

Comprehensive Instructional Program Review Self-Study

OVERVIEW OF PROGRAM REVIEW

The Comprehensive Instructional Program Review Self-Study (CIPR), conducted every six years, is a structured opportunity to gather, analyze, and reflect on data related to individual programs or program groupings within Academic Clusters or Areas of Study. The primary purpose of the CIPR is to support continuous improvement by evaluating the overall health of a program and identifying meaningful, actionable recommendations.

In the years between CIPRs, departments engage in Annual Planning, which informs and is summarized within the Self-Study. This process aligns with the College's five-year planning model, ensuring that short-term goals and long-term strategies are integrated.

At the conclusion of each CIPR cycle, the final report is posted to the Program Review Committee (PRC) webpage and shared with the College Council. All instructional programs, whether standalone or part of a defined grouping, are required to participate. Career and Technical Education (CTE) programs with separate accreditation processes may coordinate with their dean to streamline overlapping requirements. Additionally, biennial CTE Mini-Reviews are incorporated into the CIPR.

The PRC acknowledges that the CIPR is a more in-depth and time-intensive process than the previous two-year reviews. We deeply appreciate the contributions of all faculty and staff involved, especially those serving on the Gold, Silver, and Green Teams, who help ensure each report is thorough and meaningful. Thank you for your dedication to this important work!

HOW ARE PROGRAMS SELECTED FOR REVIEW

The PRC maintains a master schedule of all programs, Academic Clusters, and Areas of Study, including a multi-year forecast of planned review cycles. Each year, the committee collaborates with Division Deans to update this schedule and determine which programs will participate in the upcoming cycle. Teams are formed in early fall, and timelines for the year-long review process are distributed.

Each fall, Comprehensive Program Review Evaluation Teams are assembled and include:

- **Gold Team** – Writing Team
- **Silver Team** – Draft Review Team
- **Green Team** – Final Evaluation Team

Important timelines and resources are available on the *Planning Support Canvas* page and in the *Program Review Handbook*, which is posted on the PRC webpage.

ABOUT THIS SELF-STUDY

Before starting your current CIPR, you will complete a brief reflection on outcomes from prior planning efforts. The CIPR is organized into five required sections, varying in depth. We recommend reviewing all sections in advance to understand the scope and how each part connects. Notably, each section's analysis should inform and lead into Section 5 (Summary and Future Plans), which synthesizes your findings and outlines future goals.

The five sections are:

1. Mission and Learning Outcomes
2. Instructional Practices
3. Program Data Analysis
4. Curriculum
5. Summary and Future Plans

Program(s) Under Review

DRAFT submission and date: 11/10/25'. Updated 2/27/26: Revisions highlighted in yellow reflect the Silver Team's suggestions.

FINAL submission and date: *Click or tap here to enter text.*

Check the option that applies to this CIPR:

- This Self-Study considers a single degree or certificate.
Enter the name of the degree or certificate:
Click or tap here to enter text.

- This Self-Study considers multiple degrees and/or certificates organized by
Areas of Study or Academic Cluster.
List Name of Areas of Study or Academic Cluster:
Art

List each degree or certificate associated with the Areas of Study or Academic Cluster:
Art (Associate Degree, Transfer Degree, ADT, AA-T 1005)
Art (AA Degree, AA 1040)

Please note: In some sections of the Self-Study it may be appropriate to report on individual program outcomes rather than academic cluster outcomes, such as PLOs that are distinct vs shared.

Background Information

PRIOR PROGRAM REVIEW and ANNUAL (formerly Area Plan) PLAN REFLECTION

Last Program Review Term and Year: Fall 2019

1. Revisit the goals from your *last* program review and annual plans. Briefly identify which goals have been achieved, which are in progress, and what evidence demonstrates impact? List any resources your program received to support student learning improvements.

Click or tap here to enter text.

In the previous program review, faculty noted the need to communicate and consult with interest area counselors regarding students' degree completion. Since then, faculty have collaborated with counselors to create an accurate program map, which supports timely degree completion.

Faculty also recommended offering selected courses in alternate formats, such as online or hybrid delivery. Since the last review, the number of online art history courses has increased significantly, and several art studio electives—primarily in digital media—are now available in online or hybrid formats. These options have expanded student access and flexibility.

In the previous review, several needs were identified and have since been funded, including the appraisal of the permanent collection, the purchase of new chairs for the art department, the resurfacing of the gallery walls and critique wall in Room 300, safety testing equipment for the 3D area, a plasma cutter with compressed air, and lockers for the 3D area.

Gold Team Update: Program Maps for both the AA (1040) and AA-T (1005) have been attached.

(CTE programs may wish to include references to any external accrediting or regulatory agencies).

N/A

Current Comprehensive Instructional Program Review

We engage in this process with the ultimate goals of enhancing program effectiveness and advancing student success and achievement. Completing the Comprehensive Instructional Program Review should be a collaborative effort, involving input from a broad range of stakeholders. Additional guidance on team roles and responsibilities is available in the *Comprehensive Instructional Program Review Handbook* and on the *Planning Support Canvas* page.

Year of Current Review: 2025-2026

List Gold Team Member(s): *Andrew Patterson (captain), Susan Schimke, David Gentry*

List Silver Team Captain: **Katie Leach (Kimberly Carlson and Eden Waldon)**

List Green Team Captain: *Click or tap here to enter text.*

1. MISSION AND LEARNING OUTCOMES

1. *Alignment with Mission: Describe how the program contributes to the [Shasta College mission](#). Include discussion of some of the program's successes and benefits to the students and/or community (ACCJC Eligibility Requirement 6, Accreditation Standard 1.1, 1.5, 2.9).*

A. How do our successes benefit students and the community?

1) Art Department classes meet a demonstrated need for fine arts instruction in the NorthState.

a. All classes are usually full by mid-July.

Gold Team Update: The Silver Team asked, "Please explain further how the Art Department meets community needs." In addition to offering popular, fully enrolled courses, the Art Department engages the community through exhibitions at the Shasta College Art Gallery and the Annual Student Show. We also host regular department tours for area middle and high schools, with glass demonstrations being especially popular among visitors.

Additionally, Art Department staff participate in annual TRIO events and offer TRIO classes during the summer. This year, the department will host a visiting professor from CSU Humboldt to speak with students about transferring and about four-year art programs.

The department also organizes field trips to major museums twice each year. These trips provide students and community members with access to world-class art exhibitions that many would not otherwise be able to experience, addressing important issues of equity and access.

In 2026, David Gentry led our most popular exhibition to date, the "Japanese Wood Block Print Show," which drew community members through advertising on Jefferson Public Radio. The exhibition opening was also coordinated to coincide with Japanese cultural events on campus that same day.

Art faculty further support the community by exhibiting their work locally and serving as jurors for annual exhibitions at regional venues. Faculty also play an important role in preserving regional art history by organizing retrospective exhibitions for significant local artists after their passing. In 2025, faculty cataloged, transported, and installed an exhibition of William Wareham's works, and they will do the same for Bob McGill's works in fall 2026.

2) Our foundation courses are designed to meet the needs of AA and AAT students.

3) Our gallery program provides students and community members with the opportunity to engage with professional contemporary artists and study their works.

a. The Annual Student Art Exhibition provides students with a chance to enter their works in a competition juried by a professional artist and compete for awards.

b. The gallery provides community members with the opportunity to view works by contemporary professional artists and dialogue with them about their work.

4) Our classes provide a welcome space for diverse members of Shasta County and the Shasta College Community to share their experiences through works created throughout the semester.

2. *Describe any current or recent challenges that might hinder students in the program*

from reaching their goals.

The primary challenges affecting student progress in the Art Program are related to structural capacity rather than student demand. Studio art courses require specialized facilities, and access to appropriate instructional space is limited. In particular, Studio 300, which serves as the primary classroom for most two-dimensional courses, creates a scheduling bottleneck that restricts the number of sections that can be offered and limits flexibility in course scheduling.

In addition, the program faces ongoing staffing constraints. Recruiting qualified part-time faculty, particularly in specialized studio areas, has proven difficult in this region, and current full-time faculty are already teaching at or above load capacity. The absence of an additional full-time faculty position further limits the department's ability to expand course offerings and respond to student demand.

The nature of studio art instruction also presents inherent challenges. Courses are high-contact and labor-intensive, requiring extended class time, individualized feedback, and coordinated critique processes. These pedagogical requirements limit class size and reduce the ability to scale sections in response to increased enrollment.

Additionally, the Art Department faces ongoing safety and facilities-related challenges due to the nature of art materials and equipment. Faculty provide guidance to students on safe material handling, and instructional spaces require regular maintenance and upgrades to meet safety standards. For example, blower motors for vent hoods in the 3-D area were recently approved to improve ventilation, as natural gas and other combustible materials produce harmful exhaust. While these issues may not directly impact time to completion, they are essential to maintaining safe learning environments and may require ongoing resource allocation.

Finally, a small number of required courses offered once per year can create occasional scheduling challenges for students, particularly if they fall out of sequence. While faculty work closely with counselors to mitigate these issues, they can still impact time to completion in some cases.

3. List each [PLO](#) and write a brief narrative summary analysis discussing outcomes for each of them. If not assessing PLO's at the time of this report writing, list each PLO and attach your plan and timeline to complete assessments (Accreditation Standard 2.2, 2.9):

- Assessment results should include overall success rate on assessment, and as appropriate, provide outcomes achievement data by mode of delivery by courses. Multiple years of data should be used when available.

Click or tap here to enter text.

Program Learning Outcomes (PLOs) for the Associate in Arts for Transfer – Studio Arts program:

1. Describe and successfully apply the elements and principles of art and design to two-dimensional compositions or three-dimensional forms.

2. Select appropriate tools and techniques for a variety of media, then demonstrate informed, skilled, and sensitive handling in the execution of two-dimensional imagery and three-dimensional forms.
3. Investigate, develop and employ conceptual themes that clearly and consistently reflect the student's point of view.
4. Effectively identify and utilize resources for art historical research.
5. Articulate the student's understanding of two- and three-dimensional works in writing (objective and subjective).
6. Orally evaluate the works of fellow students and implement suggestions made through peer critique.
7. Prepare for a successful transfer to a California State University (CSU) with a major in Studio Arts.

Program Learning Outcomes (PLOs) for the Studio Art (AA Degree) Program:

Upon completion of the Studio Art program, students will be able to:

1. Visual Literacy & Design Principles. Apply the elements and principles of design to create visually effective two-dimensional compositions and/or three-dimensional forms.
2. Technical Proficiency. Demonstrate skillful and appropriate use of tools, media, and techniques across a range of traditional and/or digital art materials.
3. Creative and Conceptual Development. Develop and express original concepts through their artwork that reflect critical thinking, personal voice, and awareness of historical or contemporary context.
4. Art Historical and Cultural Analysis. Identify and analyze significant movements, artists, and works of art within historical and cultural frameworks using appropriate art terminology.
5. Communication of Artistic Intent. Articulate artistic concepts and formal decisions in both written and oral formats, demonstrating an ability to critique and be critiqued constructively.
6. Professional and Transfer Readiness. Prepare a portfolio of work that demonstrates artistic growth and readiness for transfer to a four-year institution or entry into a creative field.

These outcomes are aligned with the CSU Transfer Model Curriculum (TMC) for Studio Arts (AA-T), and are also being used in assessment for the AA degree until separate PLOs are formally published in the catalog.

These outcomes are aligned with the CSU Transfer Model Curriculum (TMC) for Studio Arts (AA-T), and are also being used in assessment for the AA degree until separate PLOs are formally published in the catalog.

While formal, program-level assessment data are not yet available, course-level Student Learning Outcomes (SLOs) are regularly assessed and closely align with the stated PLOs. Through studio critiques, portfolio development, written analysis, and art historical research, students demonstrate achievement of these outcomes across multiple courses and modalities. Faculty routinely evaluate student work using shared disciplinary standards that emphasize technical proficiency, conceptual development, and critical engagement.

The department has identified the formal assessment and systematic collection of PLO data as a priority.

A structured plan will be developed prior to Fall 2026 to establish assessment methods, data collection processes, and a regular review cycle. Implementation will begin in the 2026–2027 academic year, with results to be included in the next program review cycle.

This approach will allow the department to more effectively document student achievement at the program level while building on existing course-level assessment practices that already support student learning and transfer readiness.

2. INSTRUCTIONAL PRACTICES

1. *In this section, work on deliberative discussions with varied stakeholders and partners. Describe how your program promotes students' sense of belonging, connection, and engagement? (examples: outside learning experiences, project celebrations, and clubs) (Accreditation Standard 2.8)*

The Shasta College Art Department actively cultivates a sense of inclusivity, connection, and engagement among diverse students through various initiatives and collaborative practices. Our Art Gallery stands out as a key program that fosters community engagement and partnerships, uniting students, faculty, and community members. Events such as gallery exhibitions, openings, and guest lectures are not just about showcasing art; they serve as vital platforms for students to interact meaningfully with their peers and mentors. This promotes a deep sense of connection, primarily through student and faculty-led shows, where everyone plays a role in the artistic dialogue.

Moreover, our gallery experience extends beyond the art department. We open our exhibitions to programs across campus, encompassing a wide range of disciplines. This inclusivity creates a shared space where the broader academic community can engage with the arts, transforming the gallery into a central meeting place that invites all students and the community to explore artistic expression outside traditional classroom settings.

Our commitment to collaborative learning is further reflected in our hands-on programs across diverse media, such as Glass Blowing, Printmaking, and Ceramics, where teamwork is crucial. These courses foster an environment where students learn the importance of collaboration through a shared process of creation. The camaraderie built during projects — from the technical challenges of Bronze casting to the intricate setup of Figure Drawing and Painting classes — enhances the sense of belonging and creates a community of learners invested in each other's artistic growth.

Field trips to renowned museums in San Francisco, such as the Museum of Modern Art, the de Young Museum, and the Legion of Honor, have been incredibly beneficial for our students. These excursions not only expose students to a wealth of artistic styles and historical contexts but also facilitate bonding experiences as they explore the artworks together. Such outings reinforce a sense of community and shared

enthusiasm for the arts, enabling students to connect with each other and the broader artistic landscape.

Additionally, the student art club has periodically provided a valuable opportunity for those passionate about art to come together. Even though its presence has fluctuated, it has proven beneficial for students seeking camaraderie and artistic discourse. This kind of peer interaction fosters creativity and a shared sense of purpose, which is essential in nurturing a vibrant creative community at Shasta College.

While we acknowledge some challenges, such as budget constraints limiting the number of exhibitions, our focus on providing diverse and engaging experiences remains steadfast. By continuously seeking ways to enhance our programs and advocating for resources such as an independent gallery space, we are dedicated to enriching our students' educational experiences and reinforcing their connection to the arts and to each other.

2. *Explain how collaboration between this program and academic support and student services takes place (Accreditation Standard 2.7, 2.8).*

Shasta College is committed to fostering an inclusive and supportive environment for its diverse students. The Art Department works closely with academic and student support services to promote success and meet Accreditation Standards 2.7 and 2.8. Partnerships with the Basic Needs Resource Center, Student Success Center, and Counseling Services ensure access to essential resources, financial aid, and academic or personal guidance. Collaboration with the Writing Center and Tutoring Centers strengthens students' communication and technical skills, providing a strong foundation for academic and creative achievement.

The department's engagement with specialized programs underscores its commitment to equity and inclusion. Partnerships with EOPS, PACE, TRIO, Umoja, and STEP-UP provide targeted support for students facing socioeconomic, educational, or personal challenges. The collaboration with PACE is especially impactful, offering individualized accommodations and fostering inclusive teaching practices for students with disabilities. Though meeting diverse needs can be challenging, faculty find it deeply rewarding, as it enriches the classroom with varied perspectives and creativity. Through these collaborations, the Art Department continues to build a community rooted in empathy, accessibility, and artistic growth.

3. *Describe institutional partnerships with other schools, businesses, or organizations (Accreditation Standard 2.2).*

Shasta College's Art Department actively cultivates institutional partnerships that enhance student learning and foster collaboration within the broader artistic community. Collaborations with Turtle Bay Exploration Park, Chico State University, and the Museum of Northern California Art provide students with opportunities to exhibit work, participate in specialized workshops, and engage with contemporary exhibitions, enriching their skills and understanding of the art world. Partnerships with California State Polytechnic

University, the North Valley Art League, and the Shasta County Arts Council further support mentorship, feedback, and exhibition opportunities, allowing students to gain professional experience and recognition.

Faculty and technicians also contribute to the local art community by serving as jurors, selecting works for exhibitions, and promoting regional artists through various events and institutions. Collaborations with the Siskiyou Arts Museum and other local organizations highlight faculty expertise while strengthening community connections. Through these partnerships, the Art Department not only enhances students' educational journeys but also plays an active role in sustaining the cultural vitality of the region.

4. *Describe collaboration between full-time, part-time faculty, and dual enrollment partners that promote student achievement and learning within the program.*

At Shasta College, collaboration among full-time and part-time faculty plays a central role in fostering student achievement and enriching learning in the Art Department. Faculty actively participate in both Faculty and Student exhibitions and contribute to curriculum development, including digital-based arts and online art history courses, ensuring students have access to contemporary practices and critical historical perspectives.

Dual Enrollment is currently limited to art history courses for a small number of high school students. Overall, the collaboration among faculty supports a dynamic and engaged artistic community, enhancing instruction and student learning across the department.

Gold Team Update: The Silver Team asked, "How are part-time faculty included in the department's decision-making processes and integrated into the department as a whole?"

Part-time colleagues are consulted on curriculum when their courses are revised and are asked for input on the schedule each term. They are also invited to participate in the annual Faculty Exhibition. That said, there is room for improvement in supporting their fuller participation.

To strengthen inclusion, we plan to ensure that part-time faculty are invited to all department meetings, encouraged to assist with faculty and student exhibition installations, and invited to collaborate on—and when appropriate, lead—curriculum revisions. Because meaningful participation requires compensation, faculty will consult with the dean to address this issue.

5. *When multiple sections of the same courses are taught in varied modalities (e.g., online, hybrid, f2f) and by different instructors, explain the processes and strategies used to establish and maintain academic standards and consistency.*

At Shasta College, the Art Department employs multiple strategies to ensure academic standards and consistency across courses offered in online, hybrid, and face-to-face formats. Each course is guided by a clearly defined curriculum that outlines key learning objectives and outcomes, providing a cohesive educational experience regardless of modality or instructor. Faculty collaborate in regular departmental meetings to align syllabi, assignments, and teaching methods, share best practices, and adapt instruction to the specific demands of each format.

6. *Describe how faculty ensure online courses are accessible (ex., Accessibility Check, and universal design) and maintain regular and substantive interaction with students in their online classes to promote engagement and learning. (ACCJC Distance Education Policy, Standard 2.6)*

At Shasta College, the Art Department is committed to creating online courses that are accessible, engaging, and inclusive for all students. Faculty conduct Accessibility Checks on course materials and apply Universal Design for Learning principles to present information in multiple formats, ensuring equitable access for diverse learning needs. They maintain regular and substantive interaction through virtual office hours, discussion forums, feedback, and synchronous activities such as live critiques and collaborative projects, fostering a sense of community and active engagement. These practices align with ACCJC Distance Education Policy and support an enriching online learning environment that empowers students to succeed in their artistic pursuits.

Gold Team Update: *In response to the Silver Team's recommendations, the Gold Team will follow up with Yun-Pu to develop a template for online courses and will contact part-time faculty to confirm that accessibility tools are being implemented in their online classes.*

3. PROGRAM DATA ANALYSIS (Standard 1.3)

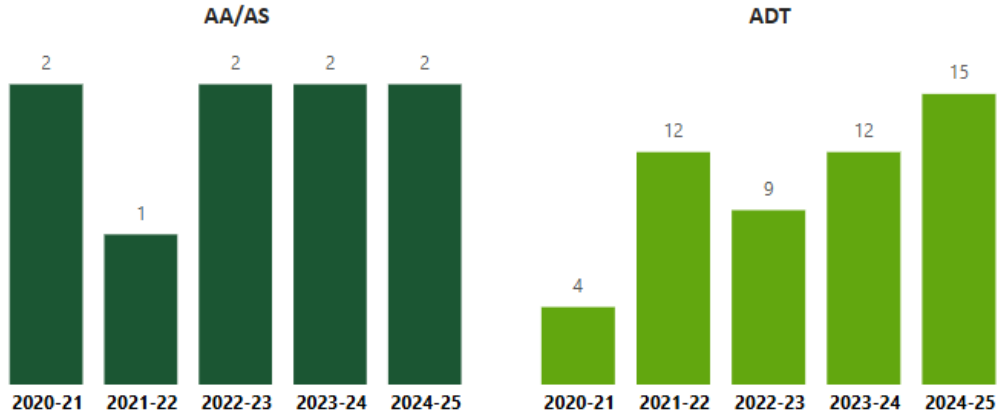
Relevant data is found on the [Institutional Research Intranet page](#) within the “Instructional Program Review” folder. Strong narrative responses will reflect a clear understanding of the data and identified trends. When discussing contributing factors, focus on those within the department’s sphere of influence—such as pedagogy, curriculum design, instructional modality, course location, short-term or late-start offerings, and alignment with general education requirements.

Proposed strategies and interventions should be data-informed, actionable at the department level, and accompanied by measurable outcomes. They should also include realistic short-term timelines and align with broader, aspirational goals. These goals should be clearly articulated in Section 5 (Summary and Future Plans).

Program Completion (*Dashboard Tabs: Awards, Award Demographics, Time to Degree*) (*Accreditation Standard 2.5*): Identify challenges and opportunities for the program. Proposed strategies/interventions should be informed by the data, within departmental control, have measurable outcomes, and include practical short-term timelines and aspirational goals. **These goals should be reflected in Section 5.**

1. *Review the number of degrees and/or certificates awarded. If fewer than 10 were conferred for any award, identify possible factors contributing to the low number. Describe any planned actions the program will take to improve completion and increase the number of graduates. If an individual award has had fewer than 10 completers annually for each of the past five years, discuss the potential for program discontinuance with your area dean and summarize the outcome of that discussion in your response. (Accreditation Standard 1.3)*
The number of degrees awarded in Art has steadily increased, reaching a five-year high in 2024–2025. Both the Associate in Arts (AA) in Art and the Associate in Arts for Transfer (ADT) in Studio Arts show positive trends in completion. However, completion rates for the AA in Art have remained steady and low, averaging two students per year. See the charts below for degree completion data.

Faculty wish to retain the AA Degree, as students applying to competitive four-year art programs must submit a portfolio, and the additional coursework required for the AA provides stronger preparation for admission and future success.



2. **Equity:** Does the program's award distribution reflect Shasta College's student population? Which groups are over or under-represented? What will the department do to improve the equity of the awards conferred? (Accreditation Standard 1.3)

Given the relatively small sample size (approximately 15 awards per year), year-to-year demographic variations are significant. Over the past five years, most art awards have been conferred to students ages 18–24, those 50 and older, and individuals of “unknown” age. Females are overrepresented among award recipients (70.6%), while males are underrepresented (29.4%). The proportion of Hispanic students receiving art awards is slightly lower but generally comparable to the college-wide average. White students are underrepresented. Art awards are disproportionately conferred to students categorized as “Other,” which includes individuals identifying as two or more races, American Indian/Alaska Native, Asian, Filipino, or Unknown. Faculty will consult with the Dean and the Research Department to develop intervention strategies aimed at improving equity in awards conferred and will implement their plan by fall 2026.

3. Is the median time to a degree within a three-year window? If so, what do you contribute to timely completion? If not, what factors within the program's control can help improve median time to completion (e.g., rotation schedule for required courses, identifying and reducing bottlenecks, limiting the number of excess units)? (Accreditation Standard 2.5) See the chart below for data on time to degree and average units completed for the AA in Art.

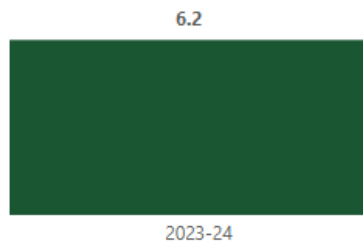
Time to Degree (TTD) in Years for FIRST Degree: All



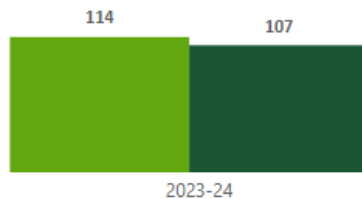
Average Units Attempted & Earned for FIRST Degree



Time to Degree (TTD) in Years for FIRST Degree: All



Average Units Attempted & Earned for FIRST Degree



See the chart above for data on time to degree and average units completed for the AD-T (above) and AA (below) in Studio Art.

The median time to degree varies significantly between the two primary degrees offered in the program and should be interpreted accordingly. The Associate in Arts for Transfer

(AA-T), which is the program's most popular degree, has a median time to completion of 3.2 years. In contrast, the Associate in Arts (AA) degree, which is less frequently pursued, has a median time to completion of 6.2 years. To better reflect this distinction, the program will update its charts to present AA-T data first, followed by AA data.

Several factors contribute to the longer time to completion for the AA degree. First, the data sample includes the COVID-19 period, during which courses were delivered primarily online, with some gradual return to in-person instruction. Studio art courses are inherently hands-on and present challenges in an online format. During this time, students often had to retrieve materials from campus under restricted conditions and complete their work at home, frequently without adequate space or proper studio environments. These conditions were not conducive to efficient progress through a studio-based curriculum.

Additionally, the AA degree includes a higher number of elective units, which can extend time to completion. Course availability further compounds this issue. Studio space is limited, particularly in Studio 300, which until recently housed all painting and drawing courses. Studio courses are three hours long and require transition time between sections, limiting scheduling to approximately eight time slots Monday through Thursday—enough for only four courses. Given that painting and drawing account for nearly 50% of studio art enrollments, this creates a significant bottleneck.

To help address this constraint, faculty have begun offering drawing courses in an additional space, Room 302, to alleviate pressure on Studio 300. While Room 302 is serviceable, it is not an ideal environment for drawing instruction. Traditional drawing studios are typically arranged with easels and/or tables organized around a central area for models or still-life setups. This layout supports working from direct observation, which is a critical component of student learning outcomes in both drawing and painting, and it encourages collaboration among students. In contrast, Room 302 is configured for design instruction, with a grid of large, heavy, immovable tables that limit flexibility. Even so, faculty are exploring all available options to reduce scheduling bottlenecks and expand access to required courses.

Faculty load constraints also impact course availability. Teaching four studio courses exceeds a full-time contract load (approximately 130%) and requires substantial in-class time in addition to office hours. As a result, full-time faculty are limited in how many sections they can offer. In response, and in consultation with the dean, faculty have reduced the number of art history courses they teach in order to prioritize high-demand studio courses.

The program has consistently requested an additional full-time faculty position to address these limitations, but has not yet ranked highly enough in institutional hiring priorities. Recruitment of qualified part-time instructors also remains challenging, particularly in a rural area where candidates with an MFA are limited.

Another important factor influencing the median time to degree for the AA is the diversity of student goals and enrollment patterns. Many students in the AA pathway are not pursuing a traditional full-time, transfer-oriented trajectory. Instead, they engage with the program for a wide range of personal, professional, and transitional reasons. For example, some veteran students enroll in art courses as a way to ease the transition to

civilian life. Some students on the autism spectrum are highly capable academically but are best supported by part-time enrollment, requiring breaks between or within classes. Other students, including single parents, may take courses gradually while balancing work and family responsibilities as they explore new career pathways such as design.

The program also serves community members who enroll for personal enrichment rather than degree completion. In some cases, these students take one or two studio courses at a time over an extended period, and may ultimately complete a degree after many years of intermittent enrollment. This pattern can significantly extend the recorded time to degree, even though it reflects intentional and meaningful engagement rather than delay or attrition.

These varied enrollment patterns are consistent with the program's role as both a transfer pathway and a community resource. While statewide metrics often emphasize rapid completion and transfer, the AA degree in particular serves a broader population whose goals and timelines differ from that model. The program remains committed to supporting all students, while continuing to improve pathways for those seeking timely degree completion.

To address structural barriers, the program has taken several steps. A new part-time instructor has been hired, and an additional evening studio course has been added to expand access. The program will continue to actively recruit part-time faculty to increase course offerings. Additionally, the program plans to pilot a hybrid studio art course to evaluate its impact on time to completion, as well as student success and retention. Finally, the program is prioritizing and promoting the AA-T degree pathway, which demonstrates a more efficient time to completion and aligns with transfer goals for the majority of students.

The Associate in Arts (AA) degree also plays an important role in providing flexibility for students, particularly in circumstances where course availability is disrupted. While the program continues to work toward reducing time to degree, the AA structure allows for necessary adaptability during unforeseen challenges. For example, this semester one of the program's two full-time faculty members was on leave. This faculty member typically teaches approximately half of all two-dimensional art courses, which represent a significant portion of overall enrollments. This created a substantial barrier for students planning to graduate on time. Because the AA degree allows for greater flexibility, the program was able to implement course substitutions to support student progress. As a result, six students are currently on track to graduate this spring with an AA degree—students who would not have been able to complete the more prescriptive AA-T requirements under these circumstances.

Enrollments (*Dashboard Tab: Enrollments and Demographics*)

4. *Discuss program enrollment growth and decline trends (reflect enrollment data at the course and section level). What interventions will be implemented to increase enrollment?*
The program's primary challenge is not student demand, but structural capacity—specifically limitations in specialized studio space and staffing—which affect course availability, scheduling flexibility, and scalability. This context is important in interpreting the enrollment and course-level data that follow.

Overall program enrollment has increased by 10.3%. Any modest declines in individual course enrollments should be interpreted within this broader context of sustained growth.

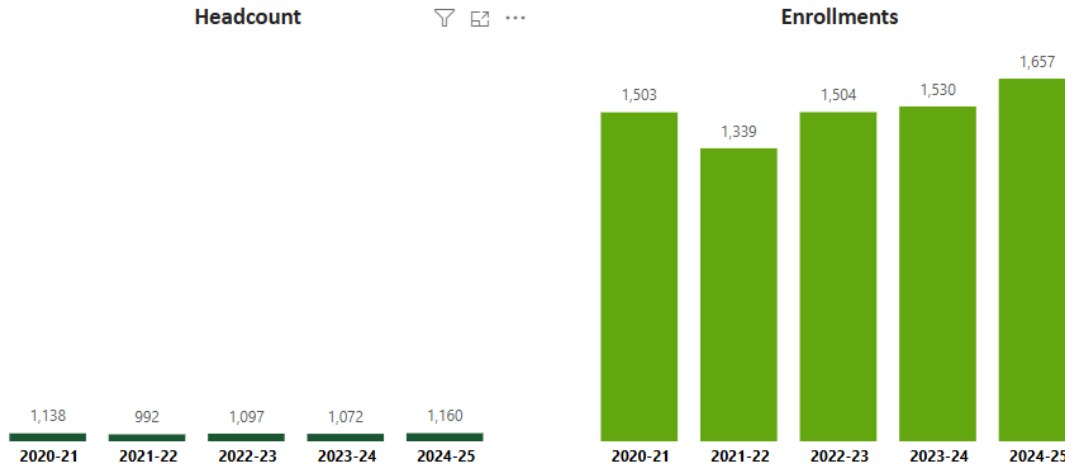
The courses that experienced declines can be explained by specific, structural factors rather than reduced student demand. For example, enrollments in ART 26A–C (Watercolor) declined after the retirement of the part-time instructor, and the courses were not offered for a period of time. Full-time faculty are already teaching at or above overload capacity and were unable to absorb these sections, and qualified part-time replacements were not immediately available. After several years of recruitment efforts, the program has recently hired a qualified watercolor instructor. Enrollment is expected to recover as the course is offered consistently again and students become reacquainted with both the medium and the instructor.

Similarly, enrollment in ART 4 (Art History) reflects a planned reduction in course offerings rather than a decline in interest. In consultation with the dean, faculty made a deliberate decision to offer certain art history courses once per year instead of twice, in order to prioritize high-demand studio art courses. As a result, ART 4 is now offered half as frequently, and its enrollment has decreased proportionally. The same pattern applies to other art history offerings, such as Modern Art (Art 6), which are also now scheduled less frequently.

In short, these localized enrollment declines are a direct result of intentional program adjustments to accommodate increased demand in studio art. The overall rise in enrollments—particularly in studio courses—has required full-time faculty to shift their teaching load accordingly.

Efforts to expand course offerings are constrained by both staffing and hiring challenges. Recruiting qualified part-time instructors remains difficult in this region due to a limited pool of candidates with MFAs. The program has consistently requested additional full-time faculty to meet demand; however, these requests have not ranked highly in institutional prioritization.

Given the overall growth in enrollment and the clear, structural explanations for course-level fluctuations, the program does not believe additional enrollment-focused interventions are necessary at this time, as trends reflect strong demand and intentional scheduling decisions. The data reflect a program actively managing increased demand within existing constraints, rather than one experiencing enrollment decline or diminished student interest.



CTE Programs Only

(For the following questions cite your sources for data. Examples of data sources can include Perkins Core IV, DataVista - Strong Workforce data. Also, any other review of relevant external databases. <https://www.shastacollege.edu/faculty-staff/institutional-effectiveness/research-reports/> Institution-set Standards under Outcomes Reporting. CTEOS data under Career Education)

- Summarize current labor market trends and data that demonstrate demand for graduates in this field. If the labor market trends have consistently declined, and/or the number of individual awards conferred has been less than 10 annually for the past five years, discuss the option of program discontinuance with your area dean and summarize the discussion in the response.
 N/A. The Digital Arts Certificate was discontinued.
- Using current data metrics available, compare program outcomes to Institution-Set Standards for job placement and address hiring percentages.
 N/A. The Digital Arts Certificate was discontinued.

Course Retention and Success Rates (Dashboard Tabs: Success/Retention, Success/Retention by Course, DI Demographics) Identify challenges and opportunities for the program. Proposed strategies/interventions should be informed by the data, within departmental control, have measurable outcomes, and include practical short-term timelines and aspirational goals. **These goals should also be reflected in Section 5.**

A note about Disproportional Impact (DI): Occurs when a subgroup of students is achieving an outcome at a rate/percentage substantially lower than those in the other subgroups.

5. Retention Rate:

- A. How does the program's retention rate compare to the college average?
 Retention rates in art and art history courses are slightly below college averages. College wide retention rates for the last five years, from oldest to most recent, are: 90.1%, 87.8%, 86.2%, 85.8%, and 84.1%. Art department retention rates are: 90.3%, 85.9%, 84.1%, 84.4%, and 81.6%.

- B. *Discuss the program's 5-year retention rate growth or decline trends (reflect on data at the course and section level).*

Overall, retention rates in art and art history courses show a steady increase year to year over the last five years, from 81.6% in 2020-2021 to 90.3% in 2024-2025.

Retention rates for the last five years, beginning with the 2020-2021 year, are: 81.6%, 84.4%, 84.1%, 85.9%, and 90.3%. Retention rates remain above 80% for most art courses. Ceramics (35A) showed lower retention during the COVID pandemic, while online and hybrid courses such as 70A, 72, and 80A/B recorded retention below 80% in two or more of the past five years.

- C. *What interventions will be implemented to increase retention rates overall?*

Retention rates in most art courses exceed the 80% benchmark and have steadily improved over the past five years. Faculty will continue to build on this strength. For the small number of courses with retention rates below 80%, faculty will implement targeted interventions. These include clearly communicating on the first day of class that art courses carry the same rigor and workload expectations as other academic courses; ensuring that course materials and examples reflect a diverse range of artists; expanding diversity in gallery programming, including recent exhibitions such as Japanese prints and an upcoming Tribal Art exhibition (January 2027) featuring Indigenous North American, Pacific Island, and African works; adopting an early alert system; and incorporating anonymous classroom climate surveys to better understand and respond to student experiences.

- D. **Equity:** *Do the Disproportionate Impact Indicators (DI indicators) show any groups having retention rates in program courses disproportionately below their peers? What specific strategies/interventions will the program employ to move these groups out of DI? (Accreditation Standard 1.3)*

Black or African American students and Hawaiian and Pacific Islander students both show disproportionate impact (DI) indicators related to retention rates in art and art history courses. For Hawaiian and Pacific Islander students, the DI indicator reflects an "Equity Number 3," meaning that three additional students would need to be retained to bring retention rates into alignment with overall enrollment proportions. However, this finding is based on a very small sample size—7 total enrollments out of 5,417 across all art and art history courses from 2020–2025. Given this extremely limited representation, the department recommends cautious interpretation of this data.

For Black or African American students, there is also a DI indicator related to retention, with an "Equity Number 11." This indicates that 11 additional students would need to be retained to bring retention rates into alignment with overall enrollment proportions. While the sample size is larger than that of Hawaiian and Pacific Islander students, with 66 total enrollments, it remains relatively small. However, the magnitude of the equity gap—11 students out of 66 enrollments—represents a meaningful concern and warrants focused attention.

The Art Department remains committed to addressing inequities in student success and retention through intentional, equity-focused practices. In consultation with the Emoja Program, including Sydney Young and participating students, several factors

influencing retention were identified, including the perception of art courses as “easy” electives—particularly among student-athletes—and a broader, college-wide sense of limited representation and belonging in the classroom experience.

Although some of the sample sizes in this dataset are small, the department recognizes the importance of proactively addressing these concerns to support equitable outcomes. In response, the department will strengthen early alert and proactive support systems to identify and assist students who may be struggling early in the term. We will also continue efforts to foster a more inclusive and affirming learning environment by increasing representation of diverse artists within course content and discussions. Additionally, the college gallery will expand its commitment to diverse exhibitions, including recent and upcoming shows such as a Japanese print exhibition and a planned Tribal Art exhibition in January 2027 featuring African, Pacific Islander, and Native American artists.

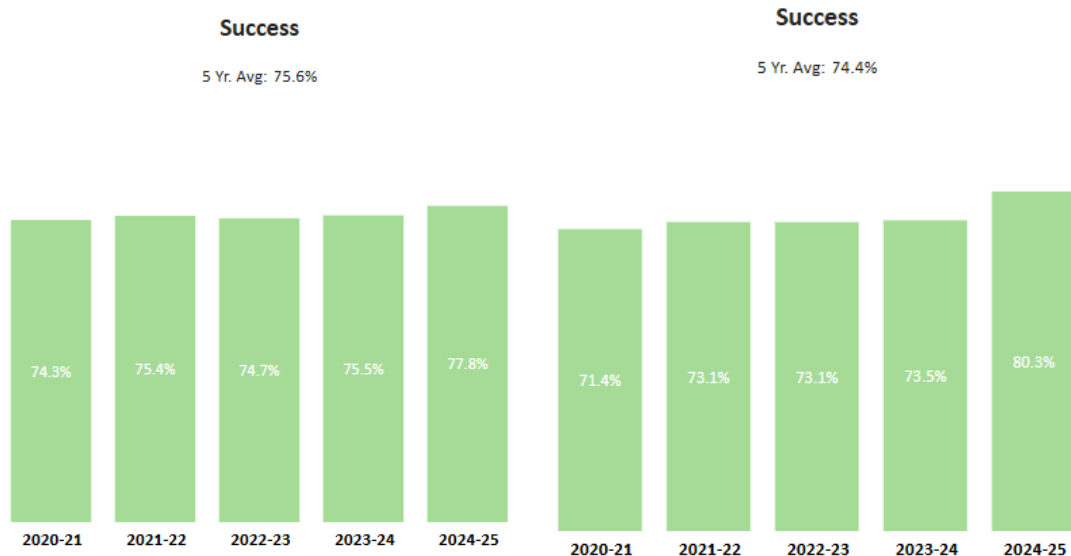
To further support student belonging, the department will actively seek and incorporate anonymous student feedback regarding classroom climate, barriers to success, and opportunities for improvement. Through these efforts, the department aims to ensure that all students feel seen, heard, and valued, while continuing to improve equity in outcomes across its programs.

6. Success Rate:

A. How does the program's success rate compare to the college average and Institution-set Standard?

Art department success rates have consistently met or exceeded the institutional standard (except in 2020–2021) and generally align with college averages. From 2020–2024, art success rates were slightly below the college average, but in 2024–2025, they surpassed it (80.3% vs. 77.8%).

*Left: College average success rates.
Right: Art and art history success rates.*



- B. *Discuss the program's 5-year success rate growth or decline trends (reflect on data at the course and section level).*

Over the past five years, success rates in Art and Art History courses have increased from 71.4% in 2020–2021 to 80.3% in 2024–2025—an 8.9% gain. Most courses consistently exceed the institution-set standard, though Art 1, 2, 4, 6, 55A, 70A, 72, and 80A/B have fallen below that standard in two or more of the past five years. Many of these courses are offered online or in hybrid formats, which may contribute to the lower success rates.

- C. *What interventions will be implemented to increase success rates overall?*

As noted above, most courses have shown steady increases in success rates, and faculty will continue to build on these strengths. For the small number of courses that have declined or fallen below the institution-set standard, the department will focus on reinforcing clear expectations for course rigor and workload early in the term, particularly for students taking art courses as electives.

In addition, faculty will expand the use of early alert systems to identify students at risk of not successfully completing courses and connect them with appropriate support services. Efforts to strengthen inclusive and engaging learning environments will continue through the integration of diverse artistic perspectives in course content and through opportunities for student feedback on classroom climate. Together, these approaches are intended to support sustained student engagement and improve successful course completion.

- D. *Equity: Do the Disproportionate Impact Indicators (DI indicators) show any groups having success rates in program courses disproportionately below their peers? What specific strategies/interventions will the program employ to move these groups out of DI? (Accreditation Standard 1.3)*

As noted in Section 5.D, disproportionate impact (DI) indicators are present for Black or African American students and Hawaiian and Pacific Islander students. For Hawaiian and Pacific Islander students, the DI indicator reflects an “Equity Number 3,” based on a very small sample size (7 enrollments out of 5,417), and should therefore be interpreted with caution.

For Black or African American students, the DI indicator reflects an “Equity Number 22” across 66 enrollments. While this represents a relatively small proportion of total enrollments, it nonetheless reflects a meaningful gap in successful course completion and warrants focused attention.

In the context of success rates, these findings highlight the need to support students not only in remaining enrolled, but in completing coursework at a passing level. In

response, the department will focus on reinforcing clear expectations for course rigor and completion, expanding early alert interventions to identify students at risk of not passing, and continuing efforts to foster inclusive classroom environments that support engagement and persistence. These strategies build on those outlined in Section 5.D, with an emphasis on improving successful course completion outcomes.

4. CURRICULUM

Although courses are reviewed as they come due, independent of associated inclusion in programs every 5 years, PRC recommends a review of all courses in a program as part of this Self-Study. Below are the minimum recommendations for this report.

1. Challenges to offering key courses

Briefly explain any challenges to offering key courses in order for students to complete their degree or certificate in a timely fashion. (Accreditation Standard 2.5)

Key courses are offered regularly, allowing students to complete the AA-T and AA in a timely manner. The primary exception is Art 29B: Intermediate Freehand Drawing, a required course for the local AA degree, which is offered once per year, typically in the spring semester. This occasionally creates scheduling challenges for students. Faculty have communicated this limitation to interest area counselors, which has helped prevent most conflicts, though it can still present occasional difficulties. To further support student planning, the department will work with Nickie McGarry to include a note on the Program Map indicating that this course is offered once annually in the spring term.

While overall course availability supports timely completion, the program's primary challenge is not student demand, but structural capacity—specifically limitations in specialized studio space and staffing—which affect course availability, scheduling flexibility, and scalability. These constraints can limit students' ability to enroll in required sequences at optimal times, occasionally delaying progression when courses fill or are unavailable. Access to specialized facilities—particularly the 300 studio, which supports most two-dimensional courses—creates a significant bottleneck. Staffing limitations, including difficulty hiring qualified part-time faculty and the lack of an additional full-time position, further restrict the number of sections that can be offered. Additionally, the intensive, high-contact nature of studio instruction limits class sizes and scalability. Courses offered only once per year can also create occasional barriers for students who fall out of sequence.

Program Design

- 2. Are there any unnecessary or bottleneck courses that prevent students from completing the program? Could those courses be made optional? For example, there could be a required course with low interest (based on enrollment). This would prevent students from completing an award. Alternatively, legacy math and English requirements could no longer be appropriate.*

There are no unnecessary or bottleneck courses in the program. Art 15: Three-Dimensional Design, a required course, tends to have lower enrollment, reflecting limited student interest. However, as this course is a state-mandated requirement in the ADT, its

removal is neither feasible nor advisable. The course provides essential foundational skills for careers in fields such as sculpture, architecture, interior design, and interior architecture. **Gold Team Update: Faculty discussed Art 15 and identified the following strategies to increase enrollment: add Art 15 to the core requirements for the AA (1040) degree and designate it as a prerequisite for high-demand upper-division electives, including Art 47 (Sculptural Glass) and Art 35C (Advanced Ceramics).**

3. *How will the program be changed to allow for stacked certificates/awards without adding units? Reach out to Interest Area Counselor for suggestions and alternative approaches. Include timelines and action items.*

Faculty wish to maintain a focus on foundational art and design courses, emphasizing the ADT and AA degrees and successful transfer to four-year art programs. As a result, they do not plan to add stackable certificates at this time.

4. *Review the "Course Schedule" tab on the dataset and identify the courses in your program that have not successfully run in 2 or more years. Justify keeping the course active or note the course for deactivation. (ACCJC Eligibility Requirement: 20)*

All courses listed in the "Course Schedule" have been offered within the past two years, with the exception of Art 301, which has not been offered in 15 years and is recommended for deactivation.

5. *In consultation with your dean, describe how our current course scheduling helps or hinders efficient program completion (Accreditation Standard: 2.5)*

Faculty consulted with their dean, and the current course scheduling allows students to complete their degrees in a timely manner. However, as noted in Section 3, the number of credits students are earning at graduation remains a concern. Since both total credits completed and the number of electives taken have increased significantly since the pandemic, there is concern that the expanded elective offerings may be unintentionally delaying graduation, or that other factors may be contributing. This issue will be examined further in consultation with Cassie Leal and the Research Department.

Credit for Prior Learning Opportunities (<https://www.shastacollege.edu/counseling/credit-for-prior-learning/>)

6. *Which courses within your program lend themselves to CPL opportunities? What is the plan to develop or expand the existing CPL opportunities?*

Courses most suitable for CPL opportunities are those in which students are likely to have prior experience, such as Art 21A (Beginning Freehand Drawing) and Art 29A (Beginning Painting). There are no current plans to develop CPL opportunities. Faculty have consulted with Buffy Tanner regarding the CPL website and application process for art and plan to continue discussions with CPL faculty and staff.

7. *What support or resources would faculty in your program need to implement or expand CPL opportunities? Identify any challenges or concerns you anticipate in implementing CPL in your discipline (e.g., academic integrity, workload, transferability).*

There are academic integrity concerns related to CPL applications for art courses, which would likely include both a portfolio and a written statement reflecting the student's critical thinking and creative process. Because written submissions are increasingly vulnerable to AI-generated content, faculty have recommended that such statements be completed in person and on paper to ensure authenticity.

There are also workload considerations. As CPL is a relatively new initiative, it remains unclear how the review of applications would be accounted for in faculty workload or how faculty would be compensated for this work. If these responsibilities fall under the purview of a faculty coordinator, the associated stipend would need to be adjusted to reflect the additional time and effort required. More broadly, given existing constraints related to faculty workload, limited studio space, and challenges in staffing, the addition of CPL review responsibilities may place further strain on departmental resources unless additional support structures are provided.

More fundamentally, there are pedagogical concerns regarding the alignment of CPL with the nature of studio art instruction. In art courses, successful completion of student learning outcomes (SLOs) is closely tied to an ongoing, iterative process of dialogue between student and instructor, as well as peer critique. This sustained engagement—where students reflect on their work, receive feedback, and revise accordingly—is not simply a means to achieving outcomes, but is itself a core component of those outcomes. As such, awarding credit based solely on demonstrated SLO attainment through portfolio review may not fully capture the depth and process-based learning that defines the studio art experience.

Faculty also anticipate challenges related to assessment consistency and alignment with course sequencing. Evaluating portfolios for equivalency to course SLOs is inherently subjective and time-intensive, and would require the development of clear, discipline-specific rubrics to ensure consistency across reviewers. Without such structures, there is a risk of uneven evaluation standards. In addition, awarding CPL credit may allow students to bypass foundational courses that are designed to build technical skills, conceptual development, and critique practices in a progressive sequence, potentially impacting student success in more advanced coursework.

There are also equity considerations. While CPL is intended to expand access, in studio art it may disproportionately benefit students who have had prior access to materials, instruction, or mentorship outside the college, potentially creating uneven opportunities for students entering the program.

Program Map (*Accreditation Standard 2.2 and 2.5*): Program maps represent one possible pathway to complete a program. Attach a copy of the program map to the final CIPR.

8. *Review your program map with your program's Interest Area counselors and explain how the program map supports timely course completion.*

Interest area counselors were consulted, and the program map was updated last academic year to correct a few scheduling conflicts and errors. The revised map provides a clear and viable path for students to complete the ADT degree within two academic years.

Gold Team Update: Faculty met on 2/27/25 to review the Program Map for the AA (1040), consulted with counselors, and will send suggested revisions to Nickie McGarry. The revised program map will more closely align with the AA-T sequence and reflect a two-year time to degree.

5. Summary and Future Plans

- Please check this box once you have attached Curriculum Map(s) and Program Map(s). These documents will be updated throughout this review process.

This section serves as the foundation for your Annual Plans leading up to the next Comprehensive Instructional Program Review. All program improvement and resource (funding) requests (formerly called Initiatives) must be clearly linked to the goals outlined in this Self-Study.

For additional guidance and planning tools, refer to the Planning Support Canvas page.

Note: Using a six-year planning model ensures alignment with the College's Annual Planning process. Once completed, the final Self-Study will be posted on the Program Review Committee webpage, and Section 5 goals will be highlighted at College Council.

1. *Drawing on the analysis provided in Sections 1–4, identify both short-term and long-term goals for the program over the next six years. For each goal, outline strategies to achieve them, including a proposed timeline, estimated budgetary needs, and responsible individuals or roles. (Aligned with ACCJC Eligibility Requirement 19 and Accreditation Standards 1.2, 1.3, 1.4, 3.4, 3.5, 4.3)*

The following goals are prioritized based on the program's primary needs: addressing structural capacity constraints (staffing and facilities), strengthening equity and student success, and improving assessment and program infrastructure.

Full-Time Faculty:

The department will continue to advocate for the hiring of an additional full-time faculty member with expertise in ceramics, glass, 2D arts, and/or art history to expand course offerings in high-demand areas and support program growth. Current staffing levels, combined with difficulty hiring part-time faculty, limit the department's ability to add sections, meet student demand, and address identified equity gaps. Requests for a new position will be submitted annually; however, these have historically ranked low in institutional prioritization processes.

Timeline: Ongoing

Budget: Full-time faculty salary and benefits (as determined by district)

Facilities (Studio Space):

The department will advocate for improved access to instructional space, particularly addressing the bottleneck created by the 300 studio, which serves as the primary classroom for most two-dimensional courses. Limited availability of this space constrains scheduling flexibility and restricts the number of sections that can be offered. Long-term solutions may include reallocation of existing space, scheduling adjustments, or the development of additional studio facilities.

Timeline: Ongoing planning, with long-term facilities consideration

Budget: To be determined based on scope of facilities improvements

Part-Time Instructors:

The department will recruit qualified part-time instructors to replace recent retirements in watercolor and ceramics and to support additional course offerings in ceramics, glass, and two-dimensional media, particularly in evening time slots. Recruitment has been challenging, especially in specialized studio areas, and remains a limiting factor in expanding access. Interviews are planned for Spring 2026, with

the goal of increasing section availability by Fall 2026.

Budget: Standard adjunct compensation

Equity and Student Success:

In response to identified disproportionate impact indicators in success and retention, the department will implement targeted strategies to improve student outcomes. These include strengthening early alert systems, clearly communicating course expectations and rigor, increasing representation of diverse artists in curriculum and programming, and gathering anonymous student feedback on classroom climate and belonging. These efforts will be integrated into ongoing instructional practices beginning Fall 2026.

Budget: Minimal; embedded within existing operations

PLOs:

The department will develop and implement a system to assess and collect data on students' completion of program-level outcomes. This will include identifying appropriate assessment measures, creating data collection protocols, and establishing a regular review cycle. Andrew Patterson will design the plan prior to Fall 2026 and coordinate with faculty to implement assessment and data collection beginning in the 2026–2027 academic year. This work will be completed within existing resources.

Gallery:

The gallery will continue operating at four exhibitions per year, with the goal of returning to six exhibitions annually, its previous level of programming. Expanding to six exhibitions is contingent upon increased funding to support the workload associated with gallery operations. Faculty previously requested an increase to the co-director stipend and continue to recommend doubling it from \$3,000 to \$6,000 to reflect the scope of work required to sustain full programming. In alignment with the department's equity goals, exhibitions will continue to reflect a diverse range of artists and cultural perspectives, including the planned Tribal Art exhibition in January 2027. David Gentry and Susan Schimke will serve as gallery co-directors unless otherwise agreed.

Timeline: Maintain four exhibitions annually, with expansion to six pending budget approval

Budget: Additional \$3,000 annually (requested)

Art Storage:

Faculty recommend upgrading existing storage or constructing new, temperature-controlled facilities for the permanent art collection. The current storage area has experienced multiple leaks over the past decade, placing works on paper at risk. Area faculty will develop a design proposal, including cost estimates, to be incorporated into annual planning processes.

Timeline: Proposal development within 1–2 years

Budget: To be determined

Dual Enrollment:

The department will seek to expand dual enrollment offerings to strengthen the pipeline of incoming students. Progress has been limited by difficulty identifying qualified high school instructors who meet minimum qualifications (MFA in studio art or art history). Andrew Patterson will continue outreach to regional high schools on an ongoing basis.

Timeline: Ongoing

Budget: No additional cost anticipated beyond existing coordination

CPL Implementation (Exploratory):

The department will monitor and, if appropriate, pilot Credit for Prior Learning (CPL) processes aligned with the needs and constraints of studio art disciplines. Any implementation will require development of discipline-specific assessment rubrics, safeguards for academic integrity (including in-person written components), and clear guidelines to ensure consistency and alignment with course sequencing. Given the labor-intensive nature of portfolio review and existing faculty workload constraints, additional compensation or reassigned time may be necessary.

Timeline: Exploratory over the next 2–3 years

Budget: To be determined

Facilities and Instructional Capacity (Long-Term):

In addition to immediate scheduling constraints, the department will engage in long-term planning to address instructional capacity limitations related to specialized studio spaces. This includes evaluating options for expanding or reconfiguring studio facilities to better support two-dimensional and three-dimensional course offerings. Addressing these constraints is critical to increasing section availability and supporting future program growth.

Timeline: Long-term (3–6 years)

Budget: To be determined

2. *Any other information/reflections from the Self-Study the Gold Team would like to share:*

The art department is to be commended for fostering a lively and inclusive environment that serves disproportionately impacted populations. As noted in Section 3, the program serves a higher percentage of students with disabilities, first-generation students, homeless and low-income students, and veterans, while maintaining above-average rates of success and retention. The department also reaches a higher percentage of LGBTQ+ students; although formal data are not currently collected, faculty observations support this.

3. *As a result of this Self-Study, please share what the program is most proud of:*

The Art Program continues to demonstrate strong student interest, with steady growth in enrollment and degree completion over the review period. Faculty remain deeply committed to excellence in foundational studio art education, ensuring that students develop both technical proficiency and critical visual literacy. The program maintains strong success and retention rates across most courses, reflecting high levels of student engagement and the effectiveness of instruction.

The department is particularly proud of its ability to sustain high-quality, high-contact studio instruction despite structural constraints, including limited specialized classroom space and ongoing staffing challenges. Faculty consistently provide individualized feedback, facilitate rigorous critique processes, and maintain course rigor, all of which contribute to meaningful student learning outcomes.

The program also serves as one of the most diverse and inclusive spaces on campus. Art courses consistently enroll higher proportions of LGBTQ+ students, neurodivergent students, veterans, PACE students, first-generation college students, and students who have experienced foster care or housing insecurity. The studio environment fosters a strong sense of belonging, where students feel welcomed, supported, and safe to express themselves. Faculty are committed to maintaining this inclusive culture and to strengthening equitable outcomes through ongoing collaboration with campus partners

such as the Emoja Program.

The gallery program remains a central strength of the department, providing students with opportunities to exhibit their work and engage with professional artists while serving as an important cultural resource for the campus and broader community. Even while operating at a reduced number of exhibitions, the gallery continues to support meaningful engagement, with plans for expanded programming, including the upcoming Tribal Art exhibition in January 2027.

Overall, the program is proud of its ability to maintain instructional quality, support student success, and serve both the college and the broader community, while continuing to adapt to constraints and plan for future growth.

End of the CIPR. Thank you, Gold Team!

TO BE COMPLETED by PROGRAM REVIEW COMMITTEE

See Instructional Program Review Bylaws for additional information.

Green Team Summary: *Please give an overall summary of the program highlights and CIPR strengths.*

The Art Department worked diligently to meet the standards of this overall process including thoughtful rewrites and meaningful discussion about future plans and goals. They are a popular program with increased enrollments, where students feel welcomed and experience a sense of belonging. Diversity is embraced and valued. Faculty are supportive and learning is collaborative. The Gallery is part of the student, campus, and community experience.

Recommendation for program disposition: If disposition is “with qualification” please add rationale and any recommendations for improvement. If disposition is “discontinuance,” please provide explanation.

- Without qualification
- With qualification
- Discontinuance