are utilizing volunteer staff. These documents were created to help align our volunteer staff with all Art faculty, Human Resources, and the College district. (separate doc.)

b. In 2008, the Ceramics program was a recipient of a Margin of Excellence Grant which allowed us to upgrade our electrical kilns to a technology suitable for the development of larger ceramic sculpture. This stackable kiln is new in concept and helps to support student artists wishing to create larger scale sculptural works for portfolio development needed for transfer and, at the same time, helps to support our advanced students.

c. The Ceramics studio has worked to make its area more environmentally sustainable. The studio is now incorporating higher thermal value insulation into the studio’s kilns and also investing Foundation grant funds into more electrical kilns to help continue the reduction of its carbon foot print. In compliance to the Kyoto Treaty’s rollback of carbon emissions to 1998 standards, fuel usage in Ceramics since 1998 has dropped roughly 300%. The newer designed Laguna kilns used today consume about 3 times less gas than the previous West Coast kilns of 1998. In addition, all of the studio wash down sinks now have elevated water conservation drains.

d. The sustainability of the earthly raw materials used in the classroom is now incorporated into both the course content and studio operations for Ceramics. There are no synthetic clay bodies. All clay varieties are natural occurring and infinitely sustainable. Waste clay scraps in the studio are all recycled for student use. Ordering from Australia has ceased. U. S. West Coast resources are given preference in the ordering of our raw materials.

e. What is now needed for further conservation and facility improvement is upgrading the 25 year old machinery used to recycle student clay scrap (pug mill). This will enable the studio to keep up with student demand for recycled
clay, reduce the more difficult physical labors of volunteer workers and will also help diminish our dependency and the carbon footprint associated with the constant transport of those materials to the studio. In addition, it has been recommended by the visiting safety committee in 2010 that the glazing area have an overhead air exhaust fan and regular mopping. These tasks were completed in February, 2012.

f. Transfer portfolios for 3-d students require a certain standard of photography used nowadays in professional publications. In 2010, the Ceramics studio installed a Varitone backdrop screen that is now available to the entire 3-d area for state of the art portfolio lighting and photography.

g. Also, in 2010, the Ceramics studio, with the help of sales coming from the annual Student Holiday Sale, created one of the first “smart classroom” in the Art Department. We now have wiring and technology that brings the office computer into the classroom via a 60in. monitor that illuminates images and web content despite the lighting difficulties created by our ambient sky-lighting. An additional VGA cable was also installed into the classroom for linking portable laptop computers into the wall monitor. This was a big step for the Ceramics area as now it is possible to virtually bring video and artist’s works into the classroom to share with the students. This smart classroom design substituted a large screen TV monitor for the standard digital projector and screen, and was possible to install at 1/10 the cost quoted by the College back in 2006. This may possibly serve as a more economical model for the modernization of other “smart classrooms” in the Art Department as prices have currently dropped another 50% for large screen television monitors.

h. The 3-dimensional area of the Art Department has operated with volunteers assisting in the various studio operations for more than 40 years. As a part of our current 2011 Program Review, the Ceramics area has created: 1. A Volunteer Organizational Rules and Procedures document specific to volunteers working in the Ceramic area and 2: a document explaining the Uniform Organizational Rules and Procedures that would be applicable to the entire Art Department. These documents were created to help align our volunteer staff with Art faculty, Human Resources, and the College district.

2. Sculpture, three dimensional design, glass and jewelry:

a. Conclusions gathered from evaluating the effectiveness of SLOs and other indicators show that our programs have been consistently successful. At this time, no significant changes will be implemented although we are constantly evaluating program effectiveness and are very open to program revision. There have been major accomplishments in the above areas, with the exception of jewelry, since our last program review. For the glass studio, we solicited and received donations for equipment including: 
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1 large lehr (annealing oven)
1 large reheating kiln
1 glass pipe heating oven
3 new glass benches
2 steel marvering tables
1 glass grinding and polishing machine
1 large glass melting furnace with a glass reccouperating system which will cut glass
Consumption by one third

b. In 2009 we also received a $5,000 funding grant from the SMC Associates for equipment including an updated computer system which controls all 8 glass ovens simultaneously. SMC’s glass program is more successful than ever due, in large part, to the efforts of part-time instructor Terri Bromberg. Funds are being generated by student sales and donations (see Outside Funding above). In terms of public relations, the annual Pico Art Walk has provided a great deal of positive publicity for SMC’s Art Department and certainly for the glass program. We have won first place awards nearly every year and garnered a great deal of attention from the community. Our guest lecture program has again included artists of international renown such as the De La Torre brothers, sculptors who did two demonstrations at SMC in connection with their shows at the Santa Monica Museum and the Los Angeles Craft Museum. A new public address system was recently installed in the glass area to allow both teachers and guest artists to be heard above the noise of the furnaces.

c. The remodeled sculpture patio with its new roof has greatly improved working conditions for stone carving students. In 2008, we received a $5,000 Associates grant for a new display case for sculpture and three dimensional design projects. We have also gained internet connection in the classroom (Art 124) and received the donation of a digital projector.

d. Demand for sculpture classes remains high and student work is of consistently high quality. Three-Dimensional Design, which is a foundation course, is also in high demand for transfer students. We have increased the number of classes to four and hired an additional part-time instructor.

e. One recent problem has become an impediment in student art classes, primarily sculpture and jewelry. For several semesters, there has been confusion about how students can purchase the needed tools and equipment. In the past, vendors have sold directly to the students at great discount. Now, Administration wants these transactions handled by the bookstore. Unfortunately, this change would create numerous complications and storage problems for the bookstore, which has declined to be involved in any meaningful way. I have spent a great deal of time and energy attempting to negotiate among vendors, the bookstore and Administration. I am faced with situations where decisions cannot be made for one reason or another, and have temporarily
instructed students to buy materials from outside vendors. There is great need for a policy, which satisfies all parties and still gives the students the ability to purchase their materials at a discount.

f. Room size and storage space have also become major concerns. We recently lost the storage space allocated to sculpture and design in the basement of the Art building. Since we are now offering three beginning Sculpture and four Three Dimensional Design classes, we are in need of better facilities to store equipment, supplies, materials, sample projects and other studio related items including donated materials which must be housed for future use.

g. Obviously, our present facility is inadequate for our needs. The Art Complex was built in the 1950’s and does not meet the needs of the 21st Century. As I understand, plans for a new art facility are currently not part of the college’s Master Plan.

E. Curriculum Review

1. Ceramics:

   a. Since the last program review, the course objectives and Student Learning Outcomes for the Advanced Ceramics (52c) course has been reviewed and modified to reflect the increasingly sculptural concerns of the Ceramic Arts in 4 year colleges and universities. (separate doc.) An earlier attempt in 2007 was made to introduce a Ceramic Sculpture class to the art curriculum which was approved by administration however Art department approval was not unanimous so changes were instead made to the existing advanced course.

   b. The establishment of a general rubric for Ceramics, based on the importance of the ancient coil construction technique, was discussed with the Adjunct Faculty in November of 2008. This has been established historically as the most pervasive 3-d Ceramic technique taught in most schools and serves as the best skill to assess student success in our beginning classes.

   c. It was established with Adjunct faculty that our assessment of student work would be based on multiple criteria now outlined and posted in our classrooms. These assessment criteria are now shared with the area of sculpture.
(See table below):

<table>
<thead>
<tr>
<th>category</th>
<th>Expert</th>
<th>Competent</th>
<th>Novice</th>
<th>Needs Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creativity</td>
<td>Design is unique and Displays element that are totally their own. Detail pattern or unique focus and application evident. Original concepts. Original mark making.</td>
<td>Design is expressive; has some unique features. Has “branched out” to some degree. Less able to think beyond the medium but still resourceful.</td>
<td>Work lacks individuality. Has few details or is not appropriate for the form being expressed. Evidence of copying ideas of others. Less internal resourcing.</td>
<td>Lack in unifying design Elements or interest. Has minimal features or Mimics ideas of others. Not much effort in showing individuality. Copying not an option.</td>
</tr>
<tr>
<td>Craft</td>
<td>Form is carefully planned And visually balanced. Edges are intentional. Walls of uniform thickness Joinery is secure and hidden when needed. All surface textures are without burrs or confusion &amp; color purposeful. Accidents are w/intention</td>
<td>Form is somewhat planned &amp; Symmetry/asymmetry less Intentional. Most edges are Consciously formed with texture apparent and color less resolved.</td>
<td>Form is unplanned &amp; lacks in Balance. Some edges are defined but many unconscious Joinery is secure but sometimes too exposed and weak. Surfaces beginning to break with many burrs and slight wobble.</td>
<td>Form lacks planning and Effort. Surfaces are uneven in thickness. Burrs readily appear and break off. Joinery work is insecure causing drying cracks. Form, surface and edges unresolved.</td>
</tr>
<tr>
<td>Effort to Produce</td>
<td>Uses class time to the max Always on task. Time, effort and focus are obviously evident in the execution of the piece.</td>
<td>Uses class time for work but Sometimes distracted by Others. Work falls short of excellence. Decreased production.</td>
<td>Has difficulty focusing on the Projects much of the time. Easily distracted by other Students. Projects show Signs of incompleteness.</td>
<td>Hardly evidences care about work. No additional effort demonstrated in completing projects.</td>
</tr>
<tr>
<td>Work Habits/Attitude</td>
<td>Is always respectful and open to critiques. Embraces growth and change Goes beyond personal work space to clean up. Near perfect attendance. Participates in group discussions.</td>
<td>Is respectful and accepts Suggestions for improvement Cleans work area most of the time. Has a few “lates” and absences.</td>
<td>Lacking openness for Suggestions for improvement. Has difficulty being on task For cleaning up. Late arrival And absences now obvious.</td>
<td>Leaves clean up to Other students. Has a closed attitude and is not open to assistance or suggestions for Improvement. “Lates” and absences way in excess.</td>
</tr>
</tbody>
</table>

2. Sculpture, three dimensional design, glass and jewelry:

a. Frank Phillips and I meet with part time instructors in Ceramics, Sculpture, Three dimensional design, Jewelry and Glass to review curricula and discuss revisions. This includes discussion on issues such as how program goals and SLO's impact project planning and interfacing with campus programs such as annual environmental themes.

b. Program goals and SLO's are integral parts of course design. As the above are all studio art classes, the primary goal is that students successfully follow assignments to create forms based on independent research and design using the knowledge
and techniques learned in the class. Learning outcomes also include evidence of critical thinking and problem solving, ability to reflect on the entire creative process, and skills needed to discuss and present finished pieces for peer review. For several years, in Sculpture, Three dimensional design, and Glass, there has been increased emphasis on environmental concerns, resulting in changes such as increased recycling and greater efficiency of equipment and studio design.

c. We have enthusiastically embraced campus environmental themes such as water, food, and health and happiness. Students have responded very strongly in creating projects which aptly illustrate themes. Many of the pieces are included in the annual student art show.

F. Community Engagement

1. Ceramics:
   a. The Art Department has taken a very active role in encouraging faculty to participate in committees on campus as well as encouraging participation in off campus community and global outreach. I have spent the last five years, first going to meetings of the Environmental Affairs Committee of the Academic Senate, then participating in 5 years in Faculty Association meetings. In 2009 and 2011 and 2012, I was able to journey to Phoenix, Arizona, Tampa, Florida and next to Seattle, Washington, to represent the Santa Monica College Art Department at the annual conferences of the National Conference for the Ceramic Arts (NCECA). I have returned from these conferences with expanded Power Point presentations and videos of emerging artists to share with students in our Ceramics program. I have also conducted winter workshops in Costa Rica involving the teaching of Sustainable Ceramics. This involves training of students in the mining of all their resources with zero environmental impact.
   b. Since 2006, SMC Ceramics has attempted to forge a stronger connection with the local Community. Our students and faculty have been represented 3 times at the American Museum of Ceramic Arts biennial “KilnOpening.edu” shows. I have exhibited our student’s and alumni’s work also at the Schomburg Gallery in the prestigious Bergamot Station, and we have active participants for the past six years, in the Santa Monica Airport Artwalk.
   c. In 2011, on a more global level, I hosted a ceramic sale in April with the Revive Japan : Japanese Tea Bowl Fundraiser group (founded by two of our ex students) where many artists from the Los Angeles area and Japan participated (including Adrian Saxe from UCLA, Karen Koblitz from USC and Joan Takayama-Ogawa from Otis) Sales from this show went to 3 prefectures in Japan to help aid victims of the Tsunami and Earthquake. Later that same year I was
contacted by International Visitors Council of the U.S. Department of State which resulted in our conducting for the public, an open workshop with master ceramists from Uzbekistan. Coming up in April, 2012, we will be screening to the public a new documentary film from film maker, Scott Petersen called “The Renaissance of Mata Ortiz” concerning a brilliant self-taught Mexican artist who transforms a dying Northern Mexico desert village into a home for world class ceramics.

d. Our close museum connection with AMOCA (American Museum of Ceramic Arts in Pomona, CA) has provided our students with a stronger social contextual experience teaching them that Ceramics is one of the most enduring indicators of culture; that Ceramics illustrates the intrinsic human need for survival and self expression. Both faculty and students have been invited to participate in the Museum’s semi-annual shows.

e. We published in 2010, a 20x30 poster to commemorate our students and alumni. This poster has been sent out to local colleges and universities to make outside students and teachers more aware of our program level and style. An autographed edition was framed and sent to Dr. Tsang, 12/2010.

2. Sculpture, three dimensional design, glass and jewelry:

   a. These programs are especially significant in terms of community engagement. SMC’s Glass and Sculpture programs have been extremely successful in terms of public relations for the college. For the past 30 years, we have attracted attention from the press through our guest artists program, our student sales, the Pico Art Walk, our student installations including the the sculptures at the entrance to the new Science Building. SMC’s Glass program is the only college glassblowing program in all of Los Angeles County. We have been featured on local news and on CNN.

G. Future Trends, Program Planning, Conclusions and Recommendations

1. Ceramics

   a. Most 3 dimensional studios suffer from lack of interior work space. This is part of the space intensive nature of 3-dimensional art and design having an increasingly stronger impact on the architectural space that it occupies as technologies evolve. Limited studio space also, in turn, has a powerful affect on limiting the scale and dreams of the creative student. The Ceramics and Sculpture classes have always been heavily impacted by space limitations which could be momentarily improved by minor, inexpensive studio modifications. The cancellations of summer and winter classes during the 2011-2012 school years
may provide a beneficial period of time for the constant need for minor remodeling.

b. The future is upon us now. The Airport Arts Campus lease expires in 2015 which may threaten three of our programs: Ceramics, the Mentor program and a part of Sculpture. Simultaneously, the Art Department as a whole has a dire need for a new, modernized building. After +50 years in the same building, all of our classes are now suffering from over-crowded classrooms, leaking roofs, poor lighting, unsafe ventilation and lack of modern media connectivity. We are now spread out and literally disunited across three different campuses and perhaps the only academic department at SMC not to have facility modernization. The need for school bond assistance appears to be immediate along with securing a construction site that could be embraced by the College’s master plan for the future.

c. Each student requires a minimum of 3-4 times more working space than a student working in the 2-dimensional Arts. The Ceramics studio in particular, located at the Airport Arts Campus is now in need of internal changes dealing with the studio organization and layout. The glazing area is too cramped and confined to serve the needs of classes of 25 students x 7 sections. The outdoor patio area designated for ceramic sculpture needs indoor space as it becomes non-functional during the rainy and colder months. And lastly, raw materials need more storage space onsite. With the 2011 closures of the bookstores at both the Bundy and Airport Arts Campus, students need an onsite storage area to prevent handicapping their production efforts.

d. In the last 5 years, equipment, materials and transportation costs have steadily increased the operating costs of the Ceramics studio in particular. This in turn impacts the cost of works that students take away at the end of the semester. To balance this liability, it is strongly advised that this area begin to seek administrative advice regarding the creation of additional departmental Auxiliary accounts and the generation of revenue in the form of a studio/lab fee of $10-15/per student/per semester.

e. To date, the details for collecting such fees have not been studied thoroughly; however in our current dismal economic climate, reinstituting this fee could help certain classes balance their expenses. In a department that has almost 2500 studio students per semester, the benefit of raising $50-75,000 each year would be immensely helpful.

f. Santa Monica College, which has a current enrollment of about 30,000 students, transfers roughly 400 students to the UC system each year. This is about 1.3% of our students. This percentage should be taken into account when analyzing the transfer success of our students.

g. The issue of course repeats must be again addressed:

   It seems to me that every department has particular classes and students whose learning outcomes could be threatened by excessive limits on course repeats. In
the Art Department, the Ceramics series of Art 52-a, b and c are already threatened by our existing current limitations without the consideration of further limits.

h. The following factors make current and further Ceramics course repeat limits a viable threat to student success:

1. From the beginning, the Ceramics courses cover 20 thousand years of earth art history from primitive to ancient through the modern period. This must be covered in the first semester concurrently with the beginnings of a much longer road of skill building than your average art class.

2. Ceramic courses are well known to be more technically intensive. In the Arts, not all media can be treated the same. A Design course can easily cover the Elements of Design, Principles of Composition and Color theory in one semester. Repeating is not necessary. Trying to cover the technical challenges of glaze chemistry, formulation and application; kiln construction, stacking and firing techniques; and extensive mind-to-body skill development layered upon esthetic and creative realization (within a context of twenty thousand years)--is challenging to teach. Skills alone in this area are more gradually acquired and students need 2.5 years or at least 6 semesters to develop a firm stance for transfer. Ceramics is currently limited to 4 semesters which leads us to:

3. The fact that, because of overly excessive limits to the Ceramics area, students who repeat the beginning class and then repeat the intermediate class now use up their 4 semesters and are then eliminated from taking the advanced course which then:

4. Damages the students chances of transfer to the UC-CSU systems because the advance course focuses on transfer portfolio creation, contemporary theory, ceramic sculpture and slip casting; all techniques adopted by upper division courses at UCLA, UC Davis, and UC Irvine. Upon entering the upper division of most 4 year institutions, skill are expected to have been accomplished in the first 2 years so that students can concentrate more on conceptual refinements that would carry them on to the graduate level of expertise.

i. Some of our classes are already suffering by the state’s stringent policy on course repeats. I believe that it would be of benefit to perhaps review skills-required courses whose successful outcomes depend on repeats and then separate them from ones that do not require course repeating. Not all classes can be treated the same.

j. The increasingly common usage of the wording “skill based”, to describe Ceramic classes is erroneous as classes such as Ceramics are now accepted in American colleges and worldwide as a fine art medium that requires specialized technical knowledge to facilitate intellectual and creative expression. This art form is not “based on skills” but transfer to a 4 year institution does require more skills to be completed in the first two years than other art related media.
Lastly, because the Ceramics Arts and Mentor programs are isolated at a Satellite campus, full time tech support is not readily available. This has increased our dependence on developing and training H.R. approved Volunteer staff. This then has led me to writing and developing Volunteer policy documents that could be uniformly applied to all programs in the Art Department. (separate docs.)

A. Sculpture, three dimensional design, glass and jewelry:

a. One issue currently impacting program effectiveness is the ability of students to bypass existing controls and repeat classes again and again. Students have often been allowed by Administration to enroll in a particular class many times, leaving the instructor with no control over the issue. Another way students have accomplished this is by manipulating the college's withdrawal policy. Students enroll in a class and then drop on the “guaranteed W” date, far into the semester. Then they simply enroll again the next semester and continue to repeat the practice. Fortunately, there has been a growing trend by Administration to discourage students from repeating classes, which should provide a chance for more new students to find places.

b. Another trend currently being discussed is the creation of community service and extension classes in the above areas to serve the student population seeking continued use of studio facilities and instruction. Students would have to be willing to pay more than the unit cost for such classes, generating increased revenue. By the same token, Administration is striving to increase the enrollment of foreign students. These trends indicate coming changes in the makeup of studio art classes, including an increase in younger, non repeating and increasingly foreign students, most with the goal of transferring, and fewer adults merely seeking enrichment.

c. One major concern we are facing is the increasingly limited availability of space. The sculpture and three dimensional design studio (Art 124) is not large but is adequate to our needs. The problem is, there is now no space for materials and equipment storage or even for students to store their projects. Our space in the basement had to be abandoned for safety reasons (which were never clearly explained to me). This large area had been used for more than 40 years, perhaps more than 50, with no problems. I wish to propose that a study be done to determine what changes could be made to the basement area to again make it available for storage.

d. Further impeding the programs, the space currently allocated to us is located at the airport campus, which is not only inconvenient but also greatly lacking in security. Materials stored there tend to constantly disappear. For example, special furnace bricks which can cost as much as $500 each are taken by persons simply seeking ordinary bricks. We need a caged area for storage of equipment and materials.
e. There is some space available in Art 126, next door, but it is not set up for storage. In fact, several semesters ago a large student project was thrown in the trash by people in the classroom who felt it was in their way. There is a need for designated space and shelving in Art 126 for Sculpture and Three dimensional designs. The room is larger than ours and houses far fewer classes.

f. In terms of equipment needs, we need two new kilns for ceramics projects. We currently use a kiln from the 1950's which is inefficient, fuel wasting, and inadequate for our needs. Better equipment would be far more energy efficient.

g. The Three dimensional design programs has been increased to four classes, largely because it is a core class but also because of increasing demand. We recently hired a new part time instructor, Emily Silver, who began last fall and is very successfully teaching one Three-dimensional design class as well as one in Two dimensional design.

h. There will continue to be challenges, but SMC's Sculpture, Three dimensional design, Glass and Jewelry programs are successful and well supported by the college.
PROGRAM REVIEW FOR DRAWING AND PAINTING

The Self-evaluation phase, 2006-2012

Prepared by: Marc Trujillo and Carlson Hatton

A. Program Description and Goals

This section addresses the big picture. Prompts should help you describe your program and goals and the relationship to the institutional mission, vision and goals, and how the program is funded.

1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.

The art department supports SMC’s mission statement through enabling our students to become well rounded individuals with an understanding of art history and contemporary art trends. Our students learn how to coordinate hand, eye and mind to visually realize 2 and 3 dimensional works of art. Students of the art department are encouraged to think critically and to ask questions rather than merely answering them.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.

To gear students up for a successful transfer to a 4 year institution. Necessary prerequisite fulfillment and the development of a cohesive portfolio.

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

The ILOs have been mapped to the SLOs for the studio classes in drawing and painting. Studio courses clearly map to the ILOs in a number of ways. Studio classes help students acquire self-confidence and self-discipline through learned observational skills that require students to articulate and interpret what they observe. Studio classes help students obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically via group and individual critiques where they develop and utilize the language and develop visual literacy in order to communicate effectively, reach conclusions, and solve problems. Studio classes help students respect the inter-relatedness of the global human environment, engage with diverse peoples, acknowledge the significance of their daily actions relative to broader issues and events by expressing content via a shared visual language, since images do not rely primarily on language they bridge cultural and social gaps as well as language. The visual arts are often a way for students to synthesize their ideas and specific points of view to communicate with a broader audience.
Studio classes help students assume responsibility for their own impact on the earth by living a sustainable and ethical lifestyle through teaching responsible practice in regard to the materials they use.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentages of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

6 yr, annual

B. Populations Served
   The student population in drawing and painting very closely matches that of the department overall which is addressed above in the departmental overview.

C. Program Evaluation
   In this section programs/units are to identify how, what, and when program evaluation takes place and summarize the results from data collected. Please use Section D to address program responses to the findings described in this section.

1. Discuss how the program, discipline, support service or function evaluates its effectiveness. Include any changes to the evaluation process since the last six-year program review.

   Transfer success, retention on both a class and on a departmental level, overall grade average and student interest level registered through student evaluations and personal feedback. SLOs have also been a valuable tool both for measuring student success and for gathering consensus about course content. Display cases and student exhibitions are also excellent indexes of program effectiveness especially as most of the schools we transfer to have a portfolio requirement.

2. Describe how the program, discipline, support service, function, administrative unit or service area engages all unit members in the self evaluation dialogue.

   Through developing and implementing SLO’s, and through Linking the SLOs as a group to the ILOs The full and part time faculty come to a consensus both about course content as well as the successful progression through the sequence of foundation courses for example recognized challenges that a student might bring with them from an introductory course to an intermediate course. Faculty evaluations, quality level within the show cases and in the student show.
3. Describe how and when the program, discipline support service or function assesses outcomes, sets and measures goals and objectives (annual or long range), and determines areas to target for improvement. Describe how the program uses Student Learning Outcomes (SLOs), Service Unit Outcomes (SUOs) or Unit Outcomes (UOs) assessment data to inform program planning and decision making.

Faculty meetings are where we share the effectiveness of SLOs and where improvements could be made. SLO’s also help the art department understand where skill sets, techniques and concepts transfer to other disciplines within Studio art practice and the clear relation to art history. The development, implementation, and mapping to ILOs since the last program review has done a great deal to foster departmental dialog.

4. What have your SLO/SUO/UO assessments revealed or confirmed since your last report?

Since the last program review, our department has incorporated SLOs into the drawing and painting classes. Our first hurdle was the difference between studio art classes and classes whose existing methods of measurement and evaluation translate more readily into assessment tools. For example English, Math, Earth Science and Art History are all areas that already give percentage grades for specific class projects, so once they agree on a project to use for an assessment tool, that project or assignment becomes the assessment tool. For studio art in drawing and painting this is not always the case so we then have to take an assignment in drawing or painting and break it down into a rubric of measurable component elements.

The first step was to arrive at assessment tools for the drawing and painting classes. The aim was to arrive at these by consensus and to use implementing assessment tools for SLOs as an opportunity to foster dialog between all of our faculty members: Full Time, Adjunct and Part Time. Since our department is large, Ronn Davis and Marc Trujillo made a draft of assessment tools for all drawing and painting classes and Marc Trujillo contacted all faculty who teach these classes to garner consensus. This was largely successful with good participation some refinements were made, and the process was explained as being continually open as we move forward with the SLO process.

The next step was to implement assessment tools. The first class we did this for was ART20A, it’s our largest class in terms of numbers of sections and for studio art, a basic skills class that feeds into all of the other studio art classes. Ronn Davis, our Department Chair and Marc Trujillo the division head for drawing and painting agreed that a perspective drawing would be an excellent assessment tool for this class, it has measurable elements and is necessary for students to understand for them to succeed in subsequent classes like ART20B (Drawing 2) and ART21A (figure drawing). Marc
Trujillo contacted all faculty who teach this class first to garner consent for a rubric to measure a perspective drawing consisting of four component elements (eye level, vanishing points, orthogonal lines constructed using the vanishing points, and receding depths) that anyone teaching this class would be familiar with and would be able to assess. Participation was good, feedback helped clarify and refine what was expected and one part timer, John Zarcone, was particularly helpful in the process.

The next step was the assessment itself and compiling the report which was done by Marc Trujillo. This was largely successful with only few exceptions to full participation. The next studio class we decided to evaluate were the 21A (figure drawing) classes. In this class the process of coming to consensus on a rubric was collaborative. The rubric was initially written by Marc Trujillo and included an element of light logic which one of our part time instructors, Jeff O’Connell didn’t teach although he was making sure that the students understand plane changes on the figure which stems from the same fundamental concept. That element of the rubric was changed to accommodate both approaches so that the difference in approaches could be preserved and the integrity of the assessment tool preserved.

After this was in place, Carlson Hatton was hired in the department as the Foundation Drawing Instructor; he revised the SLO for 20A to include light logic. Going forward we would like to include integrating a narrative or concept into the SLO for this class and to tie these concepts to the global theme.

Last year studio art took part in a pilot program to have the SLOs online as a part of the roster. This process was more successful in fostering dialog with other departments than in measuring the SLOs as we ran into a few unexpected surprises. Carlson Hatton contacted all of the instructors that teach the class and had a good response and consensus from them. Ronn Davis, Carlson Hatton and Marc Trujillo then mapped the SLOs to the ILOs online and put the pilot program into play.

Our SLOs had an assessment tool which in turn had a rubric which the instructors would use to assess the assessment tool (in this case a perspective drawing). What we expected to show up on the rosters was the rubric but what showed up was the SLO which was not what the instructors were expecting to see. As a stopgap we made the assessment tool what was on the roster so that instructors would be clear about whether students passed or failed. The concern was that in paring down the SLO for clarity we were diluting how well it maps to ILOs since what was being tracked on the roster was an element of the SLO rather than the entire SLO. Marc Trujillo expressed this concern to Christine Schultz, the chair of the SLO committee and was reassured that “The Portal SLO Roster is just a house for our assessment data. In the case of ART 20 A, instructors are inputting whether their students successfully (according to an agreed upon rubric developed by the Art Department) executed a drawing and, because, that course SLO is mapped to ILO core competencies, they thereby also successfully met the following core competencies: self-discipline, honesty, content, skills, aesthetic engagement, etc.”
The importance of this process has since been reiterated as an important part of how our department measures success and tracks it to how Santa Monica College measures student success.

5. What has available data from TIMS reports and/or the Institutional Research website, revealed or confirmed since the last six-year program review report? Include the following indicators, as appropriate: success, retention, number of AA degrees or certificates awarded, completion rates etc. Note trends, differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

6 yr, annual Can this be populated automatically? Can there be a link to TIMS reports?

6. If applicable, discuss any other information or sources your program used this year to assess effectiveness (such as surveys, CalPASS, job placement, transfer rates, observed trends, tutoring usage, etc.), what the information has revealed or confirmed, and how it factored into program planning and decision making.

- The Art club’s success and growth is a good index of student retention and interest within the department and the field as a whole.
- Speaker Series’ success
- Transfer tracking
- Development and growth of the Alumni Association
- Success of students in various professional visual fields from gallery exhibitions to work in design, entertainment and animation
D. Program Improvement

*In this section, please document what you did last year as a result of what you described in Section C and what you are planning to do for the coming year.*

**Part 1: Looking back**

*In this section, please summarize your response to last year’s planning efforts*

1. Note the status of the previous year’s objectives. Add comments if you feel further explanation is needed.

This should auto-populate with each objective from the previous year.

<table>
<thead>
<tr>
<th>Objective #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Completed</td>
</tr>
<tr>
<td>Comments:</td>
</tr>
</tbody>
</table>

Repeat auto-population for each additional objective from the previous year.

2. List accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

- Art Club,
- The big draw
- Response to the student show with the new global themed exhibits
- Transfer rates
- Faculty’s activity level within their field. In addition to committee work and on campus service; research, exhibiting and publishing are important to our department and are supported by our Department Chair Ronn Davis. While SMC is a teaching institution and not a research institution, research, publishing and exhibitions are ways faculty distinguish themselves and is a vital part of our department’s excellent reputation. When students are deciding where to study, many of them will choose to study where the instructors have an established reputation in their field. In this way we also attract students more likely to have continued academic success as Art Majors and eventually as professionals in one of the many fields that studio art feeds.
- Developing a new position in Foundation Drawing and successfully hiring new Faculty for the position.
3. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

4. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors that triggered the changes, and indicate the expected or anticipated outcomes.

5. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

6. Describe departmental efforts to improve the teaching and learning environment.

   Increasingly, faculty members are integrating E-companion into their courses as well as other instructional aides such as our own libraries and resources. Since the introduction of the global themes pertinent films and slide shows of artworks have been seen and discussed. The showcases have become much more active and this spurs a positive sense of competition amongst students and also amongst the faculty. Improving the teaching and learning environment is largely the focus of department meetings. Art club is a form of learning support as art club members are more likely to continue onto the mentor program. The speaker series, gallery series, internships, scholarships, student shows, aiding students with their college essays and portfolio development.

7. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

   Faculty formally mentor students through independent studies and offer guidance in portfolio development both in and out of the classroom.
Part 2: Moving forward

In this section, please indicate what your plans are for the coming year(s).

8. Discuss and summarize conclusions drawn from data, assessments (SLO, SUO, UO), or other indicators identified in Section C and indicate any responses or programmatic changes planned for the coming year(s).

Since Carlson Hatton was hired in the department as the Foundation Drawing Instructor, he revised the SLO for 20A to include light logic. Going forward we would like to include integrating a narrative or concept into the SLO for this class and to tie these concepts to the global theme.

The SLOs for our department have been in flux since their inception. The cyclical process of development, implementation and refinement have been vital for the department in reaching consensus about course content. This is an ongoing process we anticipate continuing for the foreseeable future.

Since transfer is so important we have been implementing additional ways to improve our tracking, including starting an alumni committee. Currently our tracking as a department is informal, consisting mostly of polling our students with some follow up after transfer.

9. List the objectives or target goals your program or service area has identified for the coming year. Indicate the number of objectives identified. Use the comments section to indicate the reason for the objective (assessment results, changes in data, changes in external factors, etc.). Indicate how each objective or goal links to the division goals.

This should trigger the number of boxes that appear to list objectives.

<table>
<thead>
<tr>
<th>Objective 1:</th>
</tr>
</thead>
</table>

| Area/Discipline/Function Responsible: |
| Assessment Data and Other Observations: |

- ☐ SLO Assessment Data and/or
- ☐ SUO Assessment Data and/or
- ☐ UO Assessment Data
- ☐ TIMS Report Data
- ☐ Institutional Research Data
- ☐ Other data or observed trends (briefly describe in the comments field below)

| External Factors: |

- ☐ Program Review Committee Commendation
- ☐ Program Review Committee
- ☐ Program Review Recommendation for
Recommendation | Institutional Support
--- | ---
☐ SMC Strategic Initiative (indicate specific initiatives in the comments section below) | ☐ SMC Master Plan for Education Objective #___
 Advisory Board Recommendation (for CTE only)

☐ Other Factors (briefly describe below):

**Timeline to accomplish the objective:**

**Describe how objective will be assessed/measured:**

**Comments:**

---

### E. Curriculum Review

*The Program Review annual report will note whether course outlines are up to date.*

1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:
   - The process by which department members participate in the review and revision of curriculum.
   - How program goals and SLOS are integrated into course design and curriculum planning.
   - The relationship of program courses to other college programs (cross-listing, overlapping content,)
   - The rationale for any changes to pre-requisites, co-requisites and advisories.
   - How the department ensures course syllabi are aligned with the course outline of record.

6 yr

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### F. Community Engagement

1. List the engagement of program members in institutional efforts such as committees and presentations, and departmental activities.

   - Non-Teaching Service (Marc Trujillo)
   - Academic Senator 2000- present
   - Sabbaticals and Fellowships Committee Member 2007, 2008, Spring 2009, 2010- present
2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc. 

- Marc Trujillo currently has a show up at the Pete and Susan Barrett Gallery and has given six talks, five of them public and one private event with the Associates which targeted specific local community members.
- Marc Trujillo was awarded a 2008 John Simon Guggenheim Fellowship in Art
- Marc Trujillo was awarded the Rosenthal Family Foundation Award in Painting from the American Academy of Arts and Letters
- Marc Trujillo exhibited work at the American Academy of Arts and Letters exhibition in New York
- Solo show in New York at Hirschl and Alder Modern November 2011
- Marc Trujillo had solo shows in 2007 and 2009 at Hackett-Freedman Gallery in San Francisco both of which were reviewed.
- Group Exhibitions at Hirschl And Adler Modern in New York
- Various reviews for exhibits including Artforum online and Huffington Post

- Carlson Hatton’s involvement with the Big Draw invited members from the community to interact with SMC Art students.
- Torrance Art Museum Group show “To Live and Paint in LA”
- Solo show at Weekend Gallery in Los Angeles 2012
3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

Inclusion in SLO development, curriculum development, discussions about teaching strategies and mentoring and counseling students. Generally there is a strong sense of community between full and part-time faculty, supporting each other’s exhibitions and projects including ongoing dialog about both the state of the visual arts as well as individual work.

G. Future Trends, Program Planning, Conclusions and Recommendations

The following items are intended to help programs identify, track, and document unit planning and actions and to assist the institution in broad planning efforts.

1. Present any conclusions and recommendations resulting from the self evaluation process.

As a department we plan to continue a dialog through SLOs to develop and maintain consensus about course content and the department’s direction as a whole.

☐ No Change

CURRENT TRENDS, PLANNING, RECOMMENDATIONS

2. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

In general our department faces many challenges from operating in one of the oldest buildings on campus. This reflects on the department and we have heard from students that it impacts the students’ academic experience. The peeling paint, the lack of a student restroom, the aging and problematic plumbing, the problematic electrical system all contribute to a perceived lack of importance.

3. List capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

- Additional smart carts,
4. List human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

- Technician to oversee a student work shop that could include some simple power tools for making stretcher bars, panels, etc. Increased technology training for faculty and staff.

5. List all current positions assigned to the program.

**6 yr, annual** Can we set this up as a chart indicating position title, number positions, FT/PT, and whether there is a change from the previous year?

**FUTURE TRENDS, PLANNING, RECOMMENDATIONS**

6. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

In the next five to ten years a solid traditional foundation will be increasingly important for students. The larger fields related to the visual arts are constantly changing and expanding as well as the technology which frequently serves as an aid to artists; both the hardware and software used to generate and manipulate images are steadily changed and upgraded. For drawing and painting, a solid foundation is what makes students more nimble and adaptable because it is this foundation that they fall back on when they need to learn something new whether it’s a new program or a new tool such as tablets and cameras. If students aren’t able to work from observation they are less able to gauge the way the tools they may be using can make decisions for them, for example how programs cast light on form and alter color and value relationships. Without a conscious awareness of how these tools can homogenize images, students
work will tend to be more heavily defined by the programs they use - in other words the student will be to some extent the tool of the program rather than using the program as a tool.

Repeatability is an issue of particular importance for our discipline, in the visual arts making is both practice and an intellectual act, similar to the way points need to be written or spoken in English to gauge their value. Students enter the classroom with a wide range of abilities and some students need more work and time than others to successfully achieve student learning outcomes in studio classes. The way that classes are currently structured in blocks with a maximum of four experiences in a block, if a student needs to repeat a class in drawing or painting for example, they would be prevented from later enrolling in the classes at the higher level of that same block. The more advanced courses in these blocks, while they may transfer as electives are the courses which help students build portfolios that help them transfer into both schools like the Cal States and UCs as well as private schools like Art Center, Cal Arts, USC, Laguna College of Art and Design, The School of The Art Institute of Chicago and Otis. Since transfer is our prime measure of student success, limiting repeatability hinders our students’ success. While we would not seek an increase in repeatability, we recognize that the current level is a part of our department’s success in transfer and excellent reputation.

7. List capital resources (facilities, technology, equipment) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Ideally a new facility would house all of our existing areas and include flexible spaces for both changing needs in curriculum and to meet increasing needs of students and foster a sense of community. The different areas would have different needs for their corresponding instructional rooms, painting, sculpture, and printmaking rooms all need ventilation for example and some rooms may require a different footprint for electrical and plumbing to meet the specific needs of a given area.

Traditional tools:
- Table saw
- Chop saw
- Drills
- Routers
- Skill saws.

Standard technology:
-open access printers to connect smartphones and i-pads
-scanners
-copy machines
- a few research computers.

Video equipment:
- projectors (slide and video)
- digital cameras
- programs with simple editing programs like IMovie and possibly final cut.

☐ Not applicable

8. List human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Technicians to oversee woodwork shop, equipment rental and open studio use.

☐ Not applicable

9. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

The funds to make any of the above listed possible, the space to make much of the above listed possible.

10. Please use this field to share any information the program feels is not covered under any other questions.

The space needed for above mentioned changes and the openness the art department could use so that students could experiment with artwork presentation in a setting that is more concentrated than the classroom walls but less formal than the Pete and Susan Barrett gallery.
PROGRAM REVIEW FOR TWO-DIMENSIONAL

ART AND DESIGN

The Self-evaluation phase, 2006-2012

Prepared by: Professors Anne-Marie Karlsen and Marian Winsryg

Mission Statement: Design I • 10A

The mission of the Design courses in the Art Department is to foster a collaborative interdisciplinary foundation for students seeking careers in the visual arts and its related disciplines. Design at SMC seeks to provide learning experiences that allow students to become fluent in the fundamentals of visual design language. Students will gain a new understanding of how design enhances and defines various aspects of culture and our physical world. Courses offer both hands-on and digital foundation. Students have the opportunity to develop and specialize those skills as their needs, goals, and personal vision dictate.

Art 10A provides the foundational introduction to design vocabulary and its formal visual language. This includes the theory and application of basic design principles including line, value, form, light logic, positive and negative space, pattern, texture, perspective, composition and color theory.

These design elements are explored in a logical and increasingly complex sequential manner. Projects utilize a building block structure, beginning with a single design principle. Subsequent projects increase in complexity, and result in an integrated use of all design principles.

The 10A classes are project-based to further develop expertise with hand skills and media in the expression of ideas, clear communication of design concepts, and research traditional and innovative approaches to design. Class critiques create a platform for students to examine their artworks and those of others, helping to demonstrate the art making process as an ongoing investigation to analyze informed and critical decision making processes. Class objectives are based on developing a visual language by investigating both the formal and conceptual aspects of design. Projects are intended to develop skills in creative thinking, innovation, visual perception and the effective use of technical skills to form and generate design ideas. These experiences help to build the visual knowledge and practical skills necessary for the development of art and design concepts at both a professional and personal level.

Course content introduces these fundamental principles of design as they apply to a very broad range of related disciplines including fine art, digital arts, graphic design,
animation, photography, interior design, architecture, fashion design, product design, industrial design and art history. As a result, this particular course is foundational and required by most of the above SMC departments for their major. It also provides general education credits. This course is readily transferable to the University of California system, California State system, private colleges and universities and art schools.

PROGRAM GOALS

• Learn to execute a project from beginning idea sketches to a completed design concept
• Develop individual approaches to critical thinking and mastery of technical skills
• Compare how design relates to other art forms, art history, and related subject areas
• Understand the relationship between form (which is the purely visual aspect of a design) and content (which implies the subject matter, story, or information to be communicated to the viewer through a form or design).
• Understand the relationship between problem-solving (a sequence of strategies for finding a solution to a problem) and form generation processes (changing the physical manifestation or form of a design through experimentation, as opposed to the content).
• Create an effective design portfolio demonstrating a personal direction

• Continue to support the goals of the art department Design program, which is known both campus-wide and state-wide as a program that gives students the necessary technical, conceptual and critical skills for success.
• Continue to serve an ethnically diverse population of students in learning design applications and concepts that embrace change and address real-world issues
• Understand how to integrate skills in creative thinking, innovation, visual perception and the effective use of materials and technique to form and generate individual design ideas.
• Provide opportunities for learning new skill, exploring new directions in creative development that will prepare our students to be competitive in the contemporary world.

SPECIFIC AREA GOALS

• Learn to execute a project from beginning research, to idea sketches, to the completed design concept
• Undertake visual research and information gathering for each class assignment
• Experience the use of materials and tools along with their application in design. These include rapidiograph pens, pencils, mechanical tools for layout and ruling, gouache, brushes, papers, adhesives, transfer and mounting materials and reproduction techniques. Digital software programs are discussed as they relate
their parallel function in hands on design materials.
• Complete a portfolio containing presentation quality images of all Art 10 A assignments.
• Utilize class discussion, in class work on projects, and critique to discuss graphic thinking, communication, imagination, and how our diverse approaches relate to design in a global sense.
• Help students prepare portfolios for transfer to Art Institutions & 4-year colleges, Cal State, UC System

ACCOMPLISHMENTS

1. Establishment of a full time faculty member, Anne Marie Karlsen as the area head of Art 10A. This facilitates communication with the part time faculty. It also has facilitated the development, understanding and implementation of Design 10A SLO’s in all part time faculty classrooms. Anne Marie is the only full time faculty member teaching Art 10A, with 6 Associate level part time faculty, and 10 non-associate part time faculty.

2. Each semester since 2009, all faculty members teaching Art 10A have included an assignment related to the Santa Monica College annual Global Citizenship themes. We have participated for the past three years, incorporating Water, Food, and Health, Wellness and the Pursuit of Happiness into our curriculum. Two of the best works from each instructor’s sections have been included in the annual student exhibition at the Pete and Susan Barrett Gallery.

3. Voluntarily mentoring students who are transferring. This includes portfolio development and selection of portfolios appropriate to each school they are applying to, assisting in choices of appropriate schools for each individual, writing of artist’s statements.

4. Bringing back former SMC students who are attending other schools or working in the field to speak to our Design students.

5. Faculty involvement in local, regional and national art communities, through public artwork and gallery affiliations. Several faculty members have affiliations with the Santa Monica Arts Commission, the Los Angeles County Arts Commission, the Metropolitan Transit Authority, the Community Redevelopment Agency, the Los Angeles Department of Cultural Affairs and the Getty Museum. This makes the Art Department and the design area visible to the outside community, and keeps us updated on developments in the arts, and establishes a network of contacts beyond the college.

6. Implemented use of the new evaluation form for part time faculty. This has
facilitated a very meaningful discourse after the evaluation. I have found it helps in mentoring new faculty, and also in suggesting areas of improvement needed to keep all faculty on track in terms of following the course syllabus and SLO’s.

7. In 2009, Anne Marie Karlsen created a rubric for evaluating one of the Design 10A SLO’s. Sixteen sections of Art 10A were evaluated using this rubric. A majority, but not all, part time faculty participated. In total, 420 students were evaluated. As a result of this evaluation, I am recommending that we change the current SLO’s in the near future.

8. The design area has implemented two special sections of Art 10A. The college requested a special section with priority enrollment for F-1 students, which is being taught by Emiko Miyano, one of our associate part time faculty. The second was requested by the Photography department, and has a stronger digital component, and is being taught by associate part time faculty member Tom Lundquist.

9. Our 10A students are having a global impact as they transfer out of the various art related departments at SMC and enter the work force. Many are internationally known fine artists and designers, many work in various aspects of film, music, and digital design related to the entertainment industries. Their work is thus seen all over the world.

Design I Art 10A

STUDENT LEARNING OUTCOMES:

1. Demonstrate a foundational understanding of the fundamental elements of design as they apply to the broad range of related disciplines.

2. To explore design elements in a logical and increasingly complex sequential manner, completing projects that will address the integrated use of all design elements.

In the Fall of 2009, I met with about half of the part time faculty to explain what the ILO’s, Department SLO’s and Design SLO”S were and how they were to be implemented and evaluated as a test that over the next several semesters.

In reviewing the above two SLO’s, I realized that the first one was very difficult, if not impossible, to evaluate on a rubric.

I chose to use SLO #2 for our trial evaluations. Each instructor was asked to create either a midterm or final design assignment which required each student to demonstrate a use of the following design principles in an integrated fashion: Line,
Value, Form, Light Logic, Positive Negative Space, Pattern, Texture, Perspective, Composition, and Color Theory.

I created a rubric, which is attached to this document, which was filled out for 420 students in 16 different sections of Art 10A between 2009 and 2011. They were evaluated on of their use of each of the above design principles, and ranked from 1-10.

Compellation of the over all rubric information which demonstrates an evaluation of students understanding of the SLO showed the below:

<table>
<thead>
<tr>
<th>Category</th>
<th>Range</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exemplary</td>
<td>9-10 points</td>
<td>218 students</td>
</tr>
<tr>
<td>Good</td>
<td>7-8 points</td>
<td>116 students</td>
</tr>
<tr>
<td>Average</td>
<td>5-6 points</td>
<td>48 students</td>
</tr>
<tr>
<td>Below Average</td>
<td>3-4 points</td>
<td>21 students</td>
</tr>
<tr>
<td>Failing</td>
<td>1-2 points</td>
<td>11 students</td>
</tr>
<tr>
<td>No project</td>
<td></td>
<td>6 students</td>
</tr>
</tbody>
</table>

During the Flex Day in the Fall of 2011, I met with nine of the part time faculty to review the above statistics, review the current SLO’s, discuss the measurability of the current SLO’s, discuss whether the first rubric was functional, and to discuss possible changes to the SLO’s now that we had a better understanding of how they worked.

Almost everyone agreed that #1 was difficult to measurable assess. We felt is was an important item that needed to be integrated into the curriculum and syllabus’s, but did not function as a good SLO.

Additionally, almost everyone agreed that it was difficult and challenging for both the instructors and the students to come up with one assignment that incorporated all the design principles into one image.

Our discussions reviewed possible new SLO’s that were more practically measurable.

**AREA GOALS:**

A. To formally change our area SLO’s to the following:

1. **Demonstrate in student projects an understanding of the fundamental elements of design including line, value, light logic, shape, form, positive / negative space, pattern, texture, composition and color theory.**

2. **Demonstrate an understanding of design vocabulary and definitions of the above principles of design.**
#3. Demonstrate a theoretical and practical understanding of these three components of color theory: Hue, Value and Intensity. Demonstrate an understanding of these terms as separate concepts and also how they function in color mixing as integrated concepts.

B. To design a new rubric related to one of the above SLO’s and proceed to test this in future Design 10A courses.

C. To develop a pre approved hiring pool of candidates who are qualified to teach Art 10A. To infuse the area with “new blood” as much as we are able under the current economic conditions and with consideration to the large number of associate faculty in this area.

D. Update our facilities to smart classrooms, with functioning Internet connections, projectors, speakers, screens, printers, and copier

Mission Statement: Design II • 10B

The mission of the Design courses in the Art Department is to foster a collaborative interdisciplinary foundation for students seeking careers in the visual arts and its related disciplines. Design at SMC seeks to provide learning experiences that allow students to become fluent in the fundamentals of visual design language. Students will gain a new understanding of how design enhances and defines various aspects of culture and our physical world. Courses offer both hands-on and digital foundation. Students have the opportunity to develop and specialize those skills as their needs, goals, and personal visions dictate. The Advanced Design course 10B is a continuation of the application and understanding of the fundamental elements and principles of design with a special emphasis on portfolio development and an introduction to three-Dimensional applications in design. The 10B classes are project-based to further develop expertise with hand skills and media in the expression of ideas, clear communication of design concepts, and research traditional and innovative approaches to design. Class critiques create a platform for students to examine their artworks and those of others, helping to demonstrate the art making process as an ongoing investigation to analyze informed and critical decision making processes. Class objectives are based on developing a visual language by investigating both the formal and conceptual aspects of design. Projects are intended to develop skills in creative thinking, innovation, visual perception and the effective use of technical skills to form and generate design ideas. These experiences help to build the visual knowledge and practical skills necessary for the development of art and design concepts at both a professional and personal level.
PROGRAM GOALS

- Learn to execute a project from beginning idea sketches to a completed design concept
- Develop individual approaches to critical thinking and mastery of technical skills
- Compare how design relates to other art forms, art history, and related subject areas
- Understand the relationship between form (which is the purely visual aspect of a design) and content (which implies the subject matter, story, or information to be communicated to the viewer through a form or design).
- Understand the relationship between problem-solving (a sequence of strategies for finding a solution to a problem) and form generation processes (changing the physical manifestation or form of a design through experimentation, as opposed to the content)
- Build on fundamental concepts and elements of design explored in Design10A.
- Introduce 3-D design principles & techniques with paper & nontraditional materials
- Create an effective design portfolio demonstrating a personal direction in design
- Continue to support the goals of the art department Design program, which is known both campus-wide and state wide as a program that gives students the necessary technical, conceptual and critical skills for success.
- Continue to serve an ethnically diverse population of students in learning design applications and concepts that embrace change and address real-world issues
- Help students develop and understand visual language by investigating both the formal and conceptual aspects of design
- Understand how to integrate skills in creative thinking, innovation, visual perception and the effective use of materials and technique to form and generate individual design ideas
- Provide opportunities for learning new skills, exploring new directions in creative development that will prepare our students to be competitive in the contemporary art world.

SPECIFIC GOALS

- Learn to execute a project from beginning research, to idea sketches to the completed design concept
- Make visual research and information for each class assignment more important
- Help students prepare portfolios for transfer to Art Institutions & 4-year colleges, Cal State, UC System.
- Demonstrate new techniques with paper as a design approach
- Focus on unusual 3-D materials and media as an innovative approach to design
- Understand the relationship between problem-solving (a sequence of strategies for finding a solution to a problem) and form generation processes (changing the
physical manifestation or form of a design through experimentation, as apposed to content.

- Lectures and visual presentations in the form of DVD's, computer demonstrations & internet sites serve as models for topics related to class projects.
- Class demonstrations familiarize students with the basic principles of composition, design methodologies, and technical skills needed to successfully complete each class assignment.
- Critiques will serve to strengthen critical thinking, graphic communication, imagination, and a variety of different approaches to design and art appreciation.
- Class information is then put into practice through a series of exploratory assignments investigating the rationale for applying formal design concepts and principles to creative activities.
- Working on assignments in class provides a studio environment that gives students the opportunity to collaborate and investigate design ideas and materials through informal discussion and research.

ACCOMPLISHMENTS

- New classroom with computers and hands-on capabilities
- Large format digital Epson Printer to print student work
- Metal File Drawers for student art work
- Light table
- Portfolio development for transfer to 4 year colleges & art schools

**Design II • Art 10B**

**SLO’s Design II • 10B**

| 1. The ability to create a strong graphic design, with the elements and principles of design in both two and three-dimensions |
| 2. The ability to produce a multi-layers design with multiple materials and media |
| 3. Design a self-Portait |

**Assessments Project- 10B- Self-Portrait Design**

Create a self-portrait without using your face. Find graphic images that represent an image of yourself, and develop forms that identify or represent how you might envision your face. Using this non-self-portrait as a base, incorporate the basic design elements such as: line, shape, value, texture & color, into your design concept. Develop the principles of visual organization: repetition, balance, symmetry, scale, rhythm, contrast, dominance, unity and variety, as tools to inform or organize your composition. Integrate materials, media, and technical skills to enhance your design concept.
Assessment Results - 10B (total of 18 students)

<table>
<thead>
<tr>
<th>Assessment Level</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Failed to complete</td>
<td>0</td>
</tr>
<tr>
<td>Little understanding - exceptionally poor graphics</td>
<td>0</td>
</tr>
<tr>
<td>Little understanding - meets only most basic requirements</td>
<td>1</td>
</tr>
<tr>
<td>Understands some of concept</td>
<td>2</td>
</tr>
<tr>
<td>Understands most of concept</td>
<td>7</td>
</tr>
<tr>
<td>Complete understanding</td>
<td>3</td>
</tr>
<tr>
<td>Complete understanding plus Graphic Achievement</td>
<td>5</td>
</tr>
</tbody>
</table>

Program Outcomes – 10B:

- Understand how to create design solutions that integrate materials and media with the principles and elements of two-dimensional design.
- Develop skills that lay the foundation for two-dimensional design principles, in producing effective visual communication, image manipulation, and problem-solving skills supporting multiple perspectives.
- Learn to create professional level design projects that reflect skills and topics covered in earlier traditional design courses and build on evaluation and communication of new design concepts.
- Learn how to integrate three-dimensional design concepts with design ideas.
- Encourage portfolio development towards matriculation to a 4 year college or art school.

Institutional Outcomes – 10B

Along with Santa Monica College’s desire to promote global citizenship the design II courses engage student awareness of human, cultural, and societal issues related to technology into their everyday lives. Students learn self-discipline and self-confidence in planning and managing class projects to interpret and communicate effectively, reach solutions, and solve visual problems with various media. Through creativity and innovation they demonstrate intellectual curiosity, creative thinking, construct knowledge, and develop innovative projects using technique and skills learned to apply existing knowledge in generating new ideas, products, or processes. They are challenged to create original art works as a means of personal or group expression.
PROGRAM REVIEW FOR DIGITAL PROGRAM

The Self-evaluation phase, 2006-2012

Prepared by: Professor Marian Winsryg

Mission Statement: Art Department Digital Courses • 2012


The mission of the Art Department Digital Program is to serve a diverse population of students in the integration of fine art visual concepts with digital technology by formulating an appreciation of the visual arts, computer-based learning, and skills developed to embrace change and address real-world issues. Students who are interested in the convergence of art and technology can experiment with emerging and historical technologies to create hybrid projects. Emphasis is on learning the conceptual framework of contemporary media implementation while acquiring practical skills applicable to digital media and traditional fine art practices to help fulfill creative art making potential. Digital Art courses view computing as an essential tool for building an interdisciplinary tradition of aesthetic and conceptual innovation and experimentation in the contemporary arts. These courses form a curriculum that develops career and communication skills in digital printmaking, computer design and drawing, using Adobe tools. Students taking digital courses come from a wide variety of departments and fields of interest, traditional art courses such as drawing, painting and printmaking, as well as Graphic arts applications like Illustration, Graphic Design, Game Design, and Photography. Most are looking for additional experience with digital based courses to perfect their skills and build a portfolio to matriculate into four-year colleges or enter a vocation in the visual arts with the proper skills.

Computer Design (10C) is a project-based class focused on creating experiences and design solutions to integrate digital media with the principles and elements of two-dimensional design. Projects are directed to create professional level design works that reflect on the skills and topics covered in earlier traditional design courses and build on the communication of effective design concepts. These experiences present an opportunity for students to develop problem-solving skills that support multiple perspectives, improve design content, and teach evaluation in a collaborative environment.

Digital Drawing (20C) is a continuation of compositional theories and techniques developed in beginning drawing classes, offering students the opportunity to explore digital drawing techniques and media from a fine art perspective. Class projects cover the fundamentals of pictorial space, observational drawing, imaginative image generation, and visual mapping of how we perceive what is significant. Students learn methods of articulating traditional drawing skills and concepts such as spatial relationships, perspective, form, light and shade, contrast and texture with accuracy and imagination as well as effective compositional concepts, and communication of ideas.
Introduction to Digital Print Making (60B) New advances in print quality have made ink jet prints indistinguishable from conventional photographs or fine art prints and created a popular way to make digital prints at a low cost. By scanning student artwork we can create a better image than one taken by most cameras. Digital printmaking has become an important economical resource to maximize creative potential for printing fine art projects and documenting work for portfolio applications. Students develop key skills to understand print production, color management, and the ability to produce a professional level fine art print from a variety of two-dimensional media.

All the digital classes address a strong imperative to keep students current with new technologies due to the constant changes and advances in digital media. Students culminate the semester with a portfolio of projects demonstrating their progress in building technical skills, understanding concept development, effective integration of fine art concepts and personal approaches to using digital media.

Along with Santa Monica College’s desire to promote global citizenship the digital courses engage student awareness of human, cultural, and societal issues related to technology into their everyday lives. Students learn self-discipline and self-confidence in planning and managing class projects to interpret and communicate effectively, reach solutions, and solve visual problems with digital media. Through creativity and innovation they demonstrate intellectual curiosity, creative thinking, construct knowledge, and develop innovative projects using technology to apply existing knowledge in generating new ideas, products, or processes. They are challenged to create original art works as a means of personal or group expression.

PROGRAM GOALS

- To serve a diverse population of students in the integration of fine art visual concepts with digital technology by formulating an appreciation of the visual arts, computer-based learning, and skills developed to embrace change and address real-world issues.
- To create an appreciation and awareness of technology and digital media in the visual arts
- Use the potential of Digital Technology to enhance the study and practice of all disciplines within the art department
- Promote student access to Digital Technologies, provide opportunities for learning new skills, and explore new directions in creative development while preparing students to be competitive in the contemporary art world and address real-world issues.

SPECIFIC GOALS

- Increase accessibility to Digital Courses 10C (Digital Design), 20C (Digital Drawing), & 60B (Introduction to Digital Printmaking)
• Offer a wide range of technological resources in the digital lab - Large Flat bed scanner, cut paper printer
• Develop more digital courses to complement current digital classes: Lettering Design (Combine Digital & Hands on lettering class), Digital Painting
• Attend conferences and trade shows to acquire information concerning new industry standards in media, digital equipment and software
• Increase lab hours for students
• Keep Digital Lab current with computer-based media & software. Unique to computer-based media, is the level of constant change and expansion capabilities of software and hardware that require that faculty and labs upgrade to newer products and skills frequently to keep up to date with current technologies.
• Help students prepare portfolios for transfer to Art Institutions & 4-year colleges, Cal State, UC System.
• Set up smart classrooms in Drawing, Painting, & Design rooms and eventually all art department classrooms.

ACCOMPLISHMENTS
• Technology assistant for the digital art lab
• Student workers hired for computer open lab hours (6.5 to 8hrs per week)
• 30- Used Knoll office chairs donated to the digital lab from a local law office
• 1- EyeOne Xrite Color Spectrometer (color calibrating display, projector, or scanner)
• Donate rolls of Enhanced Matte Coated digital paper  44” x 100’ & 24” x 50’
• Upgrades & new equipment every year obtained from cascaded equipment & academic computing for Digital Art Lab.
• From 2006- 2012 because of budget cuts our Upgrades & new equipment purchase has been mostly limited to resources cascaded from the Academy of Art & Entertainment and Photo Department:
  o Power Mac Computers from AET
  o Upgraded Mac Displays from Photography department
• 2 large format Epson Printers- 9900, & 10,000, donated to the Digital Lab
• Epson 7600 large format (24”) printer donated to the digital lab
• 1- small format new Epson 2880 printer donated to the digital lab
• Tech carts for Drawing & Design instructors
• Closet storage shelves built to hold large rolls of paper
• 8 - DVDs - Video training for Illustrator, Photoshop, Digital Printing & Color management
Computer Design • Art 10C

SLO’s Computer Design 10C

1. The ability to create a strong graphic design, building on positive & negative space concepts stressed in the previous assignment
2. The ability to recognize and produce a monochrome image

Assessments Project - 10C: Monochrome letter

Produce a monochromatic palette and use it to design an image in which the most prominent feature is a letter. This is a basic level assignment from the early part of the semester. The student deals with fewer variables and the subject (the letter) can be obtained without drawing or design skills.

Assessment Results- 10C (total of 35 students)

<table>
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<tr>
<th>Failed to complete</th>
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<tbody>
<tr>
<td>Little understanding - exceptionally poor graphics</td>
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<td>Little understanding - meets only most basic requirements</td>
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<td>Complete understanding</td>
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<td>Complete understanding plus Graphic Achievement</td>
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Program Outcomes – 10C:

Understand how to create design solutions and integrate digital media with the principles and elements of two-dimensional design

Learn to create professional level design projects that reflect skills and topics covered in beginning design courses & build on evaluation & communication of effective design concepts.

Develop skills that lay the foundation for two-dimensional design principles, producing effective visual communication, expertise in technical image manipulation, problem-solving skills supporting multiple perspectives, and development of individual design solutions.

Communicate information and ideas effectively to multiple audiences using a variety of digital media and formats

Institutional Outcomes – 10C

Along with Santa Monica College’s desire to promote global citizenship the digital courses engage student awareness of human, cultural, and societal issues related to technology into their everyday lives. Students learn self-discipline and self-confidence in planning and managing class projects to interpret and communicate effectively, reach solutions, and solve visual problems with digital media. Through creativity and innovation they demonstrate intellectual curiosity, creative thinking, construct
knowledge, and develop innovative projects using technology to apply existing knowledge in generating new ideas, products, or processes. They are challenged to create original art works as a means of personal or group expression.

**Digital Drawing • 20C**

**Student Learning Outcomes: 20C**

1. Students learn methods of articulating a digital drawing with traditional drawing skills and concepts such as spatial relationships, perspective, light and shade, contrast and texture with accuracy and imagination

2. Ability to draw objects in one or two-point perspective with the Perspective Grid tool

**Assessments Project 20C**

**Perspective Drawing** - One or two point perspective drawing of a cityscape based on a sketch made from direct observation of buildings in your neighborhood, scan and copy your sketch into Illustrator using the Perspective Grid Tool recreate your sketch in perspective. Establish eye level, vanishing points, horizon line, and converging lines constructed to show Perspective.

**Assessment Results 20C** for 17 students

<table>
<thead>
<tr>
<th>Grade Description</th>
<th>Students</th>
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<tbody>
<tr>
<td>Failed to complete</td>
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<td>Complete understanding plus Graphic Achievement</td>
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**Program Outcomes 20C**

Demonstrated proficiency with perspective drawing and observational drawing skills, show an ability to create perspective with light and shadow, using accuracy and imagination.

Understand how to give a three-dimensional feeling to objects, show were objects are in relation to each other, and establish the viewers’ position & relation with respect to objects in the drawing

Communicate information & ideas effectively to multiple audiences using a variety of digital media

**Institutional Outcomes – 20C**

Along with Santa Monica College’s desire to promote global citizenship the digital courses engage student awareness of human, cultural, and societal issues related to technology into their everyday lives. Students learn self-discipline and self-confidence in planning and managing class projects to interpret and communicate effectively, reach solutions, and solve visual
problems with digital media. Through creativity and innovation they demonstrate intellectual
curiosity, creative thinking, construct knowledge, and develop innovative projects using
technology to apply existing knowledge in generating new ideas, products, or processes. They
are challenged to create original art works as a means of personal or group expression.

**Introduction to Digital Print Making • 60B**

**Student Learning Outcomes: 60B**

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<tbody>
<tr>
<td>1.</td>
<td>Demonstrate an understanding of a color management and the digital printing process in producing fine art prints with ink jet printers</td>
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<tr>
<td>2.</td>
<td>Create innovative professional quality ink jet prints</td>
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<td>3.</td>
<td>Demonstrate compositional and technical skills with computer generated imagery</td>
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**Assessment Project 60B**

**Historical Self Portrait** - In place of the original person, who posed for the portrait, substitute an image of yourself posed in a similar manner and dressed in contemporary clothing. By transposing the image of yourself with that of your historical counterpart, you symbolically redefine the original portrait identity into a contemporary image. Consider compositional design in preparing your self-portrait for print in a color-managed workflow with printer/paper profiles.

**Assessment Results: 60B for 15 students**

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<td>Complete understanding plus Graphic Achievement</td>
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**Program Outcomes 60B**

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<tr>
<td>Demonstrate creative thinking and innovation in developing professional level digital prints</td>
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<tr>
<td>Apply acquired knowledge of color management, image manipulation, and ink jet print techniques, in generating new ideas for printmaking.</td>
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<tr>
<td>Develop a portfolio of professional level fine art prints for transfer or job interview</td>
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<tr>
<td>Communicate information &amp; ideas effectively to multiple audiences using a variety of media</td>
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**Institutional Outcomes – 60B**

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<td>Obtain the knowledge and skills necessary to access, evaluate, and interpret ideas, images, and information critically in order to communicate effectively, reach conclusions, and solve problems.</td>
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</table>
Acquire the self-confidence and self-discipline to pursue their intellectual curiosities with integrity in both their personal and professional lives.

Respect the inter-relatedness of the global human environment, engage with diverse peoples, and acknowledge the significance of their daily actions relative broader issues and events.

**Institutional Outcomes – 60B**

Along with Santa Monica College’s desire to promote global citizenship the digital courses engage student awareness of human, cultural, and societal issues related to technology into their everyday lives. Students learn self-discipline and self-confidence in planning and managing class projects to interpret and communicate effectively, reach solutions, and solve visual problems with digital media. Through creativity and innovation they demonstrate intellectual curiosity, creative thinking, construct knowledge, and develop innovative projects using technology to apply existing knowledge in generating new ideas, products, or processes. They are challenged to create original art works as a means of personal or group expression.
PROGRAM REVIEW FOR ART MENTOR PROGRAM

The Self-evaluation phase, 2006-2012

Prepared by: Professor RONN DAVIS

Mentor Program 2012

A. Program Description and Goals

1. The mentor program is designed to provide our top tier student body an opportunity to develop a competitive portfolio for transfer. Our objective will focus on students seeking to transfer to a university or art school with a goal of receiving a BA or BFA in studio practice. A strong portfolio increases the chances of scholarships and advanced placement. This is very important during times of financial challenges in which our students face.

2. The program’s mission will stress the importance of effective essay writing and verbal communication skills with a strong connect to global awareness so vitally important in the application process for admission. The program will further validate the students experience by exchanging ideas and theories in group gatherings with each other and invited professionals.

1. The program will accept 24 students.
2. A committee headed by the Art Department Chair and art faculty that teaches our advanced level foundation courses will nominate and process the students into the program.
3. The candidate must have an overall 3.0 GPA with sufficient general educational courses to qualify for admission. There will be a minimum requirement of 30 transfer units.
4. The Mentor Program is a yearlong commitment. The students are required to take additional courses that will enhance their position for transfer.
5. At the end of the first semester, a formal review will be conducted by the mentor team to determine whether they will be accepted for a second semester.
6. At the end of one year, students will exhibit their work at the Pete & Susan Barrett Art Gallery.
3. The intention of the program is to use professional artists and interested Art Department faculty on a rotating basis. Current faculty will be encouraged to recommend new faculty. Faculty may be rehired after one year but no more than three years.
The department chair will be responsible for maintaining the structure and records for the program, responding to inquiries about the program, students and faculty concerns and bringing the faculty together to discuss issues important to the program success.

The department chair, after consultation with faculty and administration will have the responsibility for overseeing the program and making final decisions.
PROGRAM REVIEW FOR CONTEMPORARY ART THEORY AND PRACTICE

The Self-evaluation phase, 2006-2012

Prepared by: Professor Linda G López

Program Type: Instructional

Review Period: 2012 6 year

The Curriculum

Contemporary Theory and Practice Program

In addition to 15 units of core classes and 18 units of foundation classes (strongly recommended after the completion of Core classes)

Core Course: Art 34B Contemporary Art Theory and Practice 3 units

Fine Arts Emphasis:
Art 13 3-D Design 3 units
Art 33 Advanced Painting 3 units
Art 32 Intermediate Painting 3 units
Art 40A Sculpture I 3 units

New Technologies Emphasis
Art 20C Digital Drawing 3 units
Photo 2 Basic Photo Lab Techniques 3 units
Photo 1 Intro to Photo 3 units

Printmaking Emphasis
Art 60B Intro to Digital Printmaking 3 units
Art 62 Serigraphy (Silkscreen) 3 units

Choose one class from the following:
Art 8 Western Art History 3 units
Art 72 American Art History 3 units
Art 73 History of Photography 3 units

Student Learning Outcomes:
Art 34A
1. Translate modern and post-modernist theory into a personal visual language for the creation of authentic form-oriented and/or content-oriented art works.

2. Build a transfer-ready portfolio of art works that reflect an awareness of both traditional and alternative art genres and media with an emphasis in a chosen genre.

3. Collaborate with others in the production of artwork and the critiques of art works.

4. Engage in art criticism both verbally and in writing regarding personal art works and the works of others including description, interpretation, theory, and judgment.

Student Learning Outcomes:
Art 34B

1. Translate modern and post-modernist theory into a personal visual language for the creation of authentic form-oriented and/or content-oriented art works.

2. Complete a transfer-ready portfolio of art works that reflect an awareness of both traditional and alternative art genres and media with an emphasis in a chosen genre.

3. Collaborate with others in the production of artwork and the critiques of art works.

4. Engage in art criticism both verbally and in writing regarding personal art works and the works of others including description, interpretation, theory, and judgment.

5. Write an artist’s statement, a brief verbal representation (didactic, descriptive, or reflective in nature) about his or her own work. The artist statement usually provides a description of the work, some indication of the work's art historical and theoretical context, some background information about the artist and the artist's intentions, technical specifications—and, at the same time, it aims to persuade the reader of the artwork's value.

6. Participate and exhibit in the production of a professional art exhibition series in Los Angeles.

Program Description and Goals

The Contemporary Art Theory and Practice studio art program at Santa Monica College explores art practices and issues currently underlying contemporary fine art activity with emphasis on the influence of modern and postmodern perspectives on art making. Situated in a large hanger at the Santa Monica Airport with access to a large
outdoor area as well, the program offers students an open, relaxed setting a few miles from main campus and Bergamot Station Arts Center. This non-traditional educational site is conducive to a student-centered pedagogy in which the exchange of ideas in an open, caring community of art learners working both individually and often in small groups recognizes the critical importance of each student’s contribution to the achievement of the community as a whole. Students from other program areas in the SMC art program bring a pool of diverse art techniques and skills. The principal overarching goal of contemporary art theory and practice classes is to engage students in discovering that art is about “meaning making” utilizing materials, tools, and formal art elements and principles.

The courses in this program offer art transfer and art interested students an innovative, interdisciplinary, studio-based environment for exploring a variety of both traditional and non-traditional art forms. All classes in this program are 3 units and meet transfer requirements to UC and CSU institutions and IGETC are 3A (Arts). The classes are designed to work in tandem with our traditional studio art classes to lend a big picture or “symphonic perspective” of art making today to students and introduce them to community building with other students diverse in age and cultural backgrounds.

The program emphasis was specifically designed to extend the depth and breadth of our strong foundation studio arts curriculum on main campus to offer the students a more inclusive, self-disciplined, interdisciplinary preparation in the arts crucial to portfolio preparation to meet the evolving demands for transfer that the most competitive art schools are requesting from our transfer students.

The nature, origins, methods and implications of various art movements and genre are examined and the dissolution of traditional boundaries between media categories is explored including: modernism and postmodernism, formalism and popular culture, abstraction and figuration, representation, simulacrum, traditional and non-traditional media. In addition, contemporary genres such as installation, appropriation, semiotics, performance art, art and technology, and digital and/or video art are presented to students as a continuum of the genres they will study in their foundation courses.

General Goals of the program

• Increase the popularity of Fine Arts as an art major and to transfer more students to four-year programs, private art schools and/or graduate school

• To prepare those who have completed the program with the ability to compete successfully for merit scholarships or partial scholarships when they transfer to competitive four-year institutions
To elucidate and clarify each studio art emphasis at SMC and beyond

To stimulate increased interest in the study of art history and reveal the importance of art history in clarifying their own interests and values in art making

To familiarize students with strategies for art making that utilize postmodern theory and to translate this knowledge through a wide range of studio skills and materials including both traditional and new genre

Specific Goals of the Program:

To engage students in learning to translate modern and post-modernist theory into a personal visual practice for the creation of authentic form-oriented and/or content-oriented art works. This is accomplished through student participation in a fruitful dialogue supported by the instructor’s carefully formulated questions and redirection of answers with an emphasis on multiple interpretations. Interpretation is presented as a synthesis of descriptive facts and observations, and also includes syntheses of how form and media affect subject matter — what is called critical analysis or critique.

Approaches and learning strategies for art making are presented and students are challenged to discover their “process’ through research directed cumulative art projects (practice) in the student’s genre and medium of choice, and written self-evaluations utilizing theory to construct a visual iconographic language synthesized in a clear personal aesthetic narrative.

Impact on student success:

This combination of practice and theory results in completed student driven portfolios and the artist’s statement, two crucial elements for art transfer students in addition to IGETC 3A requirements and core art classes. The program is highly successful in transferring students at the undergraduate and graduate levels with merit scholarships to the University of California campuses, private art schools including the Art Institute of Chicago, RISD, Otis, SVA, Cal Arts, Claremont Graduate School, and Cal State, and Long Beach to name some examples.

In addition to self-evaluations of their own works students are able to conduct written and verbal critiques of others’ art works based on description, interpretation, theory, and judgement. This analytical critique practice supports students in the personal acquisition of visual literacy in other studio classes, professional practices, and increases interest in studying art history.
Students annually exhibit their works in professional gallery exhibitions in Los Angeles organized and curated by the program faculty member, Linda Lopez. This experience teaches students how to create a proposal, time management, collaboration, communication, and professionalism. This participation in a group collegiate and democratic process provides students with the experience they need to work effectively with self-confidence and the impetus to continue pursuing participation in additional exhibitions. This experience beyond the classroom is crucial for students considering professional careers in the arts.

How the Institutional Learning Outcomes (ILOs), Supporting Goals, and Strategic Initiatives of the institution are integrated into the goals of the program:

Themes of contemporary art such as identity, the body, place, time, science and technology, sustainability, and spirituality are explored which challenge students in an understanding of their personal relationship to the world’s diverse social, cultural, political, economic, technological, and natural environments.

Students are challenged to clarify their values and become conscious of the material resources they utilize (including recycling) in designing their art works and thus assume responsibility for the choices they make that impact the planet through the use of sustainable and safe art material practices.

Through both research and trial and error students obtain the knowledge of materials and skills necessary to access, evaluate, and interpret their formulated concepts, images, and information critically and to visually communicate them effectively.

There is an emphasis on collaboration between students inside and outside the classroom to strengthen all SLOs resulting in students engaging with a diverse population of students in age and geographical location to share and solve problems together. This teaches students to acknowledge the significance of their actions, communicate clearly, and to take responsibility relative to the group and the projects they participate in together.

Populations Served

Both classes (34A and 34B) in this program are offered during academic hours that do not conflict with most other studio classes so that students can easily enroll in them to complement other core courses and courses in their chosen emphasis. 34A is offered at night and in the day and 34B is offered at night. This pattern allows students the flexibility to sequence the courses we recommend them to take bases on their SLO outcomes and future goals.
Because of the flexible hours we do not receive predominantly day or evening status populations. When we do receive night students in 34A we are able to accommodate them in the next class of 34B at night. When we receive day students in 34A which is offered day and night, most can take 34B at night. When and if our budget improves in the future (hopeful thinking) we may add more sections.

Consistently this program is dominated by white females in their twenties although we have seen a large increase in Latina females and white and Latino males and in their twenties since 2010 followed by Asian males, and then lastly Black males in their early twenties. Most re-entry students are white females in their 30’s and 40’s and 50’s. In general there are 10% of the students from foreign countries, the majority female and predominantly from Europe or Asian Pacific countries in their 20’s.

The majority of students in this program are first time students at SMC holding high school degrees or the equivalent preparing for transfer to pursue a four year degree. This year we are receiving students who were already pursuing educations at four year institutions and ran out of money so they transferred to our institution because it is affordable. The majority of our students are taking the classes for a grade, not for P/NP. Approximately 10% of the students already hold a bachelor’s degree and have changed career goals or are preparing for graduate school, and another 5 % are taking the classes for educational development not anticipating transfer.

Up until the past two years there were more part time students than we see today. Since 2010 the majority of students are full-time. Day and evening students successfully complete courses at approximately the same rate but women have a slightly higher margin (and women outnumber men in the program by 20-30%).

Since the 2006 Program Review many of the students had part-time employment until the fall of 2009 when jobs became harder to find at which time many students became full-time students. The majority of students drive a car to get to school but since 2011 more students came to classes on bicycles and buses and commuted with other students.

Program Evaluation

How the program or discipline evaluates its effectiveness:

Discipline: Contemporary Art Theory and Practice 34A

At the end of each semester student learning outcomes for 34A are evaluated principally in two ways by unit members (the instructors) and assessments are made.
Criteria evaluated:

1. Every student prepares comprehensive written self-evaluations in response to each visual project produced (description, interpretation, theory, and judgment) along with photo documentation of the accompanying art work.

2. Each student writes an artist’s statement about their art practices and theoretical ideas which integrate their own self-evaluations of art works produced that semester with what they have learned in the context of contemporary art.

Each instructor evaluates the self-evaluations of their students in relation to the work they produced, along with the “artist’s statement” of each student and makes a determination about the efficacy and strength of the curriculum at the end of each semester in achieving student success.

After one semester, 34A students should be adequately prepared for 34B (see SLO: they are able to describe, interpret, theorize, and judge their own art works and those of others in a written and verbal manner).

Discipline: Contemporary Art Theory and Practice 34B

1. Every student prepares comprehensive written self-evaluations in response to each visual project produced (description, interpretation, theory, and judgment) along with photo documentation of the accompanying art work.

2. Each student writes an artist’s statement about their art practices and theoretical ideas which essentially collates, narrates, and integrates their own self-evaluations of art works produced that semester with what they have learned in the context of contemporary art.

This evaluation process is followed up at the end of each Spring semester with unit instructors engaging students in a written proposal process completed by the students affording them the opportunity to exhibit selected art works in a professional gallery in the Los Angeles vicinity. The ensuing exhibitions are indicative of the level of success reached in the program and thereby a very clear marker of success.

Effectiveness in portfolio completion leading to transfer is ultimately a marker of effectiveness:
34A classes taught by different instructors are aligned in content in the syllabus guided by the course outline and methods and prerequisite status is maintained to prepare students adequately for 34B.

Each unit member evaluates the self-evaluations of their students in relation to the work they produced, along with the “artist’s statement” and makes a determination about the efficacy and strength of the curriculum at the end of each semester in achieving overall student success.

Self evaluation dialogue between unit members:

Unit members from 34A meet with unit members from 34B and discuss which studio classes should be recommended to each student to take in tandem with 34B after taking 34A to coincide with students’ interests, strengths and weaknesses that surfaced in the work and self-evaluations produced by the students.

Program Assessment, Improvement and how that factors into program planning.

Areas of improvement for the program are determined annually when unit members from Art 34A and Art 34B meet to evaluate the strength of portfolios accompanied by self-evaluations, and the artist’s statement. In addition the art works produced for the Los Angeles exhibitions after each spring semester are evaluated. Successful transfer is also considered, particularly those who are able to receive merit scholarships.

Internships and gainful employment is also noted as a factor of measuring success.

With this assessment data program planning is made based on targeting areas that need to be strengthened.

Areas to target for improvement include student writing skills, reading comprehension, time management, increased studio art skill sets that can translate conceptual ideas well (often by also recommending which other classes to take to support concepts students wish to fabricate materially), and most importantly assisting students in identifying their unique skill sets and needs in order to increase success.

New methods of delivering information or structuring the curriculum arise organically by considering all of these factors and well as the pluralistic nature of the arts evolves and our student population shifts.

For example, since our last program review in 2006 the majority of our students are much more digitally oriented. Almost every student has a smart phone or computer and engages in digital activities as a visual learner and in digital communal activity such as
Facebook, Twitter and/or YouTube. Because of this we are constantly considering revisions in how we stimulate active student learning in an environment where “googled” digital information is available in seconds. This availability of immediate digital input is a factor in the personal and world view mediating the way our students view images. In addition, higher costs of education, the changing economy, and changing enrollment are factors we are currently taking into consideration. Lastly, transfer requirements must be considered as art departments change their requirements for portfolios in form and content, so we must stay current in regards to what these institutions are looking for as they evolve.

How the program uses SLO assessment data to inform program planning and decision making:

SLO results produce questions on our part about our pedagogy, methods and instructional materials to account for varying results in the strength of student art work and their self-evaluation in conveying an integrated visual narrative both conceptually and formally.

The program continually generates questions to evaluate SLO assessment data. The unit members work together to formulate these questions regarding practices, assignments, texts, etc. that will improve SLO results. Through conjecture and experimentation on the part of each unit member, changes are made SLOs are assessed, and the data is re-evaluated, and new questions arise.

What have your SLO assessments revealed or confirmed since your last report in 2006?

Review of SLO assessment data in relation to selection of texts:

SLO: Engage in critical dialogue regarding their art and the art of others including description, interpretation, theory, and judgment.

These working set of questions were generated:

Should we alter the texts required for 34A or 34B?
Should there be required instructional videos in addition to texts? Can we find texts and videos that complement one another?
Are the texts a clear cumulative transition from 34A to 34B in nature?
How should we have the students process their reading assignments: individually, and/or through collaborative small groups?
How are the texts influencing the art works produced?
What are the responses to the texts elicited by the students? Are they clearly learning the dynamic, pluralistic nature of interpretation from the texts?
Are the texts taking too much of the students' time which is divided between theory and actual art practice?

Review of SLO assessment data in relation to assignments:

SLO: complete a portfolio of art works that reflect an awareness of both traditional and alternative art genres and media with an emphasis in a chosen genre.

Our working set of questions is:

Should we allow more time for students to complete each project and self-evaluation? Are the assignments and our critique feedback providing enough direction to assist students in focusing on an emphasis in a chosen genre with a clear narrative? Is the SLO: Engage in critical dialogue regarding their art and the art of others including description, interpretation, theory, and judgment, aiding students in meeting this SLO? Are we making the correct recommendations on which other studio classes or academic classes to take to complement and strengthen the projects formally? What role does the exhibition series participation serve that we offer students following each academic year in motivating students to achieve this SLO? Which contemporary art themes should be added or to the curriculum each year?

Since 2006 SLO assessments have demonstrated a marked improvement in students’ reading comprehension.

SLO assessment data in relation to the addition of instructional video and selection of texts confirmed:

The addition of videos complementing textbooks has improved student comprehension of themes in contemporary art, motivation to read, and reading comprehension.

We have added the PBS video series “Art In The 21st Century” (Art 21) to augment our reading list because we have found it important to reach students through digital media as well as reading material, and to make professional artists real and accessible to the students as role models. This video material confirmed our conjecture that we could increase motivation, and enthusiasm in the course if we augmented reading with digital material. This series offers an evolving set of thematic interviews with a diverse global array of contemporary artists. It is now in its fifth season and is available free online. We began requiring Art 21 four years ago in the program and have seen an increase in students’ comprehension of themes in contemporary art and their ability to identify with the artists whose work is featured in the videos. Part of the challenge we have
been working on has to do with how to teach the students to view the video interviews with a critical perspective similar to what we do with reading, and how to compare and contrast the artists’ work with student work, still stressing the authenticity of the student work without direct appropriation from the artists. We have selected texts that contain many of the same artists so students have two ways of receiving information. Both group discussions as well as writing assignments are given to process the series, and students are eager to watch! Students are very motivated to read about artists they have already viewed in videos. Reading comprehension is improving because students have the artist’s voice in their own words, talking about their own work in their memory before they read the texts. The reading reinforces the video.

Since 2006 SLO assessment data in relation to collaborative student involvement in reading comprehension confirmed:

Student reading comprehension greatly improved as a result of the following:

We have students create written questions individually about the reading material and answer them. Then they work together in small groups asking their questions to the other students, eliciting answers. Each student does this and then the group collaboratively prepares a PowerPoint lecture presentation which is delivered to the class along with written lecture notes. The instructor enters the lecture discussion when appropriate to highlight and/or add comments. The class enjoys these multi-media presentations which may also utilize art performance, music, video, or any means to convey the material. In 34B, two excellent students interested in developing their own powers of observation and critical thinking from the previous semester are chosen to assist the instructor in this process, circulating around the room to aid the instructor in keeping the groups on the right track.

Since 2006 “SLO assessment data in relation to improvement of writing skills in relation to the SLO rubric of description, interpretation, theory, and judgment” confirmed:

Student writing, and the ability to translate writing through verbal communication to others has greatly improved as a result of the following:

In 34A all art projects produced are critiqued in small student groups with the rubric of description, interpretation, theory, and judgement each time the work is presented for critique. The student prepares a written rubric of these criteria in preparation for the group critique. This way there is reciprocity in the process of the critique. Students take turns facilitating small groups and rotate from group to group, thus enabling them to interact with all students in the class. This creates a sense of community.
In 34A student writing skills improved by having students choose partners to write about one another’s art works using the rubric of “description, interpretation, theory, and judgment.”

Since 2006 SLO assessment data in relation to the completion of a portfolio of art works that reflect an awareness of both traditional and alternative art genres and media with an emphasis in a chosen genre revealed the following adjustments needed to be made:

The amount of time given to complete assignments:

Trial and error revealed improvement and best use of student and instructor time management by allotting the following time constraints for assignments:
It is preferable to give 34A students one week to complete each assignment. When given more time they do not use the extra time to work on their projects and over think the solutions. The nature of the assignments lends to spontaneity and builds on one another.

In 34B it is preferable to issue each assignment twice with two weeks per assignment, i.e., students bring in the work after one week, and improve the work reissuing it after improvement.

Assisting students in selecting a chosen genre for portfolio preparation and completing portfolios:

We observed improvement in formal skills within a one year sequence to take 34A and 34B when we made the following recommendations to students:

Students are encouraged to work with two skill sets; the skills they already feel confident with and can rely on as “go to” ways of completing assignments for short term assignments, and simultaneously, to develop a long term plan in a new desired skill set. This can be a particular medium and/or genre. We encourage students to take a studio course in the desired skill set simultaneously with 34A and 34B.

In 34B we begin short and long term planning at the beginning of the semester based on student objectives for future transfer. Students are exposed to Howard Gardner’s Multiple Intelligences Profile in order to identify ways of learning and activities most conducive to their own “intelligence” strengths to date. A strategy is identified for

We now advise students to meet with instructors in the program for office hours to help them create a plan and strategy for obtaining their objectives.
Program Improvement

At this time in 2012 there are no other programmatic changes that we wish to make in addition to the myriad of adjustments that we have made on an ongoing basis as listed above since 2006. However we will continue to raise questions that arise by fielding questions as we review annual SLO data.

Objective 1:

To research an alternative site for teaching 34A and 34B because the airport campus may not be available 2-3 years from now.

Area/Discipline/Function Responsible:

This objective addresses the following (check all that apply):

Assessment Data and Other Observations:

- SLO Assessment Data
- TIMS Report Data
- Other data or observed trends (briefly describe below):

External Factors:

- Program Review Committee Commendation
- Program Review Committee Recommendation
- Program Review Recommendation for Institutional Support

- SMC Strategic Initiative (check those that apply)
  - CTE
  - Basic Skills
  - Sustainability
  - Global Citizenship
- SMC Master Plan for Education Objective #____
- Advisory Board Recommendation (for CTE only)

x Other Factors (briefly describe below):

Timeline to accomplish the objective: Two years
Describe how objective will be assessed/measured: The program secures a confirmation of availability of another site from the administration.

Comments: The alternative space needs to be a large multipurpose classroom or series of classrooms and have the ability to be darkened in order to project video. The classroom should be a smart classroom.

**Objective 2:**

To participate with the art faculty in identifying “the process” involved to acquire a new art department building and to identify our needs.

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Timeline to accomplish the objective: one year
Describe how objective will be assessed/measured: The department reaches consensus on our wants and needs and outlines a process.

Comments:

List accomplishments, notable achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

Goal fulfilled from 2006-- Moved back to Air 117:
The Contemporary Art Theory and Practice Program was able to regain the use of Air 117 which was turned over to the theater department while the new theater was being worked on. Our aspirations to gain the small building outside of Air 117 to use as a small student gallery never worked out. They tore down the building because it was unhealthy. They also locked the basement in our building due to spores and tore out the carpet but we no longer have access to our darkened classroom where we were able to do installations, video projections, and performances.

Goal fulfilled from 2006-- Video projectors:
There are two smart carts with video projectors for our use since the last program review.

Ongoing Exhibitions
Since the last program review in 2006 our program has continued to maintain an active relationship with the Upstairs at the Market Gallery in downtown Los Angeles. This gallery has actively sponsored our Contemporary Art Theory and Practice program in the exhibiting of works produced every academic year.
An average of four exhibitions are curated by Linda López during a two month period and directed by student apprentices under her direction every year presenting a variety of contemporary art themes.
Community engagement
The exhibitions include multi-media presentations and music and draw hundreds of viewers from a diverse population increasing our presence in Los Angeles beyond the West side. In the last two years the series have been heavily publicized and utilized many digital art sites, i.e., ArtSlant, tAt Scene SO CA online as well as hard copy publications such as the LA Weekly.
Transfer:
This gallery series has been an integral part of our student success in regards to transfer and helping students understand professional practices beyond the college academic climate.

Professional art practices learned from this experience:
To participate in the production and exhibition of art works with classmates in a Los Angeles gallery:
- addressing a theme
- working with gallery personnel
- writing the artist’s statement
- writing a press release
- becoming familiar with the principles of curating
- cultivating and communicating with an audience

Successful Transfer
Our program in tandem with other classes in the students studio art emphasis continues to successfully transfer students to the schools of their choice with merit scholarships primarily at the undergraduate level, but in many cases students have taken 34A and 34B after they graduate with a bachelor’s degree and then are admitted into graduate school. We enlist these students to assist us in the classroom to prepare them for teaching assistantships in graduate school.

Preparation and/or Participation in the Art Mentor Program
Many students that are taking or have taken 34A and 34B participate in the current art mentor program. They are highly successful in working independently, developing their conceptual narrative and collaborating with other students in the mentor program. Other students in the mentor program note the level of preparedness in students who have taken 34A and 34B. This is how the Contemporary Art Theory and Practice classes often receive referral students from students in the mentor program.

Part time Instructors
Former students who enrolled in 34A and 34B now teach at SMC as part of our part-time faculty. These instructors advise their students to enroll in 34A and 34B.

“Art Site Visits” to SMC Art Lecture Series, SMC Exhibitions, SMC Film Series:
Students who enroll in Art 34A and 34B are responsible for attending studio art exhibitions and art history lectures and are encouraged to attend those sponsored by SMC. They are required to attend a combination of three events and/or exhibitions per semester and write a critical evaluation of the work or films they have viewed. This stimulates their interest in our collegiate art community and in art history as well.

Santa Monica Airport location advantages
The advantages of hosting this program at the Santa Monica Airport are numerous. The hanger/classroom (Air 117) used for the program is situated in a building that allows students to meet in small groups and use the facility in non-scheduled class times as long as their instructors are present teaching other classes. This allows students access to the studio twenty-five hours per week. The impact of this has created an alternative
art hub or community for SMC fine art students in addition to main campus. Sections are offered in the evening and the afternoon, allowing day students additional time beyond their classes to use the studio, and those who work in the day to take the classes.

Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors that triggered the changes, and indicate the expected or anticipated outcomes.

The possibility of a 34C:
Due to budget cuts this possibility is on hold.

Student Gallery Possibility:
Our aspirations to gain the small building outside of Air 117 to use as a small student gallery never worked out. They tore down the building because it was unhealthy inside. They also locked the basement in our building due to spores and tore out the carpet and remediated the situation but we no longer have access to the downstairs where our darkened basement classroom is located. We were able to do installations, video projections, and performances in this space. It has impacted our ability to do many of the activities that are a part of our program and is another reason why we must eventually find a replacement location. Other than these setbacks we continue to see advantages to our location at the Santa Monica Airport. See Santa Monica Airport location advantages below.

Change in the number of sections offered in 34A:
Since 2006 less sections of Art 34A are offered. There is enough interest to offer more sections, but there have been impending budget cuts.

Change in Art 34A as a requirement in the Art Mentor Program:
In the last program review Contemporary Art Theory and Practice 34A was a required class and 34B was recommended in the Studio Art Mentor program curriculum to elucidate and augment formal studio courses at SMC, thereby bridging the divide between studio art production, art theory, and art history. Since the objectives and SLOs of 34A and 34B are primarily the production of art works leading to a portfolio for transfer, an artist’s statement, and the ability of students to describe, interpret, theorize and judge their own artworks and the works of others, at that time it was considered as the common foundation class necessary for all students participating in the mentor program.

The Studio Art Mentor Program has changed its direction, funding, and leadership. And with this change students in the Studio Art Mentor Program no longer are required to
take 34A or 34B. This has not altered the Contemporary Art Theory and Practice Program goals or objectives. It has changed the community lessening the interaction of students between the two programs. Enrollment in the classes remains steady with one less section offered and many art mentor students still elect to take 34A and/or 34B. Those students who take 34A and 34B are highly successful when they participate in the Art mentor program. 

The Contemporary Art Theory and Practice Program recommend that 34A be required and reinitiated as a core course in the Art mentor program once again in the future. The outcome of this change would unite the two communities of students and strengthen ties between students in the SMC art department. Both programs share the Santa Monica Airport site at this time as well.

Future Trends, Program Planning, Conclusions and Recommendations

Projecting toward the future, what trends could potentially impact the program?

Area that needs more research:

Art 34A and Art 34B transfer and fulfill IGETC 3A requirements for UC transfer. We met with the counseling office and research was conducted regarding direct and equal transferability (articulation) of these classes for art majors to such schools as UCLA. These classes are an equivalent to upper division courses at the four-year level so they cannot be transferred in an equivalent manner, although the credits are transferable. Ironically we need to teach at this level in order to develop the students’ art portfolios as part of the transfer package for competitive entrance. The results from this program emphasis are highly successful in gaining entrance with merit scholarships into the most competitive programs such as RISD or UCLA. Students who transfer to UCLA are able to petition to bypass the beginning new genres class that other transfer students have to take and enter the intermediate new genres class if they have taken 34A and/or 34B. They also say that they are more prepared than their classmates when they take the intermediate class. Students who have attended private institutions such as Cal Arts have also petitioned for articulation and have been successful. The fact remains, however, that students have to make an extra effort to get these classes to transfer directly or petition to skip them and move into the next sequenced class.

The Upstairs at The Market Gallery that we have worked with for seven years may lose its funding after we complete the next exhibition series following this Spring semester 2012. This would impact the program greatly and a new gallery would have to be found. This is a daunting task because we have secured the use of the gallery for no cost other
than refundable deposits for all of these years with curatorial and directorial time donated by Linda López and student volunteers every summer.

What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

This program anticipates having to find a new physical location because the Santa Monica Airport may only be available for three more years. Within 10 years the Art department is committed to the goal of acquiring a new building. This means that there could potentially be two changes in location for this program in the next ten years; the first change within 3-5 years and the next change within 5 more years, with the target site being the new art department building. The alternative space we are searching for needs to be a large multipurpose studio (smart) classroom or series of classrooms and have the ability to be darkened in order to project video. We would like to find a similar site to the Airport if possible. A recap is provided below of the positive advantages we have operating out of the Santa Monica Airport.

Santa Monica Airport location advantages
The advantages of hosting this program at the Santa Monica Airport are numerous. The hanger/classroom (Air 117) used for the program is situated in a building that allows students to meet in small groups and use the facility in non-scheduled class times as long as their instructors are present teaching other classes. This allows students access to the studio twenty-five hours per week. The impact of this has created an alternative art hub or community for SMC fine art students in addition to main campus where studio time is available. Sections are offered in the evening and the afternoon, allowing day students additional time beyond their classes to use the studio, and those who work in the day to take the classes.

An important goal of this Program is to start the process of inquiring about a new physical location. Since the amount of time we have at the Santa Monica Airport is uncertain it makes planning more challenging.
PROGRAM REVIEW FOR GALLERY

The Self-evaluation phase, 2006-2012

Prepared by: Professor Marian Winsryg

Barrett Art Gallery Mission Statement • 2012

- Provide a forum to promote contemporary dialogue and outstanding education in the visual arts.
- Expand student and public opportunities to view and experience significant works of art.
- Increase awareness of the importance of Southern California as a major art scene.
- Provide opportunities for student art exhibits in a professional gallery environment.

Since the opening of the Pete and Susan Barrett Art gallery in September 2000, along with the establishment of the New Performing Arts Center, the Eli and Edith Broad Theater, the Edie Second Space and the Department of Music, these resources have come together to create an important forum for the arts. This collaboration is an important source of visibility and prestige in showcasing the rich culture in the arts that flourish in Los Angeles. The gallery has formed a significant program within the art department reflecting the diversity and influences of our time. We have collaborated closely with LA area artists and galleries to develop and circulate important exhibitions that expand public opportunities to view and experience significant works of art. A major goal of the Gallery has been to increase awareness of the importance of Southern California as a major art scene, by highlighting artist that live and work in this area. Our exhibit schedule covers a range of contemporary, traditional visual arts and cultural subjects highlighting a wide cross-section of artists, as well as, providing opportunities for student art programs to show in a professional gallery environment. The exhibits featured in the Barrett Gallery represent an important resource and valuable teaching tool for students, faculty, and community alike. Exhibitions for the gallery are selected to reflect current trends in the arts as well as historical and cultural aspects of art. Common to all gallery exhibitions is the goal of providing a forum to promote dialogue and education as exemplified by various art lectures and discussions which accompanying curated exhibits.

Spring 2012 -

*Places and Faces, Marc Trujillo and Sean Cheetham*, a two-person exhibit

Marc Trujillo’s oil paintings of North American landscapes like, Target, Costco and fast-food restaurants are what he calls “the middle ground of common experience,” environments which he uses as the foundation for a personal vision. This vision, which creates human dramas and avoids overt irony and fantasy, forces us to look closely at the world around us and examine more directly the questions that are presented in everyday experiences.
Sean Cheetham is a contemporary oil painter, whose training is steeped in the old masters. His figurative work is painted from observation with a remarkable skill at creating rich layers to capture the subtle nuances. His approach to painting is both traditional and fresh. For both artists their work pays homage to the tradition of the landscape and portraiture of the old masters. For both artists the component elements of their work are broken down into three elements, form, tone, and color, in that order, with drawing as the foundation. Marc Trujillo presented several gallery lectures to students and the public.

Art Department Student Exhibit- Health, Wellness, & the Pursuit of Happiness— Health is a centerpiece of the United Nations efforts to promote human development, and modern society has made profound strides in fighting infectious disease and raising life expectancies around the world. Yet we still find the provision of care and the promotion of healthy living to be a perennial challenge, one that knows no boundaries but nonetheless reveals gaping inequities within and between countries worldwide. Moreover, even when physically healthy, we struggle to feel truly well; despite living (on average) longer and more comfortable lives than countless generations of human beings before us, a true sense of happiness and well being often eludes us.

Otis Graduate Public Practice MFA Exhibit- The Public practice MFA Program, chaired by Suzanne Lacy, explores the integration of theory and practice in art, urbanism, and civic life, with works that were motivated, informed, and shaped by places, issues, and audiences both internationally and locally.

33rd Annual Student Photography Exhibit- A juried exhibit of SMC Photography students.

SMC Mentor Program in the Arts Exhibit- Works by students in the SMC interdisciplinary, studio-based art program exploring a variety of art forms, contemporary concepts, and professional development opportunities in the art world.

Fall 2011 –
White Nights, Double Vision; The Fictive Worlds of Wes Christensen and Marina Moevs, an exhibit combining a three-decade survey of paintings by Wes Christensen with Marina Moevs paintings from the last ten years. The tightly cropped images of Wes Christensen’s display “a miniaturist’s sensibility coupled with an auteur’s desire to invent complex and deeply involving narratives. In contrast Moevs’ surfaces are luminous.” “Through her tactile contact with the paint she controls the quality of the paint film, its transparency and luminosity. The results are visionary rather than realistic.” Both artists engage the viewer in an “implied narrative”, Wes with staged dramas incorporating the figure and Marina by implying a human existence either before or after the imagined story has happened. Ruth Weisberg, noted artist and Former Dean of Fine Arts at USC wrote an essay for White Nights, Double Vision. Both artists gave gallery lectures on their work.
Marks and Movements: Five Painters, an exhibit showcasing five abstract artists, Ed Moses, Scott Heywood, Edith Baumann, John M. Miller and James Hayward together represent different stages in the recent history of Los Angeles Abstract painting and “the paintings in Marks and Movement testify to the viability of this form of expression for the twenty-first century.” “This group of five abstract painters, who have known one another for more than thirty years, represents an artistic practice that may come in and out of fashion but is characterized by a fundamental timelessness.” Excerpts from the essay written for this exhibit by art historian, Frances Colpitt, “Minimal Art: The Critical Perspective & Abstract Art in the late 20th Century”. A panel discussion with the five artists was filmed reflecting the development of ideas and influences that were the focus of their approach to abstraction.

Spring 2011
The Eye of Perception, by Debbie Han, an American-Korean artist, showed sculptural installations and digital photography that were developed while living in Seoul Korea. Taking as her subject matter the cultivation of a beauty myth that pervades contemporary culture, both western and Asian, she tackles the perversity of ideal beauty by setting it on a global stage. To project this concept Han appropriates the face of classical Venus as the ideal western beauty and incorporated the facial features of various cultures onto the face of Venus. She further celebrated cultural diversity and tradition by choosing materials such as traditional Asian mediums and cultural practices like celadon and white porcelain and Korean lacquer with inlaid mother-of-pearl. By rejecting western marble, or other typical western media, she brought celadon and white porcelain back as materials to exemplify how the past can empower the future. Craftsmanship and attention to detail were employed to create an arena for cultural debate, deconstructing social patterns and questions of identity. Debbie Han gallery lecture about her work.

Art Department Student Exhibit “Food” - Food is any substance or materials eaten or drunk to provide nutritional support for the body or for pleasure. It usually consists of plant or animal origin that contains essential nutrients, such as carbohydrates, fats, proteins, vitamins, or minerals, and is ingested and assimilated by an organism to produce energy, stimulate growth, and maintain life. Historically, people obtained food from hunting and gathering, farming, ranching, and fishing, known as agriculture. Today, most of the food energy consumed by the world population is supplied by the food industry operated by multinational corporations using intensive farming and industrial agriculture methods. Food safety and security are monitored by agencies such as the International Association for Food Protection among others. They address issues such as sustainability, biological diversity, climate change, nutritional economics, population growth, water supply and access to food. By looking at how the food we consume has affected our individual health, nutrition, and environment, we start to see the need to create other food sources that are less endangered and present less of an environmental footprint. Or we can explore how the food industry might help to influence nutrition, health and sustainability in our everyday lives?
**Otis Graduate Public Practice MFA Exhibit** - The Public practice MFA Program, chaired by Suzanne Lacy, explores the integration of theory and practice in art, urbanism, and civic life, with works that are motivated, informed, and shaped by places, issues, and audiences both internationally and locally.

**32rd Annual Student Photography Exhibit** - A juried exhibit of works by SMC Photography students.

**SMC Mentor Program in the Arts Exhibit** - Works by students in the SMC interdisciplinary, studio-based art program exploring a variety of art forms, contemporary concepts, and professional development opportunities in the art world.

**Summer 2011**

**Randye Sandel, Night Lights** – Night landscape paintings of the Valley Village neighborhood – characterized by beautiful gardens, lofty trees and elegant old homes reflecting various time honored architectural styles familiar to the San Fernando Valley. The paintings are based on photos taken at night with a professional camera technician. The camera lighting produced an eerie, surreal feeling of distortion, changing the same everyday neighborhood location into a different world of mystery and suspense.

**Fall 2010**

**The Painted Song, an Exhibit of Australian Aboriginal Women’s Paintings**, a brief survey of paintings by women artists from central desert aboriginal communities along with the work of two urban aboriginal artists. Art has been a medium for social change, through the introduction of synthetic painting material aboriginal artists have attained an international voice to express their worldview and their concerns with modern society. Art led to the first indigenous Australian to receive citizenship in 1957 and has brought a global awareness of Aboriginal Dreaming cosmology and their perception of the earth. This exhibit reflected an enduring oral tradition incorporating the common heritage referred to as The Dreaming, with contemporary experience. This was the first exhibit, in LA, to focus on contemporary work by Aboriginal women, all paintings where loaned by The Kelton Foundation for this exhibit. Two lectures, held in the Edie Second Space, were given by anthropologists, Kerry Smallwood, Vice President & curator of The Kelton Foundation and Dr. Margo Smith, Director & Curator of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia.

**Hokkaido Story** - **California Ikebana Steel Sculpture in Teapot Form**, Peter Shire is an Artist/Sculptor/Designer living in Echo Park. The selections of artworks in this show were part of a design project worked on for two years in Hokkaido, Japan. This exhibit of stainless steel constructions bridges the intersection, of craft, fine art, and industrial design, with a playful balance between whimsy and seriousness. In this series of sculptures and teapots, Peter had melded stainless steel and ikebana theory with color, objects, and
bamboo, creating sculptures with a post-modern constructivist sensibility, and combining various materials mixed with a bizarre mechanical fantasy. *Peter Shire gallery lecture was about his work from Hokkaido.*

**Winter 2010**

**Edith Baumann- Collective Pattern,** An exhibit of hard edge Geometric abstract paintings that focus on the elements of repetition, randomness and structure to present her purist ideals. Her finely tuned sense of structure and scale is enhanced by her use of extremely complex color. Exemplified by the way she has juxtaposed cool/warm contrasts, or two colors tonally keyed to keep them on the same plane, and the phenomenon of simultaneous contrast in a monochromatic field. Her paintings are uniquely sensitive in their use of flat color and sharply defined color forms. *Edith Baumann lecture in the gallery.*

**Spring 2010**

**Art Department Student Exhibit- “THE WATER PROJECT”** - This year’s Student exhibit features the theme of water. Through class projects, students have addressed the global water crisis, increasing on some level, student understanding of the local, regional and global impact of water in their daily lives. The goals of water conservation include: *Sustainability,* to ensure availability for future generations; *Energy Conservation,* water pumping, delivery, and wastewater treatment facilities consume a significant amount of energy; and *Habitat Conservation,* minimizing human water use helps preserve fresh water habitats for local wildlife and migrating waterfowl, as well as reducing the need to build new dams and other water diversion infrastructures.

**Otis Graduate Public Practice MFA Exhibit-** The Public practice MFA Program, chaired by Suzanne Lacy, explores the integration of theory and practice in art, urbanism, and civic life, with works that are motivated, informed, and shaped by places, issues, and audiences both internationally and locally.

**31rd Annual Student Photography Exhibit-** A juried exhibit by SMC Photography students.

**SMC Mentor Program in the Arts Exhibit-** Works by students in the SMC interdisciplinary, studio-based art program exploring a variety of art forms, contemporary concepts, and professional development opportunities in the art world.

**Summer - 2010**

**Shandong Art University, Faculty Painting Exhibit-** An exhibition of work featuring the Faculty and Administration of The Shandong University of Arts. The exhibit is comprised of 30 works of contemporary paintings, prints and drawings provided by Shandong University. Several prominent members of the University are traveling from China to participate in the opening reception, including the University President, Zhimin Zhang, President of the Design
School, Yuquan Lui, and Director & Professor Chun Zhang. It is our hope that this exhibition will engender a greater understanding of culture, education, and its direct relationship to the arts, therefore providing an important visual and cultural opportunity to students attending Santa Monica College.

**Fall 2009**

**Early Wood Sculpture (1968 – 1985) by Gwynn Murrill**

For over three decades Gwynn has pursued an independent path as a sculptor who became one of the first women of her generation making art on the west coast to succeed in a male dominated art-world. She has accumulated an extensive exhibition record, with her work being represented in important collections like, LACMA, Norton Simon Museum, Palm Springs Art Museum and has created commissions for the San Francisco Zoo, Ronald Reagan State Building, City of Obihiro, Japan and Embassy of the USA in Singapore, among others. In Southern California she is represented by L.A. Louver Gallery in Venice, CA. This exhibition brought together for the first time a large collection of work from Gwynn’s early career, offering visitors insight into her development as a sculptor and a new perspective on current work. Her work as a sculptor showed an affinity with nature that becomes evident in her acute understanding and study of animal form. Whether working in wood, marble or bronze, no matter how minimalist or reductive the form, her work captures the innate spirit and feel of the animal she portrayed. *In conjunction with the SMC exhibit L.A. Louver Gallery hosted an exhibit of Gwynn Murrill: Maquettes. Gwynn presented a gallery lecture about her sculpture.*

**Art Department Faculty Exhibit** - An Exhibit of Faculty Art work by the Art Department

**Winter- 2009**

**Faculty Exhibition of Paintings and Digital prints** - Jenny Hagar, Tom Lundquist, CJ Mammarella, & John Zarcone

**Spring 2009**

**Dan Eldon – War/Celebrations of Peace**- Exhibit of Photographs, Posters, and Collage style Journals. Dan Eldon was a young Reuters photojournalist killed in Somalia in 1993. His collage style journals and photographs about his life experiences in Africa left a legacy and vision of a powerful humanitarian spirit that continues to inspire people and ignite the creative spark within all of us to make a positive difference. *Along with this exhibit, students from SMC worked with a production company, Film Festival Makers, to produce micro-films about activism in their lives. (Film Festival Makers company loaned backpacks with film cameras & instructions to several small groups of SMC students for 3 to 5 days) and an award for the best Student micro-film was awarded and shown before the Panel discussion held by film Industry Actors, Producers, Directors & Journalists in the Edye Second Stage.*
30th Annual Student Photography Exhibit- A juried exhibit of works by SMC Photography students.

Otis Graduate Public Practice MFA Exhibit- The Public practice MFA Program, chaired by Suzanne Lacy, explores the integration of theory and practice in art, urbanism, and civic life, with works that are motivated, informed, and shaped by places, issues, and audiences both internationally and locally.

SMC Mentor Program in the Arts Exhibit- Works by students in the SMC interdisciplinary, studio-based art program exploring a variety of art forms, contemporary concepts, and professional development opportunities in the art world.

Fall 2008 –
Emphasis Santa Monica- Curated by Bruria Finkel, an exhibit of 49 contemporary artists who both live and work in Santa Monica, California. This is an eclectic exhibition intended to show the variety of artwork being created now. It is a testament to the ongoing celebration of excellent artists who live and work in this city, to mention a few, John Baldessari, Frank Gehry, Don Bachardy, Tony Berlant, Barbara Drucker, Kathryn Jacobi, Michael McMillen, Astrid Preston, Jon Swihart and Miriam Wosk. The artists represented in this show continue the history of innovative and imaginative artists who live and work in Santa Monica. As part of the exhibit, Al Young, Poet Laureate of California discussed and read a selection of his works from “Notes on the Future of Love: Art and Human Survival”

Retrospective of Abstract Paintings by Bettina Brendel- Exhibit of Works on paper, Oil Paintings and Digital Prints from 1960 – 1991. (held in both the Barrett and Emeritus galleries). This exhibit showcasing Bettina’s career as an artist covers a period of 60 years that began in Munich, Germany, and was completed in Los Angeles, CA. Her powerful work represented a major talent in LA abstract art, exemplifying the underrepresentation of women in the arts during her generation. Henry Hopkins wrote, “that Bettina’s work is an important contribution to the art of our time”. At the start of her career as an artist in 1950, she showed work with a group of intellectual abstract artists, titled “Zen 49” in Munich, Germany. After moving to Los Angeles in the early 1950’s her work fit in with the dominant LA art movement referred to as “Abstract Classicism” which included painters like Stanton MacDonald-Wright, Lorser Feitelson, and Helen Lundberg. Her own work was influenced by theoretical physics including Einstein’s theories of relativity and quantum mechanics and later by “fractal” geometry as a quantitative approach to describe complex shape and pattern. As a result of her correspondence with Werner Heisenberg, author of the uncertainty principle, she created a visual language informed by attempts to give artistic form to scientific concept. The paintings in this exhibit represented the culmination of her insights and understanding about art, science, technology and the embodiment of scientific concept in a painterly form. Her approach to painting started with mathematical theory describing energy in motion and culminated with computer generated images based on a
fractal structure in motion. Peter Frank, Art Critic, Huffington Post & Senior Curator, Riverside Art Museum, gave a lecture about the Bettina Brendel Painting exhibit. Bettina gave a lecture about her work.

Winter- 2008

Art Department Faculty Exhibition—Exhibit of artworks by members of the Art Department faculty

Spring 2008- Endangered Species- Group exhibit, Sharon Belkin, Alia El-Bermani, Steve Clark, Ronn Davis, Danial Duplessis, Moira Hahn, Laurie Hogin, Linda Kallan, Linda Lyke, Linda Lopez, Gwynn Murrill, Ofunne Obiwamie, Robin Palanker, Sarah Perry, Norma Smallbone, Ed Tarvyd, Marian Winsryg, & Peter Zokosky. This exhibit was dedicated to motivating people to think critically about individual and communal efforts to conserve wildlife, and to act constructively in improving the earth’s environment. The individual artwork and artist statements produced for this exhibit represented personal experiences and thoughts on a variety of threatened species. Plant and animal species are the foundation of healthy ecosystems that we as humans depend on to provide a balance in which future generations can experience their presence and value. By participating in environmental education, we become someone who cares about our land, its wildlife, and the future our students will inherit. Artists participating in this show included scientific illustrators, a Marine biologist, Marine Documentary filmmaker, and visual artists working in a variety of media, whose subjects illustrate the fragile nature of our world. Panel Discussion: Laurie Hogin, Artist, Chair of Painting, University of Illinois, Urbana-Champaign; Steve Clark, Marine Documentary Filmmaker; Sharon Belkin, Scientific Illustrator; Norma Smallbone, Scientific Illustrator, City of Glendale; & Ed Tarvyd, Professor of Marine Biology, SMC.

29th Annual Student Photography Exhibit- A juried exhibit of works by SMC Photography students.

Otis Graduate Public Practice MFA Exhibit- The Public practice MFA Program, chaired by Suzanne Lacy, explored the integration of theory and practice in art, urbanism, and civic life, with works that were motivated, informed, and shaped by places, issues, and audiences both internationally and locally.

SMC Mentor Program in the Arts Exhibit- Works by students in the SMC interdisciplinary, studio-based art program explored a variety of art forms, contemporary concepts, and professional development opportunities in the art world.