**STUDENT OUTCOMES COMMITTEE OF THE
BOARD OF TRUSTEES**

**MINUTES
Thursday, November 5, 2015
1:30 p.m. – M2-34**

Presiding: Dr. Rényi

Present: Mr. Armbrister, Ms. de Fries, Dr. Gay, Dr. Generals, Ms. Hernández Vélez, Dr. Hirsch, Ms. Horstmann (via phone), Dr. Roebuck, Ms. Zellers

Guests: Dr. Iepson, Ms. McDonnell, Mr. Spielberg, Dr. Thompson

(1) <u>**Executive Session**</u>

No items were discussed.

(2) <u>**Public Session**</u>

(a) Approval of Minutes of October 1, 2015

The minutes were accepted unanimously.

(b) Strategic Initiatives

Dr. Gay reviewed the information on a handout distributed to the Committee. The handout information was a summary from an August 11, 2015 Cabinet Retreat. Dr. Gay highlighted examples of current work with the Lenfest Foundation on developing an Early College model, developing a strategic plan for online learning, infusing an increase in technology for instructional purposes, and developing a new strategy for a Minority Fellowship Program.

(c) Workforce Development

Ms. de Fries provided an overview of the activities she has been involved in since joining the College. She stated that she has been meeting with individuals internally and analyzing the College's past performance in the area of workforce development. Dr. Rényi asked Ms. de Fries to talk about some initial big goals that would become part of a plan. Ms. de Fries spoke of a focus on corporate sectors and work with employers to meet their development needs. Examples were provided. Dr. Generals spoke of the future workforce development direction being a paradigm shift on how the College works with corporate partners. He sees the College as being a primary provider for career and technical education. Ms. Horstmann asked for a timeline for developing actions. Ms. de Fries responded that she anticipates a plan to be ready by March.

(d) Digital Video Production A.A.S. Academic Audit

Ms. McDonnell provided an overview of the Audit. The two recommendations focus on the need to develop a retention plan and refine assessment practices. While the Program faculty are engaged in the assessment process and have made improvements to teaching and learning in each Program Learning Outcome, it is recommended that the assessment design should be redirected to use assignments with unique rubrics in order to assess each outcome. This will enable faculty to identify where specific deficiencies exist. In answering a question about first semester program requirements, Mr. Spielberg stated that the program's math requirement should be reviewed to determine the most appropriate math course requirement. He also suggested that with the direction of Guided Pathways and intentional advising, he anticipates that students will be better directed regarding which courses to take.

Dr. Rényi asked that future audits include information on job opportunities including the source and numbers.

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Action: The Student Outcomes Committee recommends that the Board of Trustees accept the Audit with the provision of a one year follow-up report to the Committee. The decision to renew the Program for five years will take place after the approval by the Committee of the follow-up report.

(e) Art and Design A.A. Academic Audit

Ms. McDonnell provided an overview of the Program, audit findings and recommendations. She highlighted that assessment results have been used to improve the Program. While all Program Level Outcomes assessed met the benchmark, faculty members need to discuss assessment measures to determine if they reflect the desired level of competence or whether these levels should be more ambitious. This assessment-related recommendation also states that faculty should discuss a variety of direct and indirect measures. Dr. Rényi asked if the students who do not transfer have usable skills. Dr. Iepson responded that some students only take graphics and design courses which provide them with tangible skills including having a portfolio. Dr. Hirsch commended the faculty for their work on developing and providing an exemplary program at the College.

Action: The Student Outcomes Committee recommends that the Board of Trustees accept the Audit and renew the Program for five years.

(f) Dashboard

Dr. Rényi reviewed the revised Dashboard. She pointed out that the Dashboard is now about looking at the outcomes of the entire College. It goes beyond student success metrics and now includes workforce development, community relations, facilities, and finance measures.

(g) Middle States

Dr. Gay reviewed the Middle States Progress Update handout.

(h) New Business

Dr. Hirsch provided information on the Nursing Program students' performance on the National Council Licensure Examination for Registered Nurses (NCLEX). The Nursing Program has been on provisional status for the last two years due to not meeting the pass rate threshold (80%). The pass rate for the students taking the NCLEX in 2015 is 83.16%; therefore, the Nursing Program is officially off provisional status.

Dr. Hirsch also reported that the Commission on Accreditation for Respiratory Care (CoARC) has recertified that the College's Respiratory Program has met or exceeded all currently set thresholds for success on each of the required outcome measures specified by the Accreditation Standards and CoARC Accreditation Policies and Procedures.

(3)   Next Meeting

The next meeting of the Student Outcomes Committee of the Board is scheduled for February 4, 2016 at 1:30 p.m. in conference room M2-34.

Attachments:
Minutes of October 1, 2015
Strategic Initiatives – Summary from Cabinet Retreat (August 11, 2015)
Digital Video Production A.A.S. Academic Audit
Art and Design A.A. Academic Audit
Draft Dashboard
Middle States Progress Update

MINUTES
Thursday, October 1, 2015
1:30 p.m. – Conference Room M2-34

Presiding: Dr. Rényi

Present: Mr. Armbrister, Dr. Gay, Dr. Generals, Ms. Hernández Vélez, Dr. Hirsch,
Ms. Horstmann, Mr. White

(1) **Executive Session**

No Items

(2) **Public Session**

a) Approval of Minutes of September 3, 2015 (Action Item)

The minutes were accepted. Referring to the minutes, Mr. Armbrister requested
information on the status of the College's Middle States accreditation status. Dr.
Gay responded by providing a brief overview of the actions and activities taken to
date. She stated that the progress report is due to Middle States on December 1,
2015 with a team visit scheduled during the week of January 11, 2016. Dr. Rényi
asked how the Board can be supportive. Dr. Gay responded that Board
reinforcement of the necessary assessment-related recommendations in the
academic program audits helps to emphasize Board expectations. The Committee
agreed and indicated that careful attention must be paid to ensure programs are
meeting assessment requirements. To that end, the Committee agreed that
programs that have not completed the required assessments will be given one year
to complete the requirement.

b) Student Outcomes Dashboard

Dr. Hirsch distributed an updated draft of the Student Outcomes Dashboard that
included outcomes for 2014-15. He highlighted the additions made to the draft
based on the input from Committee members at the September meeting. Additions
to the dashboard included: developmental education outcomes; expanded
completion outcomes; ethnicity information; and peer institution outcomes. Dr.
Rényi requested that the dashboard be expanded to include targets and an easy way
to determine progress, such as a color coded system. For example, indicators that
are in development could be shaded in blue. The Committee discussed the purpose
of the dashboard and suggested various formats. The Committee concluded that a
conference call will be scheduled for members to review a revised version of the
dashboard prior to the November Committee meeting.

(c) Guided Pathways

Dr. Hirsch distributed a PowerPoint presentation on Guided Pathways and reviewed the major principles of the model. Highlights of the Guided Pathways approach include: accelerate entry into coherent programs of study; reduce the time required to become college-ready; ensure students know the requirements to succeed; integrate student supports with instruction; monitor student progress within a developed feedback mechanism; and leverage technology to improve learning and program delivery. Dr. Generals commented that an intent of the recent reorganization was to position the College to move in this new direction. Information was also provided on changes to the College's placement test for incoming students. The Committee requested periodic progress updates.

(d) Strategic Initiatives

Agenda item was postponed until next meeting.

The meeting was adjourned.

Next Meeting:

The next meeting of the Student Outcomes Committee of the Board is scheduled for Thursday, November 5, 2015 at 1:30 p.m. in conference room M2-34.

Attachments:

Minutes of September 3, 2015
2014-15 Draft Student Outcomes Dashboard
Guided Pathways Presentation
Placement Test Change

Community College of Philadelphia

Strategic Initiatives

Summary from Cabinet Retreat (August 11, 2015)

The senior leaders in the Strategic Initiatives unit met to discuss goals, objectives and strategies for 2015-2016. A vision statement was crafted for the unit that emphasizes working collaboratively to create, as well as to respond to, strategic opportunities, and to build capacity in key areas. Seven areas of strategic focus were identified based on statements from Dr. Generals: (1) K-16 pipeline and partnerships; (2) classroom innovation & instructional technology; (3) accelerating credential attainment; (4) civic/community engagement; (5) employee engagement & talent development; (6) continuous improvement; and (7) diversity & inclusion. An eighth strategic focus, governance, was not included in the presentation in anticipation of further discussion with the president.

The retreat presentation included examples of pertinent current research related to the strategic areas. Research was included to provide a context for the recommended strategies. Potential partners were identified for the strategic areas of focus to emphasize the importance of engaging with thought communities beyond Community College of Philadelphia. Ideas in the presentation were both short term and long term, responding to the charge to suggest strategies that are "aspirational; bold; forward thinking; innovative; transformative; liberated from the past." Among the strategies mentioned during the presentation were: revising career services and linking it organizationally with transfer; creating an institute for civic engagement & leadership; creating a middle college; linking hiring to use of technology; adding online non-credit courses with a bridge to credit; accepting nanocredentials (microcredentials); employee mentoring; talent development for all constituency groups, including the Cabinet (e.g., creating a Cabinet approach to LinkedIn and other social media); integrating planning; and creating a full time administrative/faculty minority fellowship.

August 20, 2015

In addition to presenting strategies and ideas for further discussion, the following points were mentioned:

- We should imagine what we would do differently if we thought of ourselves as a part of a broader organization such as a communications company (in much the way that Google is now part of Alphabet);
- We should decide what role we can play throughout the K-16 pipeline, not just the role we plan with high schools;
- We should intentionally make connections between the strategic areas of focus and the strategic initiatives;
- We should consider what services we could provide in partner organizations (e.g. career services in libraries);
- We should consider whether there are opportunities for public/private partnerships related to services;
- We should talk about the areas of strategic focus as a Cabinet and the ways all of us can enhance the conversation and effort.

August 20, 2015

Academic Program Audit Summary: Digital Video Production A.A.S.

Summary

The Digital Video Production curriculum prepares students as entry-level professionals in the digital video production field. The Digital Video Production Program was first offered in 2010, with seven new courses developed for this program. In 2013, the Program underwent a minor revision.

By 2014, enrollment in the Program had increased to 91 students. The Program enrolls higher proportions of minority students, male students, young students, full-time students, and students placing at college level than the Division and the College. The Program records outcomes similar to that of the College in terms of standing and retention; however weaker outcomes were recorded in terms of the graduation rate, long-term success, short term success, unsuccessful upon departure, and course completion. Although the Program enrolls students more likely to place at college level compared to the Division and the College, all of the outcomes recorded are either similar or weaker than the Division and the College.

Seven degrees were awarded between 2010 and 2013, all of which were awarded in 2013. Twenty-three percent of the students who left the Program transferred. Of the students who left the Program, seventy-five percent earned between zero and 12 credits.

Over the last eight semesters, the Program has run between zero and eight sections each semester, with varying efficiency.

Information on all program level student learning outcomes for Digital Video Production has been uploaded into SharePoint. All outcomes met the benchmarks; however, it appears as if all three outcomes use similar rubrics to assess the same assignments. Refinement of assessment measures will take place during fall of 2015.

Locally, the ten year projected job growth is strong for Audio and Video Equipment Technicians; however, film/ video editing and directing/ producing jobs in the Philadelphia area are projected to experience slow growth over the same time period. Over the course of the Program, students are made aware of the local, regional and national job market for DVP careers, and understand that in order to get a job in DVP, it might be necessary to relocate outside the Philadelphia region, and that work is often project based. Students are provided with experiential learning opportunities by working on CCPTV.

Findings and Recommendations

1. Examine reasons why students are leaving at high rates with less than twelve credits and develop a retention plan
Students are leaving this program at a higher rate than other programs at the College. This may be a function of the rigor of the Program or that students enrolled in the Program are disproportionately young, male, and minority. Additionally, while students in the Program are more likely to place at college level than those in the Division and the College, some of the outcomes recorded are weaker than those of the Division and the College. The DVP faculty must provide additional opportunities to foster

student success. This could include connecting students with services,   creating intervention strategies for students during the first 12 credits, and increasing faculty involvement through advising.

Timeline: Spring 2016
Persons Responsible: Program faculty

2. Assessment
Reviewing the Program documents makes it clear that assessment is occurring. The Program has assessed all five Program Level Student Learning Outcomes and made improvements to teaching and learning in each PLO. Faculty are meeting weekly to discuss assessment. However, the assessment design (multiple outcomes use the same rubric for assessment) and reporting make it difficult for program faculty to determine where program deficiencies exist. The Program should use assignments with unique rubrics in order to assess each outcome. Using unique rubrics or identifying specific areas of the rubric for each PLO, enables the faculty to identify where specific deficiencies exist, as opposed to using aggregated data which solely identifies whether all outcomes meet the benchmark or none of the outcomes meet the benchmark.

Timeline: Spring 2016
Persons Responsible: Department Head

Community College of Philadelphia

Academic Program Audit

Digital Video Production A.A.S.

Authors:
Christine McDonnell

Contributors:
Jon Spielberg

Date: October, 2015

I. **Executive Summary**

The Digital Video Production curriculum prepares students as entry-level professionals in the digital video production field. The Digital Video Production Program was first offered in 2010, with seven new courses developed for this program. In 2013, the Program underwent a minor revision.

By 2014, enrollment in the Program had increased to 91 students. The Program enrolls higher proportions of minority students, male students, young students, full-time students, and students placing at college level than the Division and the College. The Program records outcomes similar to that of the College in terms of standing and retention; however weaker outcomes were recorded in terms of the graduation rate, long-term success, short term success, unsuccessful upon departure, and course completion. Although the Program enrolls students more likely to place at college level compared to the Division and the College, all of the outcomes recorded are either similar or weaker than the Division and the College.

Seven degrees were awarded between 2010 and 2013, all of which were awarded in 2013. Twenty- three percent of the students who left the Program transferred. Of the students who left the Program, seventy-five percent earned between zero and 12 credits.

Over the last eight semesters, the Program has run between zero and eight sections each semester, with varying efficiency.

Information on all program level student learning outcomes for Digital Video Production has been uploaded into SharePoint. All outcomes met the benchmarks; however, it appears as if all three outcomes use similar rubrics to assess the same assignments. Refinement of assessment measures will take place during fall of 2015.

Locally, the ten year projected job growth is strong for Audio and Video Equipment Technicians; however, film/ video editing and directing/ producing jobs in the Philadelphia area are projected to experience slow growth over the same time period. Over the course of the Program, students are made aware of the local, regional and national job market for DVP careers, and understand that in order to get a job in DVP, it might be necessary to relocate outside the Philadelphia region, and that work is often project based. Students are provided with experiential learning opportunities by working on CCPTV.

I. **Program Description from the College Catalog**

The Digital Video Production curriculum prepares students as entry-level professionals in the digital video production field. Classroom lecture and practical assignments in the use of state-of-the-art digital technology lead to the development of technical and aesthetic skills required for success in the digital video production field. Students gain practical experience by creating programs for the College's CCPTV educational broadcast channel as part of their course work. Students completing this program will be prepared to work as videographers, audio technicians, video editors, producers, directors and related occupational roles.

Extensive computer activities and location and studio production are required for some courses in this curriculum. Students are encouraged to develop artistic appreciation and imagination in their work. Upper-level courses emphasize advanced technical and creative skills and

professional practices. Students exit this program with a digital portfolio of their work to aid in obtaining employment in the digital video field.

A. **History and Revisions to the Curriculum**
   The Digital Video Production Program was first offered in 2010 and designed to address the need for skilled digital video production professionals. Between November 2010 and July 2012 seven new courses were developed for this program. The new courses include: DVP 120: Camera and Lighting Techniques for DVP, DVP 130: Audio Techniques for DVP, DVP 140: Editing Techniques for DVP, DVP 150: Producing and Directing Techniques for DVP, DVP 210: Advanced Techniques for DVP- Location, and DVP 240: Advanced Video Editing Techniques for Digital Video Production.

   In 2013, the Program underwent a minor revision. ENGL 271 Language of Film was changed from a required to a directed elective. DVP 240- Advanced Editing Techniques for DVP became a required course. DVP 220 Advanced Techniques for DVP was eliminated. ENG 117 Group and Team Communication was added to the list of directed electives.

B. Curriculum Sequence

Course Number and Name	Pre & Co-requisites	Credits	Gen Ed Req.
First Semester			
PHOT 104 - Introduction to Video Production		3	
FNMT 118 -Intermediate Algebra or higher		3	Mathematics
PHOT 151 - Digital Imaging		3	
ENGL 101 - English Composition		3	ENGL101
CIS 103 - Applied Computer Technology		3	Tech Comp
Second Semester			
DVP 120 - Camera and Lighting Techniques for DVP	PHOT 104 with a B or better	4	
DVP 130 - Audio Techniques for Digital Video Production	PHOT 104 with a B or better	4	
DVP 140 - Video Editing Techniques for DVP	PHOT 104 with a B or better	4	
ENGL 102 - The Research Paper	ENGL 101 with a of "C" or better	3	ENGL 102, Info Lit
Third Semester			
DVP 150 - Producing and Directing Techniques for DVP	PHOT 104 with B grade or better	4	
Social Science Elective		3	Social Science
Science Elective		3	Natural Science
Humanities Elective		3	Humanities
Directed* Elective		3	
Fourth Semester			
DVP 210 - Advanced Techniques for DVP-Location	DVP 120, 130, 140, 150	4	
DVP 240 - Advanced Video Editing Techniques for DVP	DVP 120, 130, 140, 150	**4**	
PHOT 299 - Professional Practices in Photographic Imaging & DVP	DVP 120, 130, 140, 150; 210 & 240	3	
Directed Elective*		3/4	
Minimum Credits Needed to Graduate:		**60**	

* Directed Electives from which to choose

ENGL 107 - Society and Mass Communications	ENGL 282 Script Writing
ENGL 116 Interpersonal Communication	ENGL 271 - Language of Film
ENGL 117 - Group and Team Communication	ENGL 272 Topics in Film Study
ENGL 205 Creative Writing	PHOT 211 - Event and Corporate Videography

C. Curriculum Map

Required Courses	Programmatic Learning Outcomes		
	Demonstrate proficiency in the operation of digital video cameras, lighting equipment for studio and location production, and audio for digital video production, digital video editing hardware and software.	Evaluate technical and aesthetic qualities of digital video production the context of historical and contemporary trends.	Employ current business practices of digital video production.
PHOT 104- Intro to Video Production	I,A	I,A	
DVP 120 – Camera and Lighting Techniques for Digital Video Production	I,R,A	I,R,A	I,R,A
DVP 130 – Audio Techniques for Digital Video Production	I,R,A	I,R,A	I,R,A
DVP 140 – Editing Techniques for Digital Video Production	I,R,A,M	I,R,A,M	I,R,A
PHOT 151 – Digital Imaging	I,R,A	I,R,A	I
DVP 150 – Producing and Directing Techniques for Digital Video Production	I,R,A,	I,R,A	I,R,A
DVP 210 – Advanced Techniques for Digital Video Production - Location	I,R,A,M	I,R,A,M	I,R,A,M
DVP 220 – Advanced Techniques for Digital Video Production - Studio	I,R,A,M	I,R,A,M	I,R,A,M
PHOT 299-Professional Practices in Digital Video Production	I,R,A,M	I,R,A,M	I,R,A,M

D. Future Direction for the Field/ Program

The Digital Video Production curriculum is designed to provide technically inclined students hands-on video production experience in practical situations that lead to projects of professional quality. The increasing need for high quality non-theatrical video productions is driven by an expanding range of media outlets and means of distribution. Faster internet speeds have made both on-line streaming and video downloads attractive to a wider range of consumers. Student created productions can be seen on the College TV channel and targeted user YouTube channels. Students also use the created productions within the program on their own web-pages as self-promotion when seeking employment.

Due to the rapidly evolving demand for the newest and highest quality output formats for use by clients, the DVP program acquires the most sophisticated professional equipment and trains students to work in small crews. Others schools use a radically different approach that is more likely to concentrate on creating an "auteur". The DVP students will work in commercial video production companies, cable television, internet news, documentary films and provide services to photographers, music entertainment and public relations companies.

II. Profile of the Faculty
   A. Program Faculty

Faculty	Position	Courses Taught
Jon Spielberg	Department Head, Asst. Professor	PHOT 104: Introduction to Video Production
Allan Kobernick	D/O Flex Learning Options/Academic Technology Director, Multimedia Service and Producer of CCPTV	DVP 120: Camera and Lighting Techniques for DV DVP 299: Professional Practices in Photograp Imaging and DVP, DVP 150:Producing & Direct Techniques for DVP, DVP 240: Advanced Video Edit Techniques for DVP
Kara Crombie	Asst. Professor	PHOT 151: Digital Imaging
Christopher McManus	Adjunct instructor	PHOT 104: Introduction to Video Production , DVP 14 Video Editing Techniques for DVP, DVP 240: Advance Video Editing Techniques for DVP
David Dunn	Adjunct instructor	DVP 120: Camera and Lighting Techniques for DVP
Nello Ciccone	Adjunct instructor	DVP 130: Audio Techniques for DVP

III. Program Characteristics
   A. Student Profile
   The Digital Video Production Program has grown over the past five years. In its first semester offered (2010), four students were enrolled. By 2014, enrollment increased to 91 students.

   Table 1: Headcounts

		Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	5 Year Average	5 Year Change
Digital Video Production	Headcount	4	36	46	67	91	49	2175%
	FTE Headcount	4	28	36	48	68	37	1600%
Liberal Studies	Headcount	8711	8717	8216	8059	8012	8,343	-8%
	FTE Headcount	6176	6136	5748	5649	5589	5,860	-10%
College	Headcount	19047	19502	19752	18951	19065	19,263	0%
	FTE Headcount	13361	13697	13682	13106	13163	13,402	-1%

The Digital Video Production Program enrolls students with differing demographics compared to the Division and the College in terms of gender, race/ ethnicity, age, full-time status, and level of college readiness. The program enrolls more than double the proportion of males compared to the Division and the College; however, over 83% of film and video editors, 90% of audio and video equipment technicians, and 62% of directors and producers are male. Approximately half of the students in the Program are between the ages of 16 and 21, while approximately one-third of the students in the Division and the College fall into the same age group. Consequently, the Program enrolls a lower proportion of students over the age of 30. The Program enrolls a substantially higher proportion (45%) of full-time students compared to the Division (33%) and the College (30%). The Program enrolls a higher proportion of students placing at college level (31%) than the Division (23%) and the College (27%). Consequently, lower proportions of students placing in some developmental coursework and all developmental coursework are recorded.

Table 2: Demographics

Demographics: Running 5 Year Average

	Digital Video Production	Liberal Studies	College
Female	21.9%	61.7%	63.5%
Male	78.1%	37.9%	36.2%
Unknown	0.0%	0.4%	0.3%
Native American	0.6%	0.5%	0.4%
Asian	2.3%	4.9%	7.3%
African American	55.2%	49.9%	48.8%
Latino/a	11.8%	10.9%	10.5%
Multiracial	6.1%	2.5%	2.3%
Pacific Islander	0.0%	0.2%	0.2%
Unknown	3.8%	6.9%	6.8%

Caucasian	20.2%	24.3%	23.8%
16 – 21	49.9%	32.3%	32.1%
22 – 29	34.8%	36.0%	37.6%
30 – 39	10.6%	15.5%	17.1%
40 +	4.7%	15.5%	12.7%
Unknown	0.0%	0.6%	0.5%
Full Time	45.0%	32.9%	30.2%
Part Time	55.0%	67.1%	69.9%
All Developmental	25.2%	30.7%	29.8%
Some Developmental	43.9%	46.4%	42.8%
College Level	31.0%	22.9%	27.4%

The Digital Video Production Program records outcomes similar to that of the College in terms of standing and retention; however weaker outcomes were recorded in terms of the graduation rate, long term success, short term success, unsuccessful upon departure, and course completion. The Program records a graduation rate of zero but given the newness of the Program, this is not too alarming. The Program records a low (poor) proportion of students having achieved long term success, and a high proportion of students leaving in good academic standing with less than 24 credits. Additionally, a high proportion of students (44%) depart the program in poor academic standing compared to the Division (38%) and the College (36%). The GPA and course completion are marginally lower than that of the Division and the College.

Table 3: Outcomes Data: 5 Year Averages

		Digital Video Production	Liberal Studies	College
Standing	Good Standing	82.4%	84.2%	85.3%
	Probation	17.6%	14.2%	13.2%
	Dropped	0.0%	1.6%	1.5%
Fall-Spring Retention	Returned/Same	63.3%	64.4%	65.8%
	Returned/Different	8.2%	6.4%	5.2%
	Graduated	28.5%	2.8%	2.2%
	Did Not Return	0.0%	26.5%	26.8%
Fall-Fall Retention	Returned/Same	34.5%	35.8%	36.5%
	Returned/Different	9.1%	9.4%	8.5%
	Graduated	3.0%	9.0%	8.6%

	Did Not Return	53.5%	45.8%	46.5%
	Graduated	0%	10.9%	10.1%
Success at	Long Term Success	22.1%	37.7%	36.4%
Departure	Short Term Success	33.8%	13.7%	17.1%
	Unsuccessful	44.2%	37.7%	36.4%
Course	Course Completion	85.0%	87.4%	88.2%
Outcomes	GPA	2.58	2.63	2.64

[1] "Graduated" are students who earned certificates or associates degrees at the College. "Long term success" is defined as departure with a GPA of 2.0 or greater and 12 or more cumulative credit hours earned. "Short term success" is defined as departure with a GPA of 2.0 or greater and 11 or fewer cumulative credit hours earned. The "unsuccessful" departure group includes all departing students not otherwise classified including students who never complete a college-level course.

[2] Success at departure statistics are based on data recorded between 2009 and 2012; no students graduated during that time period. Fall-fall and fall-spring retention data are based on data recorded   from 2009-2013. Seven students graduated in 2013 and zero students graduated during the other semesters.

Transfer and Graduation
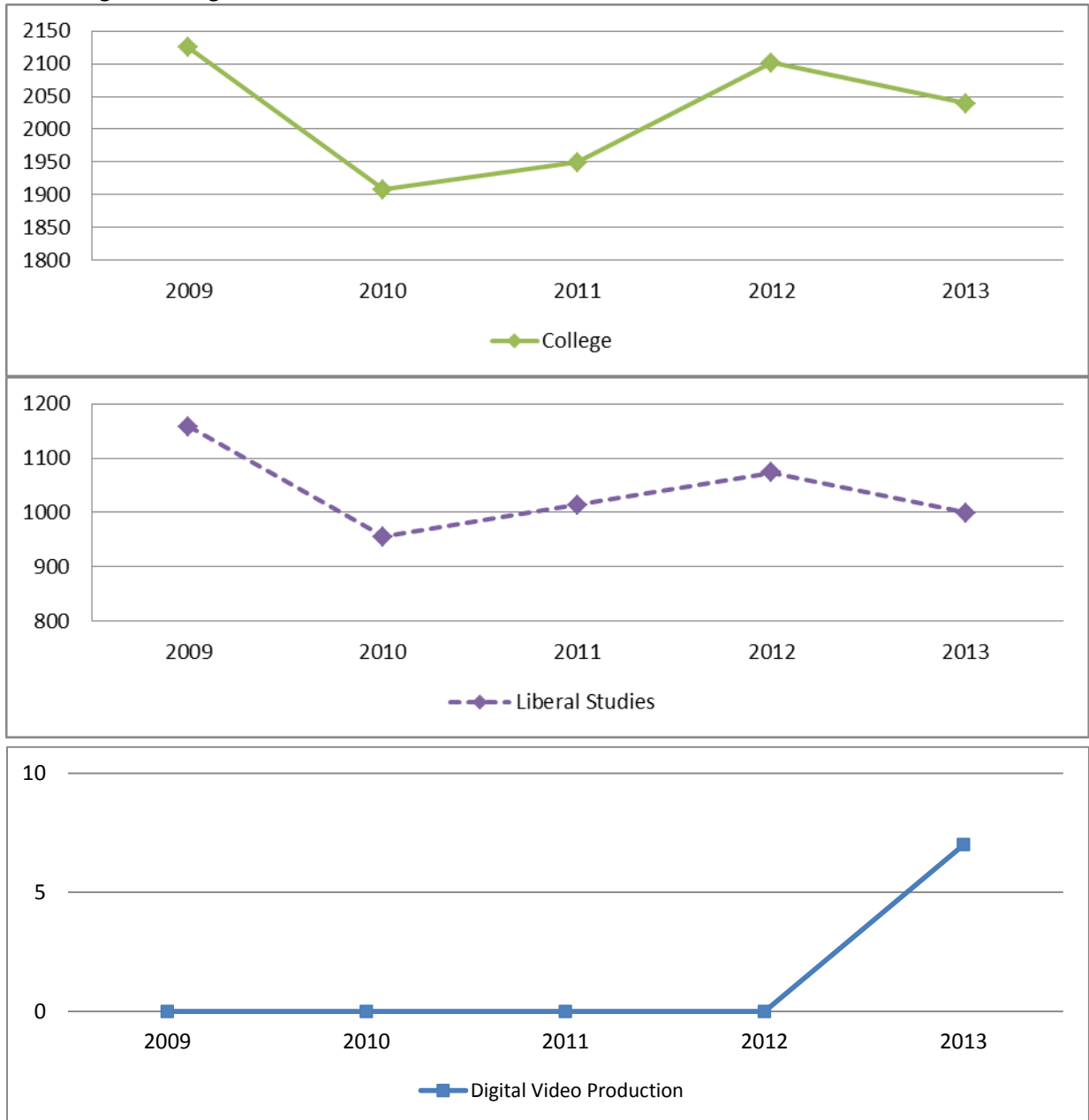
Figure 2: Degrees Awarded

Table 4: Degrees Awarded

	2010	2011	2012	2013	Total
Digital Video Production	-	-	-	7	7
Liberal Studies	956	1014	1073	999	5200
College	1908	1949	2101	2039	10122

Digital Video Production is an A.A.S. and, therefore, the focus of this program is direct-to-work as opposed to transfer. Between 2009 and 2012, 52 students left the program. Twelve of the 52 students transferred (23%). Seventy-five percent of the students who left the Program earned between zero and 12 credits.

Figure 3: Transfer at Departure

Departure Status	Transferred		Did Not Transfer		Count of Students
	Count	Percent	Count	Percent	
Graduate	0	0.0%	0	0.0%	0 (0%)
Earned 45 or more credits	0	0.0%	1	100.0%	1 (2%)
Earned 24 to 44 credits	4	57.1%	3	42.9%	7 (13%)
Earned 12 to 23 credits	0	0.0%	5	100.0%	5 (10%)
Earned less than 12 credits	8	20.5%	31	79.5%	39 (75%)
Grand Total	**12**	**23.1%**	**40**	**76.9%**	**52**

The College and Division record almost equal proportions of freshmen as sophomores. However, within the Digital Video Production, there are three times as many freshmen as sophomores. This could be explained by newness of the Program combined with the expanding population.

Figure 3: Distribution of Students in Program

Figure 3: Distribution of Students in Program

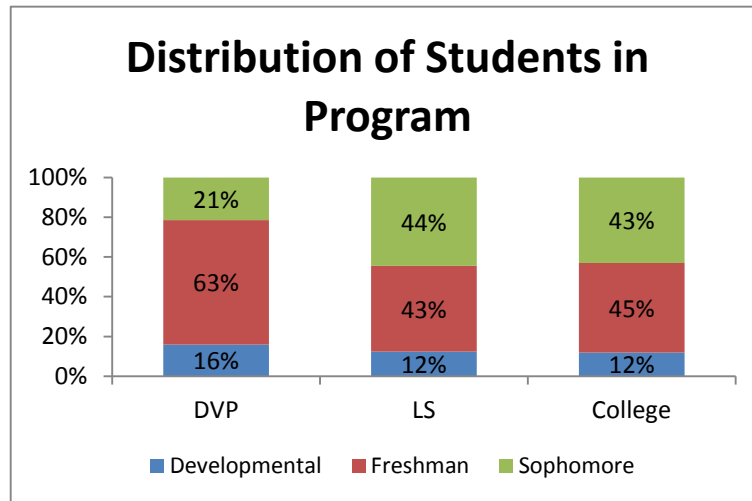Table 5: Median Statistics for Program Graduates (first program graduates were in 2013)

Over the last eight semesters, the Program has run between zero and eight sections each semester, with varying efficiency. Since the Program is new and enrollment and sections run have increased dramatically since the Program's beginning, generalizations pertaining to course offering efficiency cannot be made.

Table 6: Section Enrollments

		Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Fall Average	Spring Average
Digital Video Production	Sections	4	0	6	2	6	6	5	8	4	5.25
	Avg Enrollment	12.00	-	11.00	14.00	13.00	13.00	15.00	15.00	13.00	13.00
	Percent Filled	75%	-	69%	88%	75%	93%	96%	100%	93%	79%
Liberal Studies	Sections	1664	1622	1648	1470	1446	1502	1462	1456	1578.8	1578.8
	Avg Enrollment	21.21	20.73	20.69	21.46	21.32	21.35	20.86	21.36	21.08	21.08
	Percent Filled	82%	83%	81%	84%	82%	83%	81%	81%	83%	81%
College	Sections	2817	2839	2884	2668	2517	2636	2489	2562	2738.8	2738.8
	Avg Enrollment	22.41	22.10	21.82	22.39	22.55	22.56	22.41	22.71	22.28	22.28
	Percent Filled	85%	86%	84%	87%	85%	86%	84%	84%	86%	84%

IV. Learning Outcomes and Assessment

    A. Student Learning Outcomes

        Upon completion of the Digital Video Production program, graduates will be able to:

1. Demonstrate proficiency in the operation of digital video cameras, lighting equipment for location and studio production, audio for digital video production, and digital video editing hardware and software.

2. Evaluate technical and aesthetic qualities of digital video productions in the context of historical and contemporary trends

3. Employ current business practices as applied to the practice of digital video production

    B. Assessment

        Information on all program level student learning outcomes for Digital Video Production has been uploaded into SharePoint. The Program assessed all three of the PLOs and uploaded the information into SharePoint. All outcomes met the benchmarks of 70% of students achieving a good or excellent score on the assignment.

        A few issues were noted in the assessment process which the faculty has been made aware of and are in the process of rectifying. All three Program Level Outcomes were measured using the same rubric in the same courses. When all three outcomes use the same assignment and the same rubric, it is impossible to identify which areas require intervention because all outcomes either meet the benchmark or fail to meet the benchmark. If the outcomes fail to meet the benchmark, it is impossible to tell which aspect failed to meet the benchmark because the program does not differentiate among the three. The Program faculty are in the process of redesigning their assessment instruments.

Assessment Overview

Semester Evidence is Collected	Source of Evidence / Type of Assignment	Population & Benchmark	Results	Plan for Improvement
PLO Assessed (2010-2015): Demonstrate proficiency in the operation of digital video cameras, lighting equipment for studio and location production, and audio for digital video production, digital video editing hardware and software.				
FA 2014	Rubrics were used to assess the final projects for student proficiency in the operation of digital video cameras, lighting equipment for studio and location production, and audio for digital video production, digital video editing hardware and software.	PHOT 104 (FA2014) DVP 120 (FA2012) DVP 130 (FA2013) DVP 140 (FA2014) PHOT 151 (SP2014) DVP 150 (SP2014) DVP 210 (FA2012) PHOT 299 (SP2013) 70% of the students will score good (3) or excellent (4) on the rubric	PHOT 104: 88.0% DVP 120: 71.4% DVP 130: 75.0% DVP 140: 76.9% PHOT 151: 91.9% DVP 150: 90.6% DVP 210: 71.9% PHOT 299: 94.7% Average 83.2%	In DVP120 projects, students demonstrated a lack of understanding of standard lighting ratios. This concept will be emphasized in PHOT 104, and DVP120,130,140,240. A studio exercise will be devised to demonstrate this concept. There will be follow-up rubrics in DVP 120, DVP 150 to insure that all understand and can use the concept successfully. Included will be a discussion of the scientific method, and the instruction and use of light meters to verify results.
PLO Assessed (2010-2015): Evaluate technical and aesthetic qualities of digital video production in the context of historical and contemporary trends.				
FA2014	Rubrics were used to assess the final projects in terms of students' ability to display technical and aesthetic qualities of digital video production in the context of historical and contemporary trends	PHOT 104 (FA2014) DVP 120 (FA2012) DVP 130 (FA2013) DVP 140 (FA2014) PHOT 151 (SP2014) DVP 150 (SP2014) DVP 210 (FA2012) PHOT 299 (SP2013) 70% of the students will score good (3) or	PHOT 104: 88.0% DVP 120: 71.4% DVP 130: 75.0% DVP 140: 76.9% PHOT 151: 91.9% DVP 150: 90.6% DVP 210: 71.9% PHOT 299: 94.7% Average 83.2%	One potential reason for students' underperformance in this area is that students are surrounded by poor examples of digital videos. In response to the assessment results, program faculty polled students and discovered that students are overwhelmed with TV and film choices and often see popular but poor examples. In order to familiarize students with videos of technical and aesthetic quality, faculty will add a list of required film screening for homework, with each selection demonstrating

FA2016	A rubric will be used on essays to evaluate students understanding of technical vocabulary	excellent (4) on the rubric PHOT 104 DVP 150 DVP 210 PHOT 299 80% of the students will score good (3) or above.		and reinforcing the production skills being taught that week. Students will write an evaluation of the film's technical and aesthetic merit.

PLO Assessed (2010-2015): Employ current business practices of digital video production.

SP2013	Rubrics were used to assess the final projects in terms of students' ability to employ current business practices of digital video production.	DVP 120 (FA2012) DVP 130 (FA2013) DVP 140 (FA2014) DVP 150 (SP2014) DVP 210 (FA2012) PHOT 299 (SP2013) 70% of the students will score good (3) or excellent (4) on the rubric.	DVP 120: 71.4% DVP 130: 75.0% DVP 140: 76.9% DVP 150: 90.6% DVP 210: 71.9% PHOT 299: 94.7% Average 81.3%	In DVP 150 *Budgeting for Production Planning* will be followed up in DVP 210. In PHOT299 there will be a review of MS office skill software regarding the use of spreadsheets to track expenses and crew assignments. Word documents will be required for assignment pitch and completion reinforcing CIS103 skills.
FA2016	Rubrics will be used by multiple faculty members to assess the student project pitch and finished assignment, for the projects subjective impact on the audience.	DVP 150 DVP210 PHOT299		
FA 2015	Faculty survey businesses that have employed DVP students as interns and collect data from employers.	Local businesses that have employed a DVP intern		

Table 7: Timeline for Course Learning Outcomes

Evidence Collected	Course
Fall 2012	PHOT 299
Spring 2013	PHOT 151
Fall 2013	PHOT 104
Spring 2014	DVP 130
Fall 2014	DVP 130
Spring 2015	DVP 240, DVP 210
Fall 2015	DVP 140, DVP 150

C. QVIs/335s

The Program is up-to-date on all Act 335s. QVIs for the program from 2013 through 2014 were evaluated for this audit. The QVI scores reflect the program quality and viability at a specific point in time. Although certain areas may have changed since the Program was scored, scores from the past remain on record.

The Program recorded a quality score of 3.125 in 2012, and the quality score increased to four in 2013; by 2014 the score had dropped to two. The decrease in score can be explained by the lack of documentation relating to assessment of program level student learning outcomes. Over the same time period, the Program experienced a change in viability from 2.5, to 1.3, to 2.33. The changes can be attributed to poor retention. The QVIs do not take into account graduation rates because the program is relatively new.

D. Advisory Committee

Digital Video Production and Photographic Imaging have shared an advisory committee that meets twice a year. Recent meetings have included members involved in freelance photography, local newspapers and television stations, and a former employee of the Philadelphia Public School Media. Recent discussions have focused on enrollment, the possibility of Saturday classroom space in CBI, student show and sale, grants, course revisions, the student club, student activities, audits, and assessment. This year, Digital Video Production created its own advisory committee in order to bring in members with specific industry level background and contracts.

V. Resources

The DVP program trains students on the latest professional equipment in the Multi-Media Services television studio, two dedicated computer classrooms, and makes use of laptop computers for the production teams. The equipment has been funded by Perkins Local Plan Fund. The equipment is secured in the Photographic Imaging department equipment storage room, which is managed by a full time Instructional Aide.

VI. Demand

CCP's Digital Video Production Program trains students to enter a variety of occupations. Film and video editor, audio and video equipment technician, producers, and directors are common occupations entered into by program graduates. Regionally (MSA), occupations in audio and video technicians are projected to grow more rapidly over the next ten years than the nationwide average job growth of 11%. Regionally, film and video editor, producer, and director jobs are projected to grow very little over the next decade.   Nationally, some growth is

projected in each of the fields. However, students are required to create a resume and perform a job search in Photo 299. This job search enables students to gain an understanding of the job market in the city of their choice. Students also meet with industry professionals from the Advisory Board for networking and gain a greater understanding of industry trends. As the program has become more widely known, local professionals have contacted program faculty for interns and production assistant recommendations.

Compared to directors, producers, and film and video editors where the majority of employees have a bachelor's degree, audio and video technicians are more likely to have a high school diploma, an associate's degree or some college coursework. While a large proportion of people in the field have baccalaureate degrees, this may be due to a lack of associates programs in the field as opposed to the baccalaureate being the appropriate level of education.

Table 8a: Expected Job Growth

2014-2024 Job Outlook

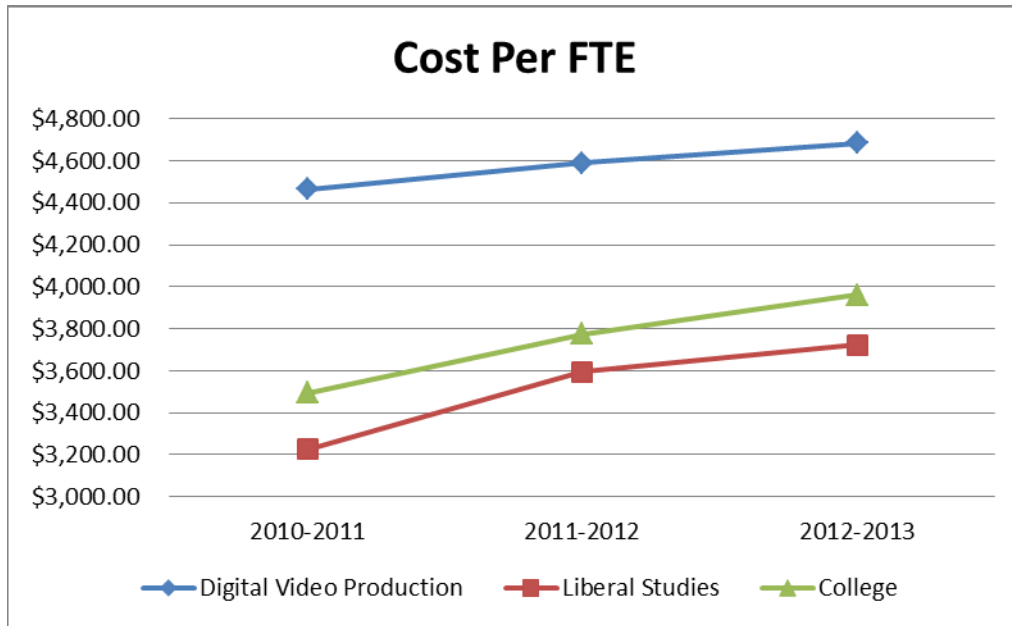| Occupation	Philadelphia	MSA	USA	Av. Yearly Salary
Film and Video Editors	1.90%	0.20%	8.90%	$ 52,400.00
Audio and Video Equipment Technicians	9.30%	13.00%	16.90%	$ 39,660.00
Producers and Directors	-4.00%	3.30%	9.80%	$ 66,800.00

Table 8b: Educational Attainment

	National Education Attainment				
Occupation	HS Diploma or Less	Some College	Associate's	Bachelor's	Graduate
Film & Video Editors	12.20%	19.50%	6.90%	52.20%	9.20%
Audio & Video Equipment Technicians	19.70%	29.90%	13.50%	32.10%	4.80%
Producers and Directors	5.50%	14.80%	5.50%	58.00%	16.20%

Locally, eight colleges offer programs in cinematography and film production, film video and photographic arts, and photographic and film video technology; two schools offer associates degrees and six schools offer bachelor's degrees.   Although transfer opportunities exist for the College's students, no transfer agreements are listed on the transfer page of the College's website.

IX. Operating Costs
Over the past three years, the Program's operating costs exceeded the average operating costs for the College.

Cost Per FTE

	2010-2011	2011-2012	2012-2013
Digital Video Production			
Liberal Studies			
College			

X. Findings and Recommendations

1. Examine reasons why students are leaving at high rates with less than twelve credits and develop a retention plan

Students are leaving this program at a higher rate than other programs at the College. This may be a function of the rigor of the Program or that students enrolled in the Program are disproportionately young, male, and minority. Additionally, while students in the Program are more likely to place at college level than those in the Division and the College, some of the outcomes recorded are weaker than those of the Division and the College. The DVP faculty must provide additional opportunities to foster student success. This could include connecting students with services,   creating intervention strategies for students during the first 12 credits, and increasing faculty involvement through advising.

Timeline: Spring 2016

Persons Responsible: Program faculty

2. Assessment

Reviewing the Program documents makes it clear that assessment is occurring. The Program has assessed all five Program Level Student Learning Outcomes and made improvements to teaching and learning in each PLO. Faculty are meeting weekly to discuss assessment. However, the assessment design (multiple outcomes use the same rubric for assessment) and reporting make it difficult for program faculty to determine where program deficiencies exist. The Program should use assignments with unique rubrics in order to assess each outcome. Using unique rubrics or identifying specific areas of the rubric for each PLO, enables the faculty to identify where specific deficiencies exist, as opposed to using aggregated data which solely identifies whether all outcomes meet the benchmark or none of the outcomes meet the benchmark.

Timeline: Spring 2016

Persons Responsible: Department Head

Academic Program Audit Summary: Art and Design A.A.

Summary

The Art and Design curriculum leads to the Associate in Arts (A.A.) degree for students planning to transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. The Program has undergone revisions since its creation. Through direct communication with schools, articulation agreements, and advisory board meetings, the Program is able to maintain a clear path with the transfer requirements of four year universities offering a baccalaureate degree in Art.

The Art Department full-time faculty are highly active members of the College community. They serve on various committees, give presentations, and advise student clubs and organizations. Faculty are also active professionals in their fields. The studio faculty have solo exhibitions, while the art history faculty present their research at professional academic conferences. The faculty members have served on professional committees and published reports.

Enrollment in the Art and Design Program has averaged 118 students over the last five years and is on a slight downward trend.

The Art Program records stronger outcomes in most areas compared to the Division and College in terms of academic standing, retention, long-term success, course completion, and GPA.

Approximately 45% of students who depart the Program transfer, while 35% of those who depart the College transfer.   Fifty-six associate's degrees have been awarded in the past five years. Additionally, the 18 transfer and 23 graduating students in the Art & Design program in the Spring of 2015 were offered $491,680 in merit based scholarships and $602,805 in total awards (including grants).

The course offering efficiency falls marginally below that of the Division and the College.

The Art and Design faculty has submitted information for four Program Level Student Learning Outcomes. All outcomes met the benchmarks. The Program has used assessment results to make improvements to the syllabus, rewrite courses, re-organize the Curriculum Advising Chart, and discuss ways to improve assessment methods in certain courses with low enrollment.

Over the past five years, program operating costs have been higher than the average cost for the Division and the College, which is common in art programs.

Findings & Recommendations
1. **Course revisions**
   The program will complete the two course revisions currently in progress: Art 150 and Art 151.
   Timeline: Expected completion Spring 2016
   Persons Responsible: Faculty Assigned

2. **Program Marketing**
   The Program should submit an application to be recognized for sustained academic excellence and use this designation to market the Program.
   Timeline: Fall 2016
   Persons Responsible: Department Chair, Dean of Liberal Studies

3. **Evaluate the Quality and Variety of Assessment Measures**
   All Program Level Outcomes assessed met the benchmark. Faculty members need to discuss the assessment measures to determine if they reflect the desired level of competence or whether these levels should be more ambitious. Faculty should discuss variety of direct and indirect measures.
   Timeline: Fall 2015
   Persons Responsible: Department Chair and Program Faculty

Community College of Philadelphia

Academic Program Audit

Art and Design A.A.

Authors:
Christine McDonnell
John V. Moore III

Contributors:
Sarah Iepson

Date: October, 2015

I.   Executive Summary

The Art and Design curriculum leads to the Associate in Arts (A.A.) degree for students planning to transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. The Program has undergone revisions since its creation. Through direct communication with schools, articulation agreements, and advisory board meetings, the Program is able to maintain a clear path with the transfer requirements of four year universities offering a baccalaureate degree in Art.

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The Art and Design faculty has submitted information for four Program Level Student Learning Outcomes. All outcomes met the benchmarks. The Program has used assessment results to make improvements to the syllabus, rewrite courses, re-organize the Curriculum Advising Chart, and discuss ways to improve assessment methods in certain courses with low enrollment.

The Art department utilizes some specialized equipment including several software programs that carry with them a substantial financial cost. The department needs to address this new funding need.

Over the past five years, program operating costs have been higher than the average cost for the Division and the College, which is common in art programs.

Recommendations for the art program include: complete course revisions, market program, and evaluate the quality and variety of assessments.

II. **Program Description from the College Catalog**

The Art and Design curriculum leads to the Associate in Arts (A.A.) degree for students planning to transfer to baccalaureate programs or professional art schools after study at Community College of Philadelphia. This curriculum prepares students for either a B.F.A. (Bachelor of Fine Arts) or a B.A. (Bachelor of Arts) program.

The curriculum has been designed to be consistent with the foundation program of art schools and art programs at four-year colleges.

Because transferability is most important, students will develop skills accordingly and also prepare a comprehensive transfer portfolio.

This foundation program will allow students to continue their studies leading to careers in the fine arts, a range of design fields (such as graphic and media arts, industrial and product design, fashion/textile design), crafts, art education and art therapy.

A. **History and Revisions to the Curriculum**

The Art Program was first approved as a new course of study more than 40 years ago. Since that time, there have been revisions made to the Program to ensure that it continues to meet the requirements of four-year universities offering a baccalaureate degree in Art. The last revision happened in 2009. In the past five years, the Program has revised Art 103: History of Art: Ancient to Renaissance, Art 104: Renaissance to Modern, Art 105: Drawing I, and Art 106: Drawing II. Currently, the Program is updating ART 150: Introduction to Computer Graphics and ART 151: Graphic Design I. All revisions include the addition of course learning outcomes to the program document, student learning activities, and methods for assessment.

As per the 2009 audit, the Program has followed up on all audit recommendations. One recommendation included re-evaluating course scheduling and offerings to ensure that a more structured approach to scheduling removed barriers for students attempting to transfer. The outcome was to modify the departmental curriculum advising chart and reorganize the first and second semester experiences in order to more effectively move students through the required courses. The program has strong articulation agreements with several institutions in our region and beyond. The program has successfully transferred students to those institutions.

B. Curriculum Sequence (Art)

Course Number and Name	Pre & Co-requisites	Credits	Gen Ed Req.
First Semester			
ART 105 - Drawing I		3	
ART 125 - Design I (black and white)		3	
ART 111 - 3-D Design I		3	
ART 150 - Intro to Computer Art/Graphics		3	
ENGL 101 - English Composition I		3	ENGL 101
Second Semester			
ART 106 - Drawing II	ART 105	3	
ART 126 - Design II	ART 125	3	
ART 112 - 3-D Design II	ART 111	3	
ART 103 - History of Art: Ancient to Renaissance		3	Interpretive Studies AM/Global Diversity
CIS 103 - Applied Computer Technology		3	Tech Comp
Third Semester			
ENGL 102 - The Research Paper	ENGL 101 "C" or better	3	ENGL 102 Info Lit
FNMT 118 - Intermediate Algebra (or higher)		3	Mathematics
ART 290 - Portfolio Prep	ART 106, ART 111, ART 125	3	
ART 207 - Drawing III	ART 106	3	
ART 104 - History of Art: Renaissance to Modern		3	Humanities
Directed Elective - Choose One		3	
Fourth Semester			
Social Science Elective		3	Social Sciences
ART 208 - Drawing IV	ART 207	3	
Directed Elective - choose TWO from list		6	
Natural Science Elective		3 or 4	Natural Science
Minimum Credits Needed to Graduate:		**63**	

Directed Electives

ART 109 - Ceramics I	ART 205 - Modern American Art	ART 251 - Graphic Design II
ART 115 - Painting I	ART 209 - Ceramics II	PHOT 101 - Basic Photography
ART 151 - Graphic Design I	ART 215 - Painting II	PHOT 151 - Digital Imaging

C. Curriculum Map

Required Courses	Programmatic Student Learning Outcomes				
	Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing	Utilize learned technical studio and/or computer-based skills to realize and test visual ideas	Use a wide range of materials and means of expression to communicate visual ideas	Critically interpret and analyze visual concepts	Demonstrate knowledge of the arts, through associated terminology, historical practices and contemporary developments
Art 103- History of Art I				I	I
Art 104- History of Art II				R	R
Art 105- Drawing I	I	I	I	I	I
Art 106- Drawing II	R	R	R	R	R
Art 111- 3-D Design I	I	I	I	I	I
Art 112- 3-D Design II	M A	M A	M A	M A	M A
Art 120- Art of Africa				M	M
Art 125- Design I (B&W)	I	I	I	I	I
Art 126- Design II (Color)	M A	M A	M A	M A	M A
Art 150-Intro to Computer Art	I	I	I	I	I
Art 207-Drawing III	R	R	R	R	R
Art 208- Drawing IV	M A	M A	M A	M A	M A
Art 290-Portfolio Prep	A	A	A	A	A
Art 109- Ceramics I	I	I	I	I	I
Art 115 – Painting I	I	I	I	I	I
Art 151- Graphic Design I	R	R	R	R	R
Art 205- Modern American Art				M	M
Art 209 – Ceramics II	M A	M A	M A	M A	M A
Art 215 – Painting II	M A	M A	M A	M A	M A
Art 251- Graphic Design II	M A	M A	M A	M A	M A

I= Introduced, R= Reinforced, M= Mastered, A= Assessed

D. Future Directions for the Field/ Program

As a focused foundational arts curriculum with an eye toward transfer, the Art and Design curriculum pays particular attention to the needs and expectations of four-year transfer institutions when assessing the program and its future direction. Through direct communication with schools, articulation agreements, and local campus visits the Program faculty work to ensure clear cooperation between the curriculum and the expectations of transfer institutions. They review and evaluate course descriptions and syllabi to ensure a clear path for students from the foundational courses to four-year programs.

Art programs at four-year institutions are increasingly embracing technology and computer arts. The program will continue to actively communicate with four-year partners to ensure that our curriculum prepares and aligns students with this future direction.

III. Profile of the Faculty
A. Program Faculty

Faculty	Position	Courses Taught
Sarah Iepson	Associate Professor, Department Head	Art 101: Visual Communication, Art 103: History of Art I, Art 104: History of Art II, Art 104H: History of Art II Honors, and Art 205: Modern American Art
Jake Beckman	Instructor	Art 109: Ceramics I, Art 209: Ceramics II, Art 111: 3-D Design I, and Art 112: 3-D Design II
Christopher Feiro	Assistant Professor	Art 105: Drawing I, Art 106: Drawing II, Art 207: Drawing III, Art 208: Drawing IV, Art 115: Painting I, Art 215: Painting II, Art 125: Design I, and Art 126: Design II
Monica Hahn	Assistant Professor	Art 101: Visual Communication, Art 103: History of Art I, Art 104: History of Art II, Art 104H: History of Art II Honors, and Art 205: Modern American Art
Rebekah Higgins	Assistant Professor	Art 105: Drawing I, Art 106: Drawing II, Art 125: Design I, Art 126: Design II, Art 150: Intro to Computer Art/Graphics, Art 151: Graphic Design I, and Art 251: Graphic Design II
Terry Peterson	Assistant Professor	Art 105: Drawing I, Art 106: Drawing II, Art 125: Design I, Art 126: Design II, Art 150: Intro to Computer Art/Graphics, Art 151: Graphic Design I, and Art 251: Graphic Design II
Jeffrey Reed	Associate Professor	Art 105: Drawing I, Art 106: Drawing II, Art 207: Drawing III, Art 208: Drawing IV, Art 115: Painting I, Art 215: Painting II, Art 125: Design I, and Art 126: Design II
Sean Sauer	Assistant Professor	Art 105: Drawing I, Art 106: Drawing II, Art 207: Drawing III, Art 208: Drawing IV, Art 115: Painting I, Art 215: Painting II, and Art 290: Portfolio Prep
Brian Seymour	Associate Professor	Art 101: Visual Communication, Art 103: History of Art I, Art 104: History of Art II, Art 104H: History of Art II Honors, and Art 205: Modern American Art
Roberta Massuch	Art Faculty Aide	No teaching responsibilities

B. Faculty Engagement

The Art Department faculty are highly active members of the College community. Each semester, faculty members serve on a variety of committees including, but not limited to: hiring committees, the Technology Coordinating Committee, and the 50th Anniversary Gala Committee. In addition, members of the faculty sit on the Faculty Council on Education, the newly formed Curriculum Assessment Team, the Public Art Committee, and represent the Department in the Faculty Federation. Faculty members have given several presentations at Professional Development Week events, including sessions on the use of portfolios in student assessment and new teaching strategies. Finally, faculty members serve as advisors to student clubs and organizations like the Art Club and Phi Theta Kappa, assist with the

Graphic Design of in-house publications such as Limited Editions and the Cypher and have been recipients of the Lindback award for Distinguished Teaching.

Outside the College, the faculty members are highly active professionals in their fields. The studio faculty consistently display work at solo exhibitions in the city of Philadelphia and beyond, and represent their work as participants in larger group shows across the region and the nation. Three art history faculty members have either completed or are currently completing doctoral degrees, and present their research at professional academic conferences. Most recently, they have given papers or hosted sessions at the College Art Association and the Nineteenth Century Studies Association conferences. Faculty members serve on professional committees outside the College in both the fine arts and the academic fields. Both studio and academic faculty have published articles in peer-reviewed journals and are recipients of both academic and creative fellowships.

IV.   **Program Characteristics**
        A. Student Profile
        Enrollment in the Art and Design Program has averaged 118 students over the last five years and is on a slight downward trend. Over the same time period, enrollment in the Division has decreased by approximately 8% and enrollment in the College remained flat.

Table 1: Headcounts

		Fall 2010	Fall 2011	Fall 2012	Fall 2013	Fall 2014	5 Year Average	5 Year Change
Art & Design	Headcount	135	117	113	115	110	118	-19%
	FTE Headcount	100	90	81	86	81	88	-19%
Liberal Studies	Headcount	8711	8717	8216	8059	8012	8,343	-8%
	FTE Headcount	6176	6136	5748	5649	5589	5,860	-10%
College	Headcount	19047	19502	19752	18951	19065	19,263	0%
	FTE Headcount	13361	13697	13682	13106	13163	13,402	-1%

The Art Program records similar demographics as the Division and the College in terms of the gender composition of the students; however, differences in race/ethnicity, age, full-time status, and level of college readiness are present. The Program enrolls a lower proportion of African American students (33%) than the Division (50%) and the College (49%); however, the program enrolls a higher proportion of Asian, Latino/a, and multiracial students than the Division and the College. The program enrolls a younger population; 85% of the students are under the age of 30, while 68% and 69% of students in the Division and the College are under the age of 30. The Program also enrolls a higher proportion of full-time students. The Program enrolls a higher proportion of students at college level (37%) compared to the Division (23%) and the College (27%). The Program enrolls approximately half as many students in all

developmental courses compared to the Division and the College. Approximately 50% of the students in the Program place developmentally in some courses.

Table 2: Demographics

Demographics: Running 5 Year Average

	Art & Design	Liberal Studies	College
Female	58.1%	61.7%	63.5%
Male	41.3%	37.9%	36.2%
Unknown	0.7%	0.4%	0.3%
Native American	0.2%	0.5%	0.4%
Asian	9.9%	4.9%	7.3%
African American	32.7%	49.9%	48.8%
Latino/a	13.7%	10.9%	10.5%
Multiracial	4.0%	2.5%	2.3%
Pacific Islander	0.0%	0.2%	0.2%
Unknown	12.9%	6.9%	6.8%
Caucasian	26.6%	24.3%	23.8%
16 – 21	37.3%	32.3%	32.1%
22 – 29	47.9%	36.0%	37.6%
30 – 39	9.3%	15.5%	17.1%
40 +	4.9%	15.5%	12.7%
Unknown	0.5%	0.6%	0.5%
Full Time	39.4%	32.9%	30.2%
Part Time	60.7%	67.1%	69.9%
All Developmental	14.5%	30.7%	29.8%
Some Developmental	49.8%	46.4%	42.8%
College Level	37.2%	22.9%	27.4%

The Art Program records stronger outcomes in most areas compared to the Division and College. The Program records a higher proportion of students (90%) in good academic standing compared to the Division (84%) and the College (85%). Retention in the Program is approximately 10% higher from fall to fall and fall to spring. A lower proportion of students in the Program change majors compared to the Division and the College. More students return to this program from one fall to the next compared to the Division and the College. Looking at success at departure, a substantially lower number (more favorable) of students departed the program unsuccessfully, while a marginally lower number of students graduate compared to the Division and the

College. A higher proportion (65%) of students in the Program achieve 'long term success' compared to the Division (38%) and the College (36%).

Table 3: Outcomes Data: 5 Year Averages

		Art & Design	Liberal Studies	College
Standing	Good Standing	89.5%	84.2%	85.3%
	Probation	9.3%	14.2%	13.2%
	Dropped	1.1%	1.6%	1.5%
Fall-Spring Retention	Returned/Same	76.9%	64.4%	65.8%
	Returned/Different	1.8%	6.4%	5.2%
	Graduated	0.8%	2.8%	2.2%
	Did Not Return	20.4%	26.5%	26.8%
Fall-Fall Retention	Returned/Same	44.1%	35.8%	36.5%
	Returned/Different	3.2%	9.4%	8.5%
	Graduated	10.7%	9.0%	8.6%
	Did Not Return	42.0%	45.8%	46.5%
Success at Departure	Graduated	10.0%	10.9%	10.1%
	Long Term Success	64.8%	37.7%	36.4%
	Short Term Success	4.8%	13.7%	17.1%
	Unsuccessful	20.4%	37.7%	36.4%
Course Outcomes	Course Completion	93.3%	87.4%	88.2%
	GPA	2.93	2.63	2.64

[1] "Graduated" are students who earned certificates or associates degrees at the College. "Long term success" is defined as departure with a GPA of 2.0 or greater and 12 or more cumulative credit hours earned. "Short term success" is defined as departure with a GPA of 2.0 or greater and 11 or fewer cumulative credit hours earned. The "unsuccessful" departure group includes all departing students not otherwise classified including students who never complete a college-level course.

Approximately 45% of students who depart the Program transfer, while 35% of those who depart the College transfer. While the College records higher transfer rates among students with zero to twelve credits and 24 to 44 credits, the Program records higher transfer rates than the College among students who graduate or earn more than 45 credits.

One important point to note is that College wide the largest group of students lost is those with 0-12 credits. However, that is not the case in the Art and Design Program. The Program's biggest loss occurs in the population of students with 45 credits or more.

Table 4: Transfer by Departure Status

Exit Status	Transferred		Did Not Transfer		Count of Departing Students
	Count	Percent	Count	Percent	
Graduate	21	72.4%	8	27.6%	29 (16%)
Earned 45 or more credits	31	63.3%	18	36.7%	49 (27%)
Earned 24 to 44 credits	13	33.3%	26	66.7%	39 (21%)
Earned 12 to 23 credits	13	36.1%	23	63.9%	36 (19%)
Earned less than 12 credits	5	15.6%	27	84.4%	32 (17%)
Grand Total	83	44.9%	102	55.1%	185

Fifty-six associate's degrees have been awarded in the past five years. The number of degrees awarded remained relatively steady over this time period, with the exception of 2012, where the number of degrees awarded dropped substantially.

Table 5: Degrees Awarded

	2009	2010	2011	2012	2013	Total
Art and Design	12	12	10	6	16	56
Liberal Studies	1158	956	1014	1073	999	5200
College	2125	1908	1949	2101	2039	10122

Figure 2: Degrees Awarded

College

Liberal Studies

Art & Design
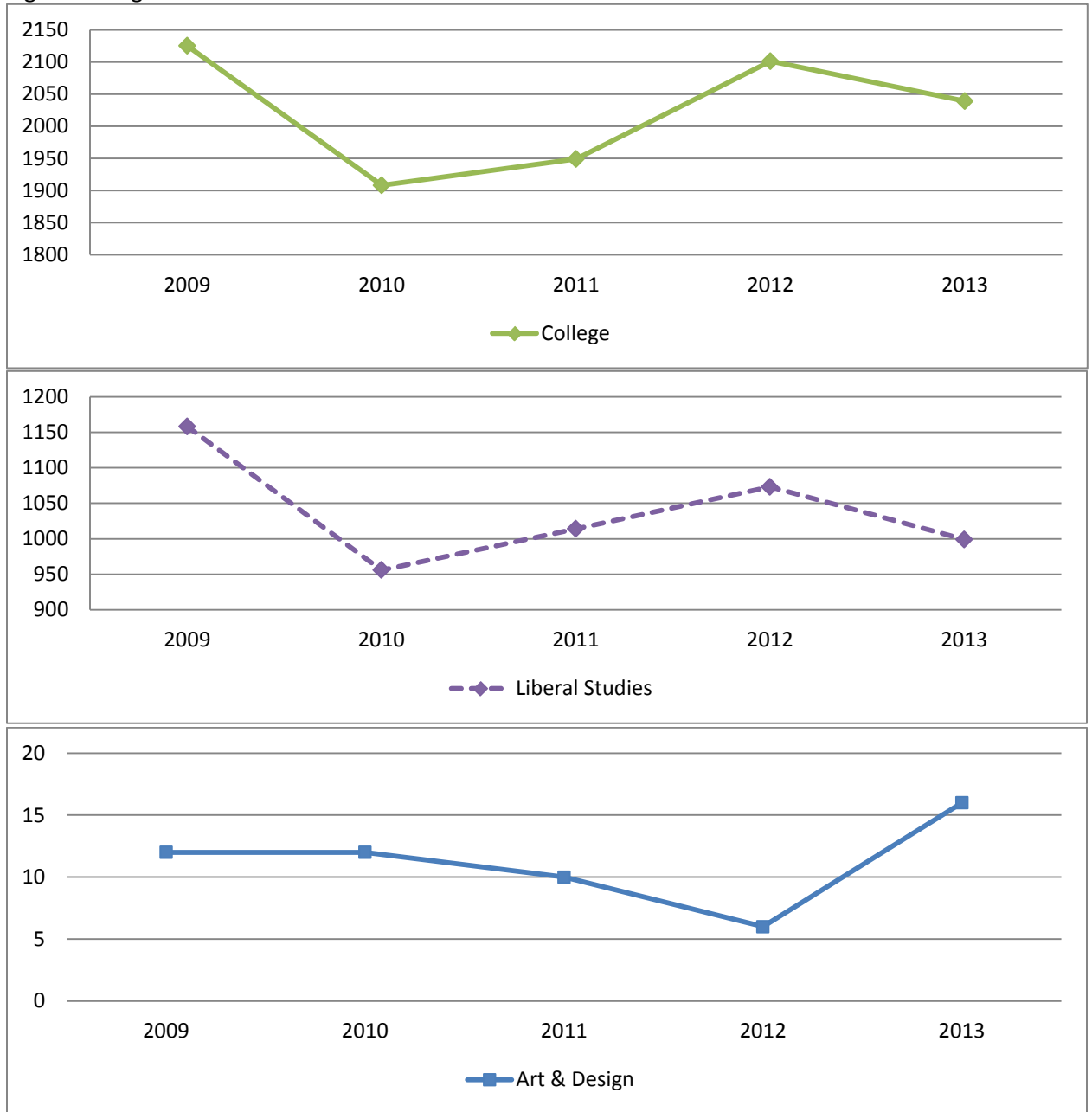
The College and Division record almost equal amounts of freshmen as sophomores. However, within the Art and Design Program, there is more than double the proportion of sophomores compared to freshmen. This could be due to the select nature of the Program and students transferring into it after earning credits.

Figure 3: Distribution of Students in Program

Distribution of Students in Program
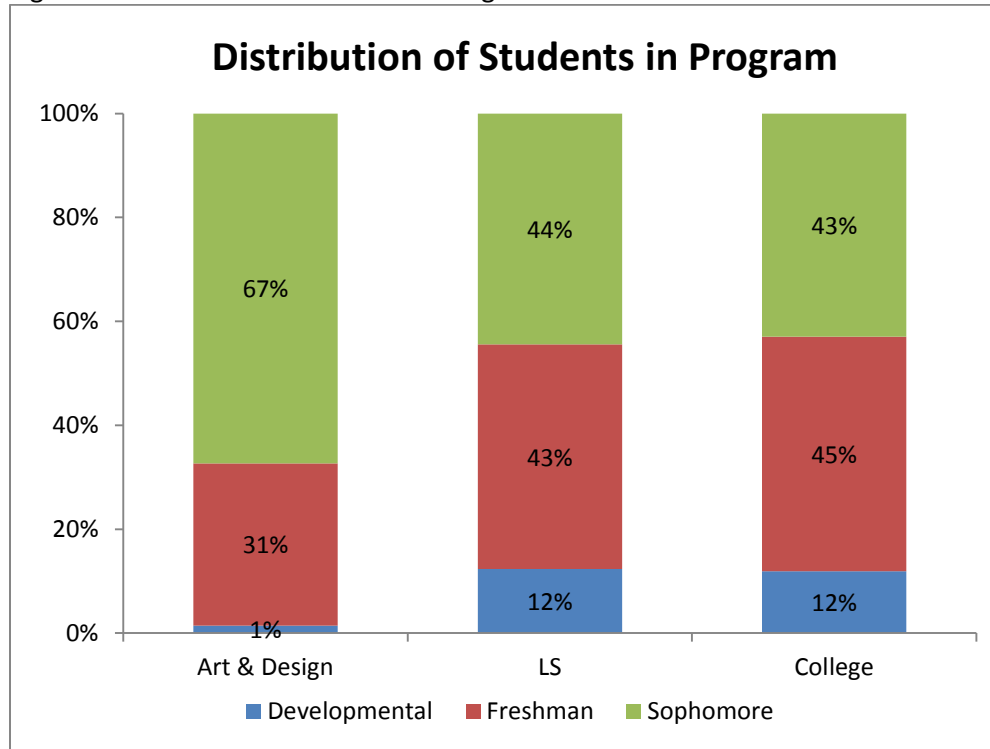
On average, students in the Program graduate in less time, pass a higher proportion of courses, and earn a higher GPA than their counterparts in the Division and the College.

Table 5: Median Statistics for Program Graduates

	Program Graduates	Liberal Studies Graduates	College Graduates
Number of Respondents	43	2496	5878
Years to Degree	3.80	4.13	4.7
Credits Attempted	83	83	85
Credits Earned	73	66	68
Credits Attempted/Credits Earned	114%	126%	125%
GPA	3.35	3.05	3.08

On average, the Art Program has offered 61 sections in the fall and 60 sections in the spring. The course offering efficiency falls marginally below that of the Division and the College.

Table 6: Section Enrollments
Art and Design

		Fall 2009	Spring 2010	Fall 2010	Spring 2011	Fall 2011	Spring 2012	Fall 2012	Spring 2013	Fall 2013	Spring 2014	Fall 2014	Fall Average	Spring Average
Art	Sections	58	66	71	58	66	66	59	56	59	54	54	61.2	60.0
	Avg Enrollment	22.07	20.94	20.01	19.76	19.64	18.39	20.41	19.11	20.58	18.70	21.28	20.7	19.4
	Percent Filled	79%	76%	80%	76%	82%	76%	84%	76%	82%	76%	76%	80%	76%
Liberal Studies	Sections	1551	1674	1668	1664	1622	1648	1470	1446	1502	1462	1456	1544.8	1578.8
	Avg Enrollment	21.53	21.30	20.79	21.21	20.73	20.69	21.46	21.32	21.35	20.86	21.36	21.2	21.1
	Percent Filled	82%	81%	84%	82%	83%	81%	84%	82%	83%	81%	81%	83%	81%
College	Sections	2749	2987	2908	2817	2839	2884	2668	2517	2636	2489	2562	2727.0	2738.8
	Avg Enrollment	22.65	22.22	22.16	22.41	22.10	21.82	22.39	22.55	22.56	22.41	22.71	22.4	22.3
	Percent Filled	85%	83%	86%	85%	86%	84%	87%	85%	86%	84%	84%	86%	84%

V. **Learning Outcomes and Assessment**
A. Student Learning Outcomes
Upon completion of the Art and Design Program, graduates will be able to:
1. Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing.
2. Utilize learned technical studio and/or computer-based skills to realize and test visual ideas and concepts.
3. Use a wide range of materials and means of expression to communicate visual ideas.
4. Critically interpret and analyze visual concepts.
5. Demonstrate knowledge of the arts through associated terminology, historical practices and contemporary developments.

The Art and Design faculty have assessed four Program Level Student Learning Outcomes since 2011. All outcomes assessed met the benchmarks. The fifth Program Level Student Learning Outcome is scheduled for assessment during the 2015-2016 academic year. The Program assesses the PLOs using portfolios evaluated with rubrics, a self-assessment, transfer rates, and specific projects evaluated with a rubric. The Program has used assessment results to make improvements to the syllabus, rewrite courses, re-organize the Curriculum Advising Chart, and discuss ways to improve assessment methods and data collection. The direct measures of assessment have consistently met or exceeded the benchmarks.

Assessment Overview for Audit

Semester Evidence is Collected	**Source of Evidence / Type of Assignment**	**Population**	**Results & Benchmark**	**Plan for Improvement**
PLO Assessed (2010-2015): Demonstrate proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing				
Fall 2011 Fall 2012 (The next assessment of this PLO will take place in the 2016-2017 Academic year)	End of semester portfolio reviews in Fall 2011 and Fall 2012 allowed each student's body of work to be evaluated by a team comprised of both full-time and part-time faculty members from the Art Department. This ensured that the student's work showed proficiency in 2D and 3D design concepts. Using a common rubric, faculty assessed projects that include perceptual drawings, constructed 3 dimensional objects, and effective use of positive and negative space.	Non-graduating Art Majors who recently completed Art 105, Art 111, Art 115 or Art 125 courses.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment. On the program level we evaluated 69 students in Fall of 2011 and 11 students in Fall of 2012. Of those, 77 were in good standing, and 3 did not meet the outcome. Of the 77 in good standing, 8 of those were considered outstanding. These numbers correspond to over 90% demonstrating accomplishment of this particular program level outcome and 10% achieving outstanding accomplishment.	Reviewed the syllabi for these courses to ensure that the course and program level expectations are evident in the assignments and rubrics for assessment. Continue to assess this outcome to ensure that students are meeting the benchmarks for the outcome and moving more students successfully through this outcome.
Fall 2011 Fall 2012	Students are asked to self-evaluate on proficiency in basic foundation level 2D and 3D design concepts, including perceptual drawing during the portfolio review process. (Indirect measure)	Non-graduating Art Majors who recently completed Art 105, Art 111, Art 115 or Art 125 courses.	The majority of students rate themselves as proficient in understanding basic foundation level 2D and 3D design the learning outcome as designated by in good standing or outstanding assessment. Though students tend to self-assess more critically, they successfully position themselves within the program.	Use the critique process to encourage students toward realistic self-assessment.

Fall 2011 Fall 2012	Transfer rates based on transferring institution's review of portfolio (Indirect measure)	All departing students	Approximately 45% of all students who depart the Program transfer.	Encourage student retention to graduation prior to transfer.
	Transfer institution review committee who grant credit based on direct review of student portfolios.	Number of graduates accepted to transfer institutions.	73% of graduating students transfer.	
Fall 2011 Fall 2012	Projects created during individual courses (i.e. Art 125: 10 rectangle studies, Window exercises) are evaluated based on shared rubrics created by professors.	Non-graduating Art Majors who recently completed Art 105, Art 111, Art 115 or Art 125 courses.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment. On the program level we evaluated 69 students in Fall of 2011 and 11 students in Fall of 2012. Of those, 77 were in good standing, and 3 did not meet the outcome. Of the 77 in good standing, 8 of those were considered outstanding. These numbers correspond to over 90% demonstrating accomplishment of this particular program level outcome	Reviewed the syllabi for these courses to ensure that the course and program level expectations are evident in the assignments and rubrics for assessment. Continue to assess this outcome to ensure that students are meeting the benchmarks for the outcome and moving more students successfully through this outcome.
PLO Assessed (2010-2015): Utilize learned technical studio and/or computer-based skills to realize and test visual ideas				
Spring 2013 (The next assessment of this PLO will take place in the 2017-2018 Academic year)	The major assessment was the end of semester portfolio reviews in Spring 2013, where each student's body of work was evaluated by a team comprised of both full-time and part-time faculty members from the Art Department. This review ensured that the student's work showed successful use of learned technical studio and computer based skills. Through a	Non-graduating Art Majors who had recently completed Art 150, Art 151, or Art 251.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment. 19 students were evaluated. Of those, all were in good standing and 4 of those were considered outstanding. These numbers correspond to 100%	Currently rewriting both the Art 150 and Art 151 courses to ensure that these courses better adhere to standards for transfer and the changing nature of Computer Art and Graphic Design courses. Continue to assess this particular program outcome to gather additional data as the number of students assessed originally was not as large as we would have liked.

	common rubric, faculty assessed projects that include ligature letterforms, typography, and brochure creation.		demonstrating accomplishment of this particular program level outcome and 21% achieving outstanding accomplishment.	Reorganized our Curriculum Advising Chart in order to situate these courses in a way that will increase student interest and activity, and continue student success with these courses.
Spring 2013	Transfer rates based on transferring institution's review of portfolio (Indirect measure)	All departing students	Approximately 45% of all students who depart the Program transfer.	Encourage student retention to graduation prior to transfer.
	Transfer institution review committee who grant credit based on direct review of student portfolios.	Number of graduates accepted to transfer institutions.	73% of graduating students transfer.	
Spring 2013	Students are asked to self-evaluate on their ability to utilize learned technical studio and/or computer-based skills to realize and test visual ideas during the portfolio review process. (Indirect measure)	Non-graduating Art Majors who had recently completed Art 150, Art 151, or Art 251.	The majority of students rate themselves as proficient in their ability to utilize learned technical studio and/or computer-based skills and testing visual ideas during portfolio review.

Though students tend to self-assess more critically, they successfully position themselves within the program. | Use the critique process to encourage students toward realistic self-assessment. |
| Spring 2013 | Projects created during individual courses (i.e. Art 150: American Flag, Self-Portrait, Ligature Letterform) are evaluated based on shared rubrics created by professors. | Non-graduating Art Majors who had recently completed Art 150, Art 151, or Art 251. | 90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment.

19 students were evaluated. Of those, all were in good standing and 4 of those were considered outstanding.

These numbers correspond to 100% demonstrating accomplishment of this | Currently rewriting both the Art 150 and Art 151 courses to ensure that these courses better adhere to standards for transfer and the changing nature of Computer Art and Graphic Design courses.

Continue to assess this particular program outcome to gather additional data as the number of students assessed originally was not as large as we would have liked.

Reorganized our Curriculum Advising Chart |

			particular program level outcome and 21% achieving outstanding accomplishment.	in order to situate these courses in a way that will increase student interest and activity, and continue student success with these courses.

PLO Assessed (2010-2015): Use a wide range of materials and means of expression to communicate visual ideas

Spring 2014 (The next assessment of this PLO will take place in the 2018-2019 Academic year)	End of semester portfolio reviews in the Spring 2014, allowed each student's body of work to be evaluated by both full-time and part-time faculty members from the Art Department. This ensured that the student's work showed successful use of a wide range of materials in the production of work. Using a common rubric, faculty assessed projects that include the exploration, planning, and investigation of new materials, using tools and various building materials, and using additive and subtractive methods of creation.	Non-graduating Art Majors who had recently completed Art 109, Art 112, Art 115, and/or Art 209.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment. On the program level we evaluated 24 students. All were in good standing and 7 of those were considered outstanding. These numbers correspond to 100% demonstrating accomplishment of this particular program level outcome and 30% achieving outstanding accomplishment.	Continuing to evaluate the method of collecting assessment data for some of the courses related to this outcome. In particular, the Art 209 course, for which we have scant data collection. These methods include altering the end of semester portfolio review process to ensure the inclusion of more second year students and doing more Program Level assessment data collection at final course level reviews. Continuing to evaluate student progress with an eye toward capturing more of the students that are making sufficient progress and boosting them into the category of making excellent or outstanding progress.
Spring 2014	Student is asked to self-evaluate on their ability to use a wide range of materials and means of expression to communicate visual ideas during the portfolio review process. (Indirect measure)	Non-graduating Art Majors who had recently completed Art 109, Art 112, Art 115, and/or Art 209.	The majority of students rate themselves as proficient in their ability to use a wide range of materials and means of expression to communicate visual ideas. Though students tend to self-assess more critically, they successfully position themselves within the program.	Use the critique process to encourage students toward realistic self-assessment.

| Spring 2014 | Projects created during individual courses (i.e. Art 112: The Ping Pong Passer, the Clay Hand, the Hollow biomorph) are evaluated based on rubrics created by professors. | Non-graduating Art Majors who had recently completed Art 109, Art 112, Art 115, and/or Art 209. | 90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment.

On the program level we evaluated 24 students. All were in good standing and 7 of those were considered outstanding. These numbers correspond to 100% demonstrating accomplishment of this particular program level outcome and 30% achieving outstanding accomplishment. | Continuing to evaluate the method of collecting assessment data for some of the courses related to this outcome. In particular, the Art 209 course, for which we have scant data collection. These methods include altering the end of semester portfolio review process to ensure the inclusion of more second year students and doing more Program Level assessment data collection at final course level reviews.

Continuing to evaluate student progress with an eye toward capturing more of the students that are making sufficient progress and boosting them into the category of making excellent or outstanding progress. |

PLO Assessed (2010-2015): Critically interpret and analyze visual concepts.

| Spring 2015

(The next assessment of this PLO will take place in the 2019-2020 Academic year) | End of semester portfolio reviews in the Fall 2015, allowed each student's body of work to be evaluated by both full-time and part-time faculty members from the Art Department. This ensured that the student's work showed successful critical interpretation and analysis of visual concept. Using a common rubric, faculty assessed projects that use line and tone to create complex geometric and organic forms, and develop spatial relationships in line and | Non-graduating Art Majors who had recently completed Art 106, 126, 207, and 208. | 90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment.

On the program level we evaluated 35 students. Of those, all met proficiency and 5 of those were considered as mastering proficiency.

These numbers correspond to 100% demonstrating accomplishment of this particular program level outcome and 14% achieving outstanding | Continuing to evaluate the method of collecting assessment data for some of the courses related to this outcome. In particular, the Art 207 and 208 courses, for which we have scant data collection. These methods include altering the end of semester portfolio review process to ensure the inclusion of more second year students and doing more Program Level assessment data collection at final course level reviews.

Continuing to evaluate student progress with an eye toward capturing more of the |

	tone.		accomplishment	students that are making sufficient progress and boosting them into the category of making excellent or outstanding progress.
Spring 2015	Student is asked to self-evaluate on their ability to critically interpret and analyze visual concepts during the portfolio review process. (Indirect measure)	Non-graduating Art Majors who had recently completed Art 106, 126, 207, and 208.	The majority of students rate themselves as proficient in their ability to critically interpret and analyze visual concepts. Though students tend to self-assess more critically, they successfully position themselves within the program.	Use the critique process to encourage students toward realistic self-assessment.
Spring 2015	Projects created during individual courses (i.e. Art 106: Sustained Tonal Drawing, Organic Form Studies, Series Drawing) are evaluated based on rubrics created by professors.	Non-graduating Art Majors who had recently completed Art 106, 126, 207, and 208.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment. On the program level we evaluated 35 students. Of those, all met proficiency and 5 of those were considered as mastering proficiency. These numbers correspond to 100% demonstrating accomplishment of this particular program level outcome and 14% achieving outstanding accomplishment	Continuing to evaluate the method of collecting assessment data for some of the courses related to this outcome. In particular, the Art 207 and 208 courses, for which we have scant data collection. These methods include altering the end of semester portfolio review process to ensure the inclusion of more second year students and doing more Program Level assessment data collection at final course level reviews. Continuing to evaluate student progress with an eye toward capturing more of the students that are making sufficient progress and boosting them into the category of making excellent or outstanding progress.

PLO Assessed (2015-2016): Demonstrate knowledge of the arts, through associated terminology, historical practices and contemporary developments

Fall 2015 Spring 2016	In Fall 2015 and Spring 2016, these courses will be assessed based on course performance as it relates to various ways in which students demonstrate knowledge of terminology, historical practices, and contemporary art developments. In addition to course assessment in the form of graded papers, projects and exams, based on a common rubric, students will be evaluated at the end of semester portfolio review.	Non-graduating Art Majors who had recently completed Art 103, 104, 205 and 290.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment.	
Fall 2015 Spring 2016	Student is asked to self-evaluate on their ability to demonstrate knowledge of the arts, through associated terminology, historical practices and contemporary developments during the portfolio review process. (Indirect measure)	Non-graduating Art Majors who had recently completed Art 103, 104, 205 and 290.	The majority of students rate themselves as proficient in their knowledge of the arts, through associated terminology, historical practices and contemporary developments.	
Fall 2015 Spring 2016	Projects created during individual courses (i.e. Art 103/104: Exams, Quizzes, Term Paper Project) are evaluated based on rubrics created by professors.	Non-graduating Art Majors who had recently completed Art 103, 104, 205 and 290.	90% of our students would demonstrate accomplishment of the learning outcome as designated by in good standing or outstanding assessment.	

B. QVIs/335s

The Program is up-to-date on all Act 335 documents. QVI's for the program from 2012 through 2014 were reviewed for this audit.

Between 2012 and 2014, the Program's quality score decreased from 3.63 to 3. This change is a result of increased focus on Student Learning Outcomes as sole quality indicators. The viability score was 2.16 in 2012, decreased to 2 in 2013, but by 2014 had increased to 2.3. Changes in the viability score are a result of declining enrollment, high cost, and a decrease in the number of degrees awarded.

VI.   Resources

The department utilizes some specialized equipment. This includes clay kilns, mixers, and pottery wheels in the ceramics studio as well as Mac computers in the Graphic Arts classroom. They use several software programs that carry with them a substantial financial cost, including Adobe Photoshop programs.   With recent changes to Adobe's Photoshop sales strategy, the department will be forced to address this new funding need.

The 2009 audit noted the concern that the studio facilities were in need of being brought up to current standards in terms of technological equipment (i.e. site installed projectors), computers, and screens for image viewing. While the Program completed the process of transferring slide images to digital images that can be used across the curriculum, they have not secured adequate technology in the studio spaces. The need for state of the art technology in the classroom is pivotal for the program to remain competitive across the city and the region. Internet access, digital projection, and updated technology will not only enhance the students' daily experience in the classroom, but will also enable guest artists, lecturers, and admissions representatives from prospective transfer institutions to provide enhanced presentations.

VII.   Demand

Locally, twenty -two colleges in the area offer bachelor's degrees in Art, eight offer advanced degrees, and four offer associates. (Art includes: Art/ Art Studies General, Art Therapy/ Therapist, Art Teacher Education, Art History Criticism and Conservation, Graphic Design, Animation, Printmaking, Metal and Jewelry, Watchmaking and Jewelry Making, Ceramic Arts, and Ceramics.)

The Art and Design Program prepares graduates to transfer into a bachelor's program and eventually work in art therapy, art history, painting/drawing, film, animation, printmaking, graphic design, industrial design, jewelry design, fashion design, illustration, sculpture, ceramics, furniture design, and interior design.

Locally, Art Therapy, Artistry and Related Workers, Museum Technician, and Industrial Design jobs are projected to grow around the national average of all jobs. Projected job growth for elementary school teachers is negative. Projected job growth in Philadelphia for fine artists, multimedia animators, and graphic designers is less than the nationwide average job growth. The majority of people in these fields have either a bachelor's or graduate degree, and a small proportion have an associate's degree or less. The high proportion of

people in these fields with bachelor's or graduate degrees speaks to the importance of transfer agreements. The Program has six transfer agreements with the following colleges: Pennsylvania Academy of the Fine Arts (PAFA), Tyler School of Art (Temple University), Moore College of Art and Design, Philadelphia University, Rosemont College, and the School of the Art Institute of Chicago.
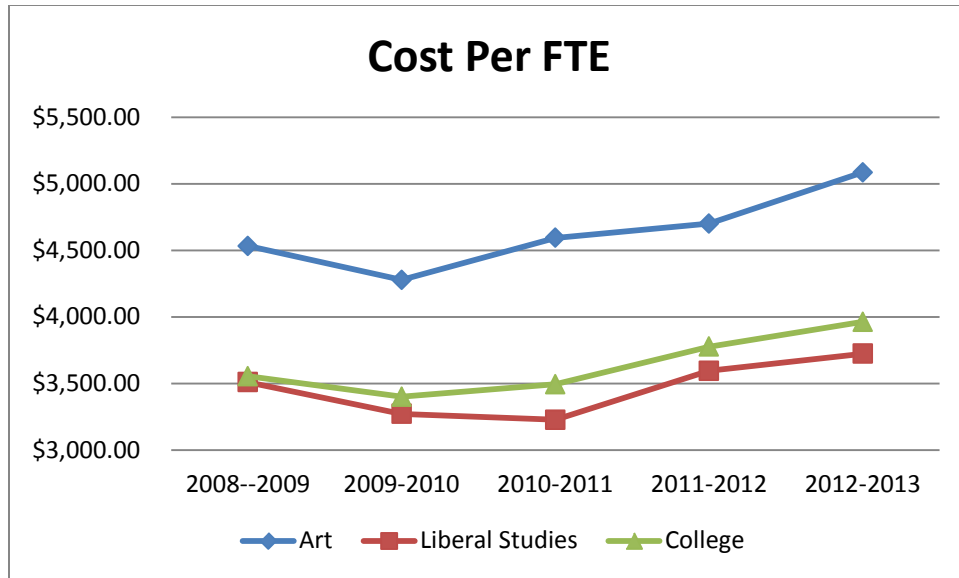
Table 7: Expected Job Growth

| Occupation | 2014-2024 Job Outlook | | | Av. Yearly Salary |
	Philadelphia	MSA	USA	
Art Therapy (recreational therapists)	13.00%	9.40%	11.60%	$ 41,520.00
Art Teacher (elementary school teacher)	-4.10%	2.00%	14.20%	$ 51,520.00
Artists and Related Workers	11.20%	10.60%	5.60%	$ 51,660.00
Museum Technicians	10.00%	7.60%	9.80%	$ 38,480.00
Fine Artists: Painters, Sculptors, and Illustrators	7.80%	10.10%	12.70%	$ 40,960.00
Multimedia Artists and Animators	7.30%	8.70%	17.40%	$ 61,980.00
Graphic Designers	4.30%	0.10%	8.70%	$ 43,100.00
Industrial Design	9.60%	2.90%	8.50%	$ 59,980.00

*MSA- Metropolitan Statistical Area- Philadelphia-Camden-Wilmington, PA-NJ-DE-MD

| Occupation | National Education Attainment | | | | |
	HS Diploma or Less	Some College	Associate	Bachelor	Graduate
Art Therapy (recreational therapists)	12.00%	10.60%	7.10%	54.90%	15.40%
Art Teacher (elementary school teacher)	0.50%	2.90%	1.90%	44.30%	50.40%
Artists and Related Workers	13.00%	20.90%	9.20%	43.40%	13.50%
Museum Technicians	4.20%	7.70%	3.80%	33.50%	50.80%
Fine Artists: Painters, Sculptors, & Illustrators	13.00%	20.90%	9.20%	43.40%	13.50%
Multimedia Artists and Animators	13.00%	20.90%	9.20%	43.40%	13.50%
Graphic Designers	13.10%	17.90%	13.30%	46.40%	9.20%
Industrial Design	13.10%	17.90%	13.30%	46.40%	9.20%

VIII.   **Operating Costs**
Over the past five years program operating costs have been higher than the average cost for the Division and the College, which is common in art programs. However, last year the operating cost per FTE increased by 8% while the year before it only increased by 2%. In the last four years, program enrollment has remained steady with between 110 students and 117. This increase in program cost is due to the replacement of a 30 year old kiln.

Cost Per FTE

	2008--2009	2009-2010	2010-2011	2011-2012	2012-2013

Legend: Art, Liberal Studies, College

IX.   Findings & Recommendations

1. Course revisions

The program will complete the two course revisions currently in progress: Art 150 and Art 151.

Timeline: Expected completion Spring 2016

Persons Responsible: Faculty Assigned

2. Program Marketing

The Program should submit an application to be recognized for sustained academic excellence and use this designation to market the Program.

Timeline: Fall 2016

Persons Responsible: Department Chair, Dean of Liberal Studies

3. Evaluate the Quality and Variety of Assessment Measures

All Program Level Outcomes assessed met the benchmark. Faculty members need to discuss the assessment measures to determine if they reflect the desired level of competence or whether these levels should be more ambitious. Faculty should discuss variety of direct and indirect measures.

Timeline: Fall 2015

Persons Responsible: Department Chair and Program Faculty

Community College *of* Philadelphia

Dashboard

1.0 Student Success

- **Implement Guided Pathways Model**
- **Establish Comprehensive Advising System**
- **Institute Predictive Data Analytics**

Indicator of Success								
	Increase Enrollment Annually by X% and by Y% in 5 Years	2013-14	2014-15	2015-16	Peer	CCP Trend	CCP Comparison to Peer	2015 Strategic Goal
1.1	New Full-time Students (Fall Admission)	1,600	1,574	1,874		↗ (green)		
1.2	New Part-time Students (Fall Admission)	3,573	3,700	3,599		→ (yellow)		
1.3	Total Fall Credit Hours	159,806	158,471	160,972		↗ (green)		
	Increase Persistence Annually by X% and by Y% in 5 Years							
1.4	Fall to Fall New Full-time Students	54.3%	54.6%		58.0%	→ (yellow)	↘ (red)	+0.3%
1.5	Fall to Fall New Part-time Students	43.7%	46.2%		46.0%	↗ (green)	→ (yellow)	
1.6	Fall to Spring (All first-time) Students	71.9%	72.2%		73.0%	→ (yellow)	→ (yellow)	+0.3%
	Increase 3-Year CCP Completion Annually by X% and by Y% in 5 Years							
1.7	3-Yr IPEDS Cohort, Full-time, First-time College Associate Degree/Certificate Awards	8.70%	10.70%		21.0%	↗ (green)	↘ (red)	+2%
1.8	New Full-time Students Who Left the College Prior to Earning a Degree and Transferred within 3 years	27.30%	25.00%		17.0%	↘ (red)	↗ (green)	
1.9	Total percentage of satisfactory student outcomes	36.00%	35.70%		38.0%	→ (yellow)	↘ (red)	

Community College *of* Philadelphia

	Increase 6-Year CCP Completion Annually by X% and by Y% in 5 Years	2013-14	2014-15	2015-16	Peer	CCP Trend	CCP Comparison to Peer	2015 Strategic Goal
1.10	6-Yr IPEDS Cohort, Full-time, First-time College Associate Degree/Certificate Awards	17.10%	20.10%		29.0%	↗ (green)	↘ (red)	
1.11	New Full-time Students Who Left the College Prior to Earning a Degree and Transferred within 6 years	26.70%	29.10%		23.0%	↗ (green)	↗ (green)	
1.12	Total percentage of satisfactory student outcomes	43.80%	49.20%		52.0%	↗ (green)	↘ (red)	
	Increase Graduation Rate Annually by X% and by Y% in 5 Years							
1.13	Unduplicated Number of Completers by Graduation Year	1,791	1,996	2,103		↗ (green)		
	Improve Success Rates of Students in Developmental English							
1.14	Placed Developmental English (Decrease by X% annually)	54.9%	47.8%		TBD	↘ (green)	TBD	7.1%
1.15	First-Year Success in ENGL 098 (Increase by X% annually)	64.3%	63.8%		TBD	→ (yellow)	TBD	
1.16	Completed ENGL 101 within two years (Improve by X% annually)	42.7%	42.8%		TBD	→ (yellow)	TBD	
	Improve Success Rates of Students in Developmental Math							
1.17	Placed Developmental Math (Decrease by X% annually)	46.5%	45.1%		TBD	→ (yellow)	TBD	
1.18	Success in Foundational MATH 017 (Increase by X% annually)	33.1%	32.6%		TBD	→ (yellow)	TBD	
1.19	Completed MATH 118 within two years (Improve by X% annually)	16.6%	15%		TBD	→ (yellow)	TBD	
	Improve Achievement Gap in First Year Success in Developmental English by X% Annually							
1.20	All First-time	64.3%	63.8%			→ (yellow)		
1.21	Black	59.1%	59.7%			→ (yellow)		
1.22	Hispanic	67.6%	65.4%			↘ (red)		
1.23	White	73.5%	73.2%			→ (yellow)		

Community College *of* Philadelphia

	Improve Career Preparation and Employment	2013-14	2014-15	2015-16	Peer	CCP Trend	CCP Comparison to Peer	2015 Strategic Goal
1.24	Career Program Job Placement Rates	79.0%	TBD			→		
1.25	Career Program Graduates' Wages and Wage Growth	$39,737	TBD			→		
1.26	Licensure Exam Pass Rates	TBD	TBD			→		
	Workforce Development (Needs to be developed)		Plan Reorganization and Hire New VP					Completed
	Community Relationships (Needs to be developed)		Study Community Needs					In Progress: - Juntos - City Unions - Ben Franklin H.S.
	Facilities (Needs to be developed)		Complete Master Plan					
	Finance (Needs to be developed)							

COMMUNITY COLLEGE OF PHILADELPHIA
Division of Strategic Initiatives

<u>MEMORANDUM</u>

To: Student Outcomes Committee

From: Judith Gay

Date: October 29, 2015

Subject: Middle States Updates

The following list contains updated information with regards to our progress in anticipation of the visit from Middle States on January 11-12, 2016.

- Rough draft of the report was prepared and circulated to a small group for feedback.

- Retired administrator was hired part time to assist with MSCHE work in the absence of a Director of Assessment and Evaluation. Director search underway.

- Deans, Coordinator for Assessment, Coordinator for Curriculum Facilitation Team and Curriculum Assessment Team members continue working with faculty on quality, systems, documentation, and uploading required information in SharePoint.

- Leadership meetings with President to review assessment progress.

- Changes made to SharePoint electronic repository corresponding to Visiting Team suggestions and recommendations.

- Second annual assessment conference call for presentations issued.

- Assessment workshops presented in the Faculty Center for Teaching & Learning.

- General Education assessment continues supported by Institutional Research Office.

- Faculty Assessment Liaison position under consideration.