

Program Overview

Program	ART Art
Does this program have a CTE component?	No
Academic Year	2017/2018
Review Period	6 Year
Service Areas	

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 Santa Monica College Art Department provides instruction in Art and Art History that propels our students toward 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 in order to enrich and transform our planet.

The Art Department houses two distinct disciplines, Art History, and Studio Art Practice. The Studio Division is broken down into six areas, each with an assigned area head. The areas are, Drawing, Painting, Sculpture and 3d design, Ceramics, Contemporary Art Theory and Practice, and Digital Media. The department operates in three different locations, the main campus, the Airport Arts Campus, and the Performing Arts Campus.

The Studio Division of the Art Department currently offers 77 sections of courses in contemporary art theory, 2 and 3 dimensional design, observational drawing, painting, sculpture, ceramics, glass fusing and blowing, jewelry, printmaking, and digital media. These courses aim to foster a collaborative interdisciplinary foundation for students seeking careers in the visual arts and its related disciplines. The Art Department seeks to provide learning experiences that allow students to become fluent in the fundamentals of visual language. Art students gain a new understanding of how art and design enhance and define various aspects of culture and our physical world. Students have the opportunity to develop and specialize those skills as their needs, goals, and personal vision dictate.

The Art Mentor Program provides a professional studio environment, gallery exhibitions, seminars, and critique groups for a select group of SMC students who have demonstrated advanced abilities, shown serious intent, and been nominated for the program by a faculty member. The Mentor Program, working alongside the courses in Contemporary Art Theory and Practice, is one of the main forces driving the successful transfer of our students to top tier four year institutions. The program is centered in Airport 117, the large hanger space at the Airport Arts Campus.

Over the past three consecutive years The Art Department has averaged 18.5 transfers per year to four-year institutions including UC's, Cal States, Art Institute of Chicago, Columbia, RISD, Cooper Union, Otis, San Francisco Art Institute, and a host of other highly respected institutions.

The Art Department operates the Pete and Susan Barrett Art Gallery at the Performing Arts Campus. In addition to bringing the work of professional artists onto the SMC campus, the gallery serves as an exhibition space for the art students, the photo students, the mentor students, and faculty. 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.

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.

The overarching goals of the Art Department are as follows:

*To train students in visual literacy and the fundamental grammar of visual language in order that they may see the world with a critical eye and acquire the skills needed for active participation in the visually mediated environment that they inhabit.

*To prepare students for continued study at a university or art school by providing transferable classes that are articulated to the UC and CSU systems.

*To mentor students in the process of developing a competitive portfolio of artwork.

*To expose students to cultural artifacts that will give historical and theoretical context to their experience of the contemporary moment.

*To heighten students perceptions and sharpen the details of their experience by teaching them to be intensely observant of their surroundings.

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 Art Department has supported the Global Citizenship initiative and the overall mission of contributing to the global community. The faculty has integrated the yearly global theme into their curriculum through assignments and class topics and the annual student show.

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.

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.

Following are the Program Level Outcomes for the Art Department:

* 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.

* 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 for the interrelatedness of the global human environment 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.

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.

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 percentage 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).

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B. Populations Served

In this section you will provide information that describes who your program or service area serves. When comparing data from different periods, use a consistent time frame (ex. Compare one fall term to another fall term)

B. Saved Information For Populations Served

Area/Discipline Information Pertains To

AHIS: ART HISTORY

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Art History is an undergraduate transfer program that serves a diverse group of students, most of whom are not art or art history majors. We pulled out important categories from the Program Review data we were provided.

GENDER- Art History has an average of 58% female students which is only slightly larger than the SMC population and both men and women are a few percentage points below the college success rate. Given that there may be a national perception of Art History as a "feminine" discipline, it is encouraging to see that at SMC, our populations reflect the wider colleges.

AGE- Less than 10% of our students are over the age of 30 and over 80% are 24 or younger. The college wide statistics show about 70% 24 or younger. There is drastic difference year to year in the 25+ age group which indicates fluctuations over a smaller pool that are difficult to analyze. Some years we are way above the college percentage and other years, way below.

ETHNICITY/RACE- The Data is the most encouraging as we have put much effort into developing faculty and curriculum to attract greater diversity in our student populations. As the college has seen increasing numbers of Hispanic/Latino students, so has AHIS and our last 3 years of enrollments, we are within a percentage point of college wide number which is a remarkable achievement since the last program review. Additionally, we are within 2 percentage points of the college with student success for Hispanic/Latino students. For African American students it is a bit

confusing but we are happy to report that we are within a half percentage of college wide enrollments. We still have work to be done in this area as the success rate is 9% below the colleges. But when we look at the equity gap data, the gap is closing in art history for African Americans compared to our last program review and for the 16/17 year it rests at a -18.9% while the college as a whole has a -13.4% gap. All of our full-time faculty have engaged with this positively through participation in professional development like: CORA Teaching Men of Color, FSI and Black Minds Matter and Ally Training among others. With the hiring of Brianna Simmons to focus on our African and Latin American courses, we should see these gaps rapidly decline.

RESIDENCE STATUS- We found that this is not a significant area of concern as we are close to the college wide percentages.

ENROLLMENT STATUS- This areas is extremely difficult to make sense of how it is useful for us to consider. We are seeing declining continuing student enrollments and increasing first time and returning students.

EDUCATIONAL GOAL- We were not surprised to see that more than 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 94% 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 possess 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.

PART/FULL TIME STATUS- While the college has over 60% of the students part time, Over 56% of AHIS students are Fulltime, so we are reverse of the college. This makes sense given our transfer population

COURSE ENROLLMENT PATTERNS- We are offering our courses both day, evening, weekend and online. While our night and weekend populations are declining, the number of students taking a ground class has not declined. This is surprising given the college is reporting a several percentage point decline in enrollment which would mean that the prime time art history courses are actually growing as a percentage of college enrollments. It is also surprising given that art history as a whole is growing due to our robust online program. Currently Online makes up half of our enrollments. We are particularly encouraged by this data as it indicates that growing our online program has not meant a decline in traditional students and that we are expanding our ability to reach students and help them achieve their goals.

2. Compare your student population with the college demographic. Are your students different from the college population?

Where applicable this was addressed above.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

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. These are similar to our last program review. The Art history courses fill the IGETC 3A and may be on the minds of students after they have taken other courses.

ART: ART

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

Art students are mostly Hispanic/Latino (35.8%), the department serves a large white population (28.7%), Asian students make up about 17 percent of the department, and 7.4 percent of art students are African American. American Indians and Pacific Islanders account for less than one percent of our students.

Art students Are 61 percent female and 39 percent male. Females outnumber males in the department by 6 percentage points more than they do in the overall college population.

Our students are mostly between the ages of 20 and 24 with this age group representing 44.5 percent of the department in fall 2016. Students under 19 make up the second most represented group, about 30 percent. The art department also serves a significant number of older students. Every semester for the last six years we have had around 200 students over 30, and about 100 students over 50 years of age enrolled in for credit art classes.

The Art students are primarily U.S. Citizens and secondarily large percentages are foreign nationals on student visas. The percentage of students on visas has gone steadily up over the last six years. Climbing to nearly sixteen percent of the department in 2016. The percentage of U.S. citizens has fallen by about the same amount over that period of time to 73.6 percent.

Over the last six years, overall enrollment in studio classes has contracted at a rate similar to that of the college overall. Six years ago the department served 2,123 students. By 2016 that number had fallen to 1,750.

2. Compare your student population with the college demographic. Are your students different from the college population?

The Departmental demographics are similar to the college wide stats in most areas. Some points of difference are:

*The proportion of art students that are in the U.S. on student visas is 1.6 times higher that of the overall college population. (Based on faculty observations, higher numbers of students are arriving without basic English speaking and comprehension skills)

*Art students are half as likely as the college population overall to have not graduated from high school, and they are less likely to already have a bachelor's degree.

* 47 percent of art students attend SMC full time, compared to only 33 percent college wide.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

One in five art students place in basic skills. This is three percent lower than the college overall.

Many students do not know how to read a ruler. Many more students cannot add or subtract fractions. The development of technologically advanced studio practices will demand a level of quantitative reasoning that is often lacking in the population of students that self select as art majors, or choose to take an art class as an elective. Building bridges to the sciences through the development of STEAM curriculum may be an area worth exploring as the art department goes forward.

C. Program Evaluation

In this section programs/units are to identify how, using what tools, and when program evaluation takes place. Evaluation must include outcomes assessment as well as any other measures used by the program. Please use Section D to address program responses to the findings described in this section.

Programs/units with multiple disciplines or functions may choose to answer the following questions for each area. If this is your preferred method of responding, begin by selecting a discipline/function from the drop down, answer the set of questions and click "Save", your answers will be added to the bottom of page. Do this for each discipline/function. If you would like to answer the questions once, choose "Answer Once" from the drop down.

How would you like to answer these questions?

C. Saved Information For Program Evaluation

Area/Discipline Information Pertains To

AHIS: ART HISTORY

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

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. We have opened up the full time office ART 102A to all of the adjuncts so that they have a place on campus to hold office hours and store instructional materials. This has been a boon to the program as we can interact, share best practices and refer students to one another to help them with their goals. We strive to create an open environment where faculty can share concerns, receive support and appreciate each other's successes. We have decided to evaluate all SLO's for all our courses to get a large pool of quantifiable data that was not available in our last Program Review.

Our SLO assessments are essay based. Sometimes one of the paper topics, and other times a question in a mid term or final exam. When we meet twice a semester, we discuss how to improve student writing and student overall understanding of critical thinking and making an argument. This has resulted in the creation of assignments that scaffold and build as well as integrating practice questions for low stakes in class assignments. This past year is the first year that we have had access to our SLO data and the results surprised us positively. Many of us have felt discouraged that we were

not making progress, but the data indicates that we hover around 80% success which is quite high. Looking at the data has helped us understand that are successful with the vast majority of students although we might focus anecdotally on the students we were unable to reach. The next step for us is to create specific universal rubrics and a universal assessment tool.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- **how outcomes are assessed and how often**
- **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**

Our current process is to have all faculty evaluate their courses each Fall and Spring semester. It appears that our Latin American Art History and African Art History courses have a significantly lower SLO success rate: hovering in the 60s while the other courses are in the low 80s. We believe this might be due to it is a reflection of one instructor who teaches those courses while the other courses have much high numbers of assessments and instructors assessing them. We would be interested to know the college wide SLO data and whether 80% is a good number. Since SLO assignments happen usually at the end of the course, they may not count the number of withdrawals and lack of completions which negatively affects the success data that is based on a final grade. Most concerning is the ethnic data which indicates that white and Asian students have over 90% SLO success.

Even before looking at our SLO and Program review data we have been trying to move the needle on enrollments and success rates of underserved and under-represented populations and all three full time faculty of engaged in CORA-teaching Men of Color and/or Black Mind Matter. We have met with Black Collegians and Adelante to talk about our course offerings and are planning events in the Fall and Spring of next year for each community. In the fall, we will be facilitating a trip to the Fowler museum at UCLA with a lunch to meet the faculty and administrators at the UCLA African Studies Program.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

AHIS SLOs are the following and they map to our PL's below

1. Demonstrate proficiency in reading visual culture by analyzing works of art in terms of how formal elements like line space and color are used as well as what meanings the work of art may have had.
2. Demonstrate that representation is a matter of culture by showing how each culture creates specific signs and symbols

and a method for delivering them.

3. Produce examples from the art of this course and explain how art was not only receptors of culture, society and environment, but also creators of those very cultures.

Program Learning Outcomes: Upon completion the course of study in Art History, students will :

Have proficiency in the written and verbal critical analysis of diverse visual cultures and artworks.

Demonstrate the basics of aesthetic formal analysis, and gain the vocabulary necessary to conduct a coherent critical investigation of artworks in both written and verbal form, as well as the ability to situate those artworks within a social context and an historical chronology.

Explore the function of aesthetic objects, the materials and techniques of artistic production, systems of patronage, the conventions of representation, and the relationship between art, politics, race, gender, sexuality, and power.

These PLO's are informed by 5 essential competencies of art history that we believe to be universally applicable as skills outside of academia. These competencies were developed in conjunction with the Social Science Research Council

Essential Competency # 1 Demonstrate visual literacy. Visual analysis of a work of art is foundational to art historical thinking. Students must be able to look closely at a work of art to discern how particular meanings, contexts, and functions are conveyed through formal and material elements. They should be able to use this method as the basis for inference and interpretation of individual objects and when comparing multiple objects. Students should further recognize that visual analysis may be critically applied to the full range of visual culture, and they should be able to use it broadly in order to deepen their understanding of images and objects encountered everyday, as well as those seen in art museums, cultural institutions, or academic contexts.

Essential Competency # 2 Effectively communicate about visual phenomena. Because viewers rely on visual and other senses to experience a work of art, students should be able to translate these perceptions into clear, specific language that effectively communicates their observations and ideas to others. Students must be able to correctly apply specialized vocabulary used to describe artistic techniques, effects, and concepts, and to construct written and oral arguments that cite visual and/or scholarly evidence to support interpretations of a work of art.

Essential Competency # 3 Evaluate sources and evidence. Students must be prepared to conduct art historical research appropriate to the undergraduate level. They should be able to assemble primary and secondary sources and evaluate their academic credibility. In addition to applying visual analysis to interpret works of art, students should be able to distinguish common methodologies used in art historical scholarship, to critically examine the evidence used to support an author's thesis, and to identify strengths and weaknesses of an art historical argument.

Essential Competency # 4 Engage in interdisciplinary, cross-cultural, and relational thinking. Art historical study benefits from critical analysis that explores connections between works of art and a range of human innovations and cultural ideas throughout history. Students should be able to compare objects produced in different cultures, time periods, or geographic regions and make inferences regarding relationships of style, technique, function, and meaning. Students should further recognize relationships that may exist between art and other fields of study, and suggest how these might contribute to our understanding of art's broader significance as a form of human expression.

Essential Competency # 5 Demonstrate digital literacy. Students should demonstrate digital literacy skills essential to art historical practice in the 21st century. Throughout its history, the discipline of art history has relied on technology for access to distant and destroyed objects, to create reproductions and circulate images, and for methods of scholarly communication. Students today should be able to recognize and critically examine distinctions between a material work of art, its digital reproduction, digital or multi-media objects, and artworks experienced through augmented or virtual reality technologies. They should be able to locate, employ, evaluate, and produce digital resources appropriate for study and communication of academic research, and recognize ways they can use emerging technologies to contribute to scholarly knowledge, engage the public in art historical discourse, and demonstrate the discipline’s social and cultural value in a contemporary world.

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

Over the last year the art history faculty have been meeting on a monthly basis to discuss program review material. We met with Josief Yihunie in institutional research to go over how to best use Tableau and access the data while also learning how to create custom data fields. We did not include all of the graphics. We poured over the Tableau data to find deviations from norms based on course, demographics, and success rates. The meeting with Josief was particularly enlightening as he pointed out that the positive movement in success rates with Latinx students and our positive enrollments were noteworthy. We mentioned above that our ground enrollments have remained consistent while college wide they are dropping and our online enrollments are growing. It is clear that the growth of our online program has not hindered our ground program and in fact, our ground enrollments are growing as a percentage of the college population.

ART: ART

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

SLOs are specific, measurable statements of ‘what a student should know, be able to do, or value when they complete a course’. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.

The following are some of the SLOS that the department has defined for assessment.

*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. - Art34b and Mentor Program

*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. - Art10a

- *Demonstrate an understanding of a color management and the digital printing process in producing fine art prints with inkjet printers. - Art60B and Art10C
- *Demonstrate a foundation proficiency in black and white representational / observational drawing as it relates to still life and landscape. – Art20a
- *Recognize and use good studio practice including setting the palate, cleaning and maintaining brushes, preparing grounds for painting, use of mediums, and proper use and disposal of solvents. – Art32
- *Verbalize visual perceptions of related objects and make analysis and aesthetic judgments based on what has been learned. – Art40

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- **how outcomes are assessed and how often**
- **how and when the program or discipline reviews the results and engages program/discipline faculty in the process**

SLOS are assessed every semester by the faculty and the outcomes are reviewed by the area heads. SLO assessments methods are determined by the individual area heads and all faculty who teach in that area are expected to follow the assessment procedures.

3. If your program or discipline issues a degree or certificate list each degree or certificate and the core competencies students are expected to achieve on completion.

Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.

The Art Department offers two degrees:

- *AA in Studio Art
- *AAT in Studio Art

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

The faculty of the studio division are engaged in conversations and site visits with local universities and art schools that our students are working to transfer into. These meeting help inform our planning and curriculum updates.

D1. Objectives – Looking Back

As part of the planning process, programs are expected to establish annual objectives that support the program's goals. Please document the status of the program/function's previous year's objectives. Add comments if you feel further explanation is needed.

D1. Objectives

Objective:

6. To have Art History more involved in the Barrett Gallery and all of the other exhibition and display areas on campus

Status: Eliminated

Comments:

We have begun talking with other departments including History and Anthropology on creative ways to expand exhibition and display areas, including the production of digital exhibitions.

Objective:

1. **Closer relationships with our transfer departments particularly the UC system.**

Status: In Progress

Comments:

This is a continuation of our Objective #2 from last review

Objective:

1. **Centering art history within guided pathways including curricular development for gateway classes as pathways are developed.**

<p><u>Status:</u> In Progress</p> <p><u>Comments:</u> This is a continuation of our Objective # 3 from last review.</p>	
<p><u>Objective:</u></p> <p>Expand zero-cost courses beyond the core full time faculty to be a zero cost program</p> <p><u>Status:</u> In Progress</p> <p><u>Comments:</u> This is a new objective.</p>	
<p><u>Objective:</u></p> <p>Develop systems for lecture capture and build an archive of digital course content.</p> <p><u>Status:</u> In Progress</p> <p><u>Comments:</u> no comments</p>	
<p><u>Objective:</u></p> <p>*Establish an art materials recycling program / available materials storeroom.</p> <p><u>Status:</u> In Progress</p> <p><u>Comments:</u> no comment</p>	
<p><u>Objective:</u></p> <p>*Explore the possibilities for hybrid or online studio art courses through intra-departmental discussions of the pedagogical opportunities and pitfalls that may exist in this area.</p> <p><u>Status:</u> In Progress</p> <p><u>Comments:</u> Enrollment is down. This may be a way to bring in more students.</p>	

D1. Looking Back

In this section, please document what you did last year as a result of what you described in Section C.

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

This summer the gallery is putting on a fundraiser with SMC Foundation Director, Lizzy Moore, Tom Wudl and 22 studio artists from *Studioeleven*, to raise \$5,000.00 or more for student supplies during the year. These funds will be raised from the generosity of the participating artists whose sales will be donated from the sale of their artworks. The funds are intended to provide SMC art department students with art supplies so they can complete their studies.

The sculpture, glass, and 3D design areas continue to experience much success, with high demand, full classes, and an ongoing outreach to the college community.

The Glass Program, for example, is well known and receives much support from tours and glass sales. In the past year, funds were generated from nine separate events. The program is not only completely self-supporting, as it has been since it was begun in 1982 with generous donations from a local Santa Monica entrepreneur, it also generates income for the college. Funds from sales are used not only to maintain and improve the glass program and studio; they are often shared with other 3D areas. Another use of funds is the annual full scholarship to the Pilchuk International Glass School in Stanwood, Washington.

Sculpture and Three Dimensional Design are also well known in the community due to events such as the Christmas sale, the recently discontinued Pico Art Walk and the annual student show. We also have provided many scholarships to the California Sculptors Symposium in Cambria, CA. We continue to send students to the UCs, Cal States, many private institutions, and into the job market. This year two of our alumni were chosen for positions with internationally known sculptor Charles Ray.

The Ceramic Arts program and Auxiliary Services account actively participate in two major sales of student and alumni work each year: the Annual Holiday sale each December and the outdoor sale at the Annual Santa Monica Airport Artwalk. These sales have provided funding for replacement electric kilns, a digital decal printer, portfolio photo backdrops, brushes, buckets, sponges and a variety of small power hand tools no longer provide by the Art Department; all items that students depend on.

A third source of funding has come from generous donations to our program's Auxiliary account. These have mainly come to me due to our annual public exposure at the S.M. Airport Art Walk. In the last 5 years, I was able to create a \$7000 clay recycling center in our outside patio which has benefitted both the program and students. More recently, a donation received last semester has helped to complete our inventory of floor standing power tools which now supports our student's venture into multimedia practice. This new technology also allows students to be able create the ceramic hand tools that have become so expensive for students to purchase in recent years.

The Ceramics program is quite unique in that it has run at 100% enrollment for the last 12 years. College enrollment goes up and down while Ceramics has remained rock steady. Last Fall Franklyn Phillips was awarded for the second time since 2012, the President's Circle Margin of Excellence Grant for \$5000 and in October, 2014, installed his 45th year retrospective Ceramic Sculpture show at the Barrett Gallery.

The following is a list of positive accomplishments reported by Linda Lopez regarding the Contemporary Art Theory and Practice area:

** 98% successful transfer to UC campuses and art programs often with merit awards after completing Art 34A and Art 34B with a portfolio and coordinating artist's statement.*

** Informal visits and lectures by former Art 34A and 34B SMC alumni students who have transferred to art programs and art schools or have completed graduate school to visit Art 34A and Art 34B classes*

**Extensive after-class individual and group meetings with students who wish to transfer. This includes portfolio critiques, digital documentation, artist's statement and selection of art works appropriate for each school student is considering for transfer*

**Pop-up exhibitions in Los Angeles of students currently participating in Art 34A and 34B or from the previous semester*

**Maintaining monthly art critique groups (entitled Art 34C) with former SMC Art 34A and Art 34B alumni students who have transferred and earned degrees*

**Each semester since 2009, an assignment related to the Santa Monica College annual Global Citizenship theme is issued to students in Art 34A and 34B. Two of the best works from each class is selected and exhibited at the Pete and Susan Barrett Gallery*

Mostly, Art History celebrates how much we accomplished by looking at the general and specific goals that we set from the last program review, Art History has achieved or made great progress toward all of them.

2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

1 – We addressed changes to title 5 by taking a hit to our enrollment and offering fewer sections.

2- - All curriculum has been updated

3- SLOS are being assessed and input to the ISIS portal by the area heads.

4 – Expanded efforts to improve enrollment and success have resulted in big growth in transfer rates for underrepresented students .

5 – The department is engaged in a process of fruitful exploration and debate around what goals are the most important for our long term future. (See A1, and 2018 goals)

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

n/a

4. 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).

Since the last program review, Walter Meyer was awarded a Chair of Excellence, a Sabbatical and a Margin of Excellence grant to pursue work on games as pedagogy, the development of a fantasy art collector game, the funding of and general augmentation of technology resources for faculty and students including a work station for adjunct faculty and lap top computers for students and faculty to use for in class projects. This also resulted in “Flip the Flip” pedagogy where students create lecture replacement content for their peers which has been presented locally at SMC as well as regionally and nationally including the online Teaching Conference and the College Art Association. Currently he has integrated Digital Humanities pedagogy into his courses and is working with students on a database of art and architecture both on campus and in its surrounding areas. Every building has a history and every public work of art has a story. Who created the mural in the Drescher Stairwell? What is its history? Using Omeka software, students will act as research assistants and pick art/architecture that has not yet been selected to research, write, and document adding a skill set for their resume while providing a value add for the college and the community.

This spring Marian received a SMC Foundation Margin of Excellence Grant for \$5,000.00. The funds will go to the purchase of equipment necessary to up date a Multi-use Fabrication room in 126 with power tools and traditional tools to enhance skill sets for 2-D & 3-D Design and multi media classes. This access to a wide range of processes and materials allows for development of interdisciplinary growth based on shared use and common practice, applied to both fine art and design based methodologies.

Anne Marie Karlsen received a Margin of Excellence Grant for \$5,000.00 to purchase two 27" iMac Computers with Retinal Display, two HP LaserJet Pro MFP M426fdw Printers, two KI Strive Task Armless Chairs, and computer lock down hardware for the Art Department Design

Classrooms 118 and 220. These are specifically intended for student use, and will create one student computer station in each classroom.

The Art Department seeks to modernize and streamline the teaching and learning environment in our two Art 10A and Art 10 B design classrooms. Prior to receiving this grant neither room had a computer station for students to research, scan, print or copy in these heavily used rooms.

We run approximately 20 sections of Art 10A and Art 10B per semester, which services approximately 560 students per semester. Previously students needed to walk from the Art Department to Cayton Center or the Library to utilize individual computers, scanners and printers. Having in classroom computers dedicated for students to do research and provide reproductive imaging capabilities will upgrade the work environment for thousands of students over the years.

This grant will support the teaching of all Art Department faculty that teach sections of Design 10A or Design 10 B in these classrooms. Currently we have four full time faculty utilizing these classrooms, and between 15-18 part time faculty who are benefiting from these computers stations.

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

In 2016 the Art Department received the President's Circle Award for Innovation and Progress from the SMC foundation. With this funding we have reconfigured three of our design classrooms and are installing high quality audio and video equipment in order to give our students the richest sensory experience that we can. We are teaching aesthetics. It has to look and sound great. This award is helping us to make that happen in some of our classrooms.

6. 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.

N/A

D2. Moving Forward

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- **how the assessment results are informing program goals and objectives, program planning, and decision-making**
- **specific changes planned or made to the program based on the assessment results**

Meetings with faculty at UCLA are informing the proposed changes to the use of technology in the art studio. The Media Arts program at UCLA is one of the most sought after transfer opportunities pursued by our students. However, acceptance rates are very low and we are working to better align our curriculum with the changing skill set needed for entry into emerging fields of art practice.

D2. Objectives (Moving Forward)

Objective #1

Objective:

1. **Closer relationships with our transfer departments particularly the UC system.**

Area/ Discipline/ Function Responsible: AHIS: ART HISTORY

Assessment Data and Other Observations:

Other data or observed trends

Contact those departments

External Factors:

Timeline and activities to accomplish the objective: Over the next 3 years we will meet with the faculty at our transfer institutions. One way is to continue to invite them to be our guest lecturers.

Describe how objective will be assessed/measured: We will have met with the full time faculty at our transfer institutions.

Comments: This is a continuation of our Objective To lead California and the Nation in Art History at the two-year community college level

Objective #2

Objective:

1. **Centering art history within guided pathways including curricular development for gateway classes as pathways are developed.**

Area/ Discipline/ Function Responsible: AHIS: ART HISTORY

Assessment Data and Other Observations:

Institutional Research Data
Other data or observed trends
Work with the Guided pathways initiative

External Factors:

Timeline and activities to accomplish the objective: In the next year the Guided Pathways will be well on its way and we want Art History in the center of this initiative.

Describe how objective will be assessed/measured: We will have positioned Art History within the Guided Pathways initiatives as a gateway discipline for Art, Humanities and the Social Sciences.

Comments: This is a continuation of our Objective To be at the center of the SMC experience

Objective #3

Objective:

Expand zero-cost courses beyond the core full time faculty to be a zero cost program

Area/ Discipline/ Function Responsible: AHIS: ART HISTORY

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Timeline and activities to accomplish the objective: In the next year all 3 full time faculty will be developing zero cost courses and we hope to have all of our courses with a zero cost option by end of 2019

Describe how objective will be assessed/measured: We will see how many courses are zero cost.

Comments: This is a new objective.

Objective #4

Objective:

Develop systems for lecture capture and build an archive of digital course content.

Area/ Discipline/ Function Responsible: ART: ART

Assessment Data and Other Observations:

Other data or observed trends

External Factors:

Other Factors

n/a

Timeline and activities to accomplish the objective: Already begun and will be ongoing all year.

Describe how objective will be assessed/measured: Content on canvas will be the measure.

Comments: no comments

Objective #5

Objective:

*Establish an art materials recycling program / available materials storeroom.

Area/ Discipline/ Function Responsible: ART: ART

Assessment Data and Other Observations:

Institutional Research Data

External Factors:

Other Factors

This will help out cash strapped students.

Timeline and activities to accomplish the objective: Summer 2018 - designate space.

Fall 2018 - ongoing. - Gather unused materials and sort them into the designated space.

Describe how objective will be assessed/measured: The quantity of materials obtained and distributed will be the measure.

Comments: no comment

Objective #6

Objective:

*Explore the possibilities for hybrid or online studio art courses through intra-departmental discussions of the pedagogical opportunities and pitfalls that may exist in this area.

Area/ Discipline/ Function Responsible: All

Assessment Data and Other Observations:

Institutional Research Data

External Factors:

Timeline and activities to accomplish the objective: This conversation has begun and will continue throughout the year.

Describe how objective will be assessed/measured: By the design of an online or hybrid studio course that maintains the pedagogical values of the department.

Comments: Enrollment is down. This may be a way to bring in more students.

E. Curriculum Review

To comply with accreditation standards, programs are required to update their curriculum outlines of record (CORs) every six years. Be sure to submit your updated outlines to the Academic Senate Joint Curriculum Committee in time for them to be reviewed prior to or at the Curriculum Committee's last scheduled meeting of the year (check the committee's submittal deadlines at [click here for dates and deadlines](#)). 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.**

Since the last review the department has worked to ensure that the curriculum is updated and articulated to the CSU system. This process has resulted in the offering of an AAT degree in studio art that secures our students placement at the junior level when they transfer from SMC.

Each area head is responsible for updating their curriculum and ensuring it's consistency across sections and amongst the adjunct faculty.

Each course has defined SLOS that are measured by the faculty. The area head assigned to each division defines the SLOS.

Art 10A and Art 20A are core classes for the Art Department, Entertainment Technology, the Fashion Department, Graphic Design and the Photo Department.

The art department has been engaged in discussions with faculty from USC, UCLA, and SCIARC, about the content of their programs and the skills that our students will need when they transfer.

The Art department has not added a new studio art class since the year 2000.

The department has been under pressure to offer fewer classes overall, and to instead offer more sections of our two most basic classes.

ART HISTORY Since the last program review there are 2 new full-time faculty in Art History who are becoming more

familiar with our program and its curricular goals and needs. We were hesitant to make any major updates to our course outlines as these new faculty will be the driving force for innovations and change. The hiring of Brianna Simmons will be particularly important as she moves into her second year at SMC and can begin revising and updating our non-Western curriculum which has never benefitted from a full-time faculty “expert” in the field. Brianna Simmons has been dialoging with Black Collegians and Adelante to revise, update and create potential new courses. Brianna is also planning a UCLA trip with Black Collegians to visit the Fowler museum and meet with the African Studies department.

Both Nathaniel Donahue and Brianna Simmons are committed to zero-cost materials and are implementing their courses as part of the OER statewide initiative. The Interior architecture program has reached out to us to bring back our AHIS 21 and AHIS 22 courses which we will do starting Spring 2019. During the remainder of Spring and into Fall, we will see if the course outlines require any updating or revision and if needed submit it through curriculum.

Brianna Simmons and Nathaniel Donahue have spearheaded zero cost courses and with Walter Meyer are working with Jinan Darwiche to create zero cost curriculum and Art History wants to be a zero cost program.

F. Community Engagement

In the prompts that follow, please delineate the partnerships you have with the rest of the SMC community as well as those you have with external organizations.

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

STUDIO ART The faculty of the Art Department participates in the department as well as in the college community at large. Ronn Davis has served as the department chair for many years, Marc Trujillo serves in the Senate, Carson Hatton is our faculty association representative and has been serving as the advisor for the art club, Marian Winsryg runs the Barrett Art Gallery, Christopher Badger has served on the program review and ITC committees, and is the departmental liaison for accessibility. All of the full time faculty have served on hiring committees, participated in a 2016 planning session that focused on the specific needs of a new art building, maintain curriculum, administrate SLOS, and nominated students for inclusion in the Mentor Program

ART HISTORY Currently Nathaniel Donahue is the Academic Senate President and is the former chair of the Professional Development Committee. Nathaniel has also served on the Personnel Policies committee, Senate Executive Committee, The Strategic Planning Task Force, The Gender Equity Committee, advised the Organic Learning Garden and he continues to advise the Gender Sexuality Alliance club.

Brianna Simmons is an Academic Senate Senator and Walter Meyer is the chair of the Information Services Committee and the co-chair of the Technology Planning Committee. Brianna is beginning to work with students on an Art History Club and brings SMC students to current, specialty museum exhibitions that feature art from Latin America, Africa, and the Middle East.

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)

STUDIO ART Our faculty is highly active in the field of professional art practice, which is crucial to our discipline. Carlson Hatton, Marc Trujillo, Christopher Badger, Anne Marie Karlsen, and Linda Lopez have all mounted exhibitions in professional galleries and museums and or produced commissions for public spaces over the last six years. Marian Winsryg, as director of the Barrett Gallery, has put on exhibitions of work by many prominent professional artists and participates in the local art community as a curator and gallerist.

ART HISTORY 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.

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.

STUDIO ART

When asked to respond to the above prompt, Emily Silver, a longstanding and well respected member of the adjunct faculty gave the following response:

“I’d say part time faculty are pretty disjointed from full time faculty. There is only one time a year in August when part timers are invited to a faculty meeting. That’s about the only time they have access to the full timers or a group departmental discussion.

As far as resources go. I’m unaware of us having any resources besides our classrooms to teach in and whatever Ken and Brennan might have for tools.”

Another part time faculty who preferred to remain anonymous replied:

“I don’t want to get in any trouble”

Clearly the relationship between the full and par-time faculty is in need off some attention.

ART HISTORY The relationship between full and part-time faculty is strong. We are fortunate to have an extremely talented Part-time faculty. All of our adjunct faculty participate in departmental activities and take on Division tasks as they come up, whether it be curriculum revisions in their area of expertise or with sharing and developing pedagogical tools including rubrics, assignments and audio/visual electronic media.

G1. Current Planning 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. 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].

1. The issue that impacts us at this point is that we need more support. Even though we have hired two full-time faculty members, our program keeps growing and we are not making a significant dent in our full time to part time ratio. Additionally, we receive no allocated program funds from either the department or the college. We would like to have an Art History line item in the budget.

The models that are hired for the figure drawing classes need to get regularly scheduled pay raises in order for the college to keep up with the market. Currently, SMC is the worst paid gig in town for these hardworking people. As a result, it is often difficult to secure models for classes that need them.

We need janitorial service in the art complex. The crew that comes in at night currently does nothing but empty the trashcans. The building is filthy. The students can feel it on every surface and it saps the moral of the class to feel like we

are working in an abandoned place that is uncared for. At least sweep the floors. Please.

2. If applicable, list additional 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].

- 1. Facilities Planning- Art History has 3 full time faculty and 20+ adjunct that utilize 2 small office spaces. Art History instructors are required to have office hours and there is currently not enough space for us to meet the needs of our faculty and students. Art History needs to actively seek new or additional space in order to continue to adequately serve our students, the department and the larger college. We have contacted Erika LeBlanc to look at spaces but were told there is nothing available. Hopefully that will change in the near future.

Airport 117 is in immediate need of new movable walls. The room is serving four different classes that all require changeable configurations of the space. The existing rolling walls are very poorly built, old, and falling apart. They are a danger to faculty and students. Eventually, they will fall over. Let's tear them down and build new walls before that happens.

3. If applicable, list additional 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].

- 1. Art History is offering more sections and expanding, while college wide enrollments are static or declining. Currently there are 3 full-time faculty members, who teach the equivalent of 15 courses per semester. This represents less than 30% of sections offered. Brianna Simmons and Nathaniel Donahue have been hired since our last program review but their added presence is not substantially improving our full to part time ratio. In other words, we are not adding full time faster than we are growing. This is a departmental issue as well because we serve more students and are drastically fewer in number thus leading to added burdens on art history faculty.

The transition of our previous Administrative Assistant, Christina Galligan, to Paige and now to our new hire has had a direct negative impact on life drawing classes, Since Marc Trujillo and the assistant work on booking the models together the transition has resulted in a number of days without a model and has largely shifted the extra work to Marc of insuring the models show for classes. As the sixth largest department for transfer, it seems we deserve greater support, and the move from a full time to a part time Administrative Assistant is something that is important to me to address- We would like a full time person in this position, and in the interim, someone who is here in the morning rather than the afternoon. There have been too many days this semester where Marc has had to leave his class to try and make sure my students have the model they need to do their classwork. Also, this person is often the gatekeeper and face of our department to the students, so whether we need practical help from them or not, it affects us all.

G2. Future Planning 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. 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?

STUDIO ART

Computational technologies are the dominant forces driving fundamental changes in the social, political, and cultural arenas of the 21st century. Contemporary artists must be trained to be critical participants in the rapidly shifting new media

landscape if they are to shape its meaning as it emerges. The department is engaged in discussions around how to best develop curriculum and acquire studio infrastructure that will prepare students for participation in the revolution that is occurring at the intersection of computational design and computer controlled manufacturing. Artists make things, and the way that things are made is undergoing a series of radical transformations that will only accelerate over the next decade. The Art Department, if it is to participate in these changes and hold a place at the forefront of technological innovation, will require frequent updating of technological infrastructure as well as faculty knowledge bases.

At the same time, the Art Department recognized that the epistemological explosion of the information age has very real ontological consequences. In an age of hyper-saturated high-speed screen time, ideological echo chambers built on social media platforms, deadly video game addictions, increased alienation and reduced human interaction, a hands on tradition humanistic education in drawing, design painting, and sculpture may be of more value now than ever before. The ability to slow down, focus, and observe the world in great detail is an increasingly rare skill, and one that requires training in order to master. The hands on work done in the drawing, design, sculpture and painting classes are all a vital part of the visual and material literacy that is indispensable for the successful adoption of technological methods of making. The Art Department has enjoyed many years of success in teaching traditional hand skills and observation. We intend to keep these skills central to our program as we move forward.

ART HISTORY

1. The data points to the increasing enrollments of art history and the more than half of the student enrollments in the art department are from Art History. At a minimum the department should be renamed the Department of Art & Art History. The success of Art History should be celebrated and modelled across campus.
2. Art History is extremely excited that our efforts to make our division friendly to populations of Latin American and African descent have been successful. We are committed to these efforts so that we can lead the college in closing any achievement or opportunity gaps.
3. The Digital Humanities are being institutionalized throughout the UC and Cal State system and SMC needs to do more to meet this important trend and demand. Art History is a leader in this with its exploration and use of digital and database pedagogy and we can see the development of curriculum in the Digital Humanities specifically, and the larger humanities and cultural studies in general.

2. If applicable, list additional 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].

STUDIO ART

We need, a new building, more computers, micro controllers, a variety of sensors, cameras, scanners, video and audio recording equipment, projectors, a video wall, a wood shop with power tools, a cnc router, a plotter, a mounting laminator, a flatbed printer, service and maintenance on the few tools that have now and clean white exhibition space for student work.

3. If applicable, list additional 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].

The Art Department is immediately seeking a new full time faculty member to teach interdisciplinary fine arts in Foundation Drawing, Foundation 2D and 3D Design, with the primary ability to maintain excellence in “hands on” core

principles and skills, as well as make curricular advances in the fields of new genres, print media, information design, and 2D & 3D construction. The studio division of the art department may lose up to half of our full time of faculty over the next five to ten years due to natural attrition. We want to be out ahead of this turnover in order to smooth the transition and ensure the preservation of the deep knowledge base that exist in our most experienced faculty. We are requesting a new full time position be added to the department every hiring cycle in order to counter the losses that are coming our way.

The Art Department is in need of classified tech support staff to help with the maintenance and operation of new technology in the studios and to oversee the safe operation of the new woodshop that we are building. This need is sure to grow as technology becomes a greater part of the studio environment. The current staff is over stretched and splitting time between the Barrett gallery and the main campus.

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

The Art department is primarily housed in an antiquated and inadequate building on the main campus.

The studio in Air Port 117 is in desperate need of reconstruction.

As new technologies are added to the studio classes, new tech staff is needed to keep up with support and maintenance

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

Developments in contemporary art are a scope of technological and cultural influences that are incredibly broad and fueled by various driving forces. Manufacturing techniques have made incredible leaps forward within the past 2 decades due in part to computational technologies. Art and design are in many ways responsible for innovative approaches in exploring and progressing the possibilities of such cutting edge technology. The Art Department is acutely aware of the great demand to integrate exciting developments in computer aided art and design while upholding a strong traditional art making curriculum. It has become evident that certain techniques are at risk of disappearing, and that internet tutorials cannot replace real life experience and exposure. This is a very exciting horizon in contemporary art and design with new techniques opening up new possibilities while re-enforcing certain tasks and methods of thinking that are better guided or understood with hand processing.

Within the field of contemporary art there has been an incredible resurgence in the fields of ceramics, print-making, textiles and glass, all of which are medias that have been slowly pushed out of many institutions academic programs over the past decades. The revival of such techniques is both in response to a desire to return to more hand crafted design, and a coupling of techniques of the past that be re-visited and reinvigorated with new fabrication techniques. SMC has been vigilant in holding onto to programs like glass, jewelry making and print making, which have become unique to an art department and something that many top notch art programs take great pride in continuing to offer while many of their competitors do not.

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

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