



Fullerton College

Self-study for Art Program

2025

Section 1: Introduction

1. Briefly describe your program, make sure to include how your program helps the College achieve its mission.

The Studio Art Program encompasses a diverse range of disciplines, including drawing, painting, ceramics, sculpture, printmaking, and illustration. Each area of study integrates multiple approaches to fine art, design, and craft, fostering a comprehensive understanding of visual expression.

Our curriculum is designed to support students in meeting transfer requirements to four-year institutions, earning Associate of Arts (AA) degrees, and completing specialized certificates in illustration. The Illustration Certificate offers students an alternative pathway into professional art careers.

We are committed to preparing students for careers in the visual arts while enriching their liberal arts education through exposure to artistic practices, art

theory, aesthetics, and creative engagement with the visual world. The department hosts an annual artist-in-residence program and invites guest artists to speak, contingent upon available funding. Internship opportunities are cultivated across various sectors of the arts, providing students with practical experience.

In addition, we curate exhibitions both on campus and within the surrounding community, maintain and share an expanding collection of distinguished artworks, and award annual scholarships and endowments to Fullerton College students. The department organizes a variety of events, including a yearly student art exhibition, weekly drawing sessions open to students and the public, and collaborative initiatives with local school districts through dual enrollment programs.

We also welcome high school students and educators to campus throughout the year for guided tours and outreach activities. Our course offerings are structured to fulfill general education and major-specific requirements for transfer to the University of California (UC) and California State University (CSU) systems.

Section 2: Students

2.1 Student Demographics and Enrollment Trends

1. Using the data provided by the OIE, describe the student population your department serves. Which demographic groups have the most enrollments in your program? Which student groups are underrepresented in your program? Has the demographic profile of your program changed over the last four years?

The art department primarily serves Latina/o/e/x students, who make up approximately 60% of our enrollments. Native American/Alaskan Native, Pacific Islander/Native Hawaiian, and African American students are significantly underrepresented in both headcounts and enrollments. Asian and White students each account for about 16% of our population. Two or more races make up nearly 10% of our student body and could be any combination of races.

Southwest Asian and North African (SWANA) students are not reflected in the OIE data, but they are present in our department. Based on anecdotal evidence, they likely represent a larger population than our Black/African American students and certainly more than our Native Hawaiian/Pacific Islander and

American Indian/Alaskan Native populations.

These racial and ethnic demographics have remained unchanged over the past four years.

2. Briefly describe course-level enrollment trends in your program over the past five years. Have the enrollment trends in your program changed over the last five years? To what do you attribute any changes or lack of changes?

In recent years, the Studio Art Program has collaborated with the Guided Pathways Committee and the Intersegmental General Education Transfer Curriculum (IGETC) Committee to develop structured course pathways for students intending to transfer to California State University (CSU) and University of California (UC) campuses. One of our faculty members sat on both the Guided Pathways and Cal-GETC committees, contributing to an updated curriculum pathway that aligns with statewide transfer requirements.

To meet the Cal-GETC requirements for the Associate in Arts for Transfer (AA-T) in Studio Arts, the program has identified three foundational courses:

- **ART 182F – Basic Drawing (recommended for first term)**
- **ART 120F – Basic Design (recommended for second term)**
- **ART 121F – Three-Dimensional Design (recommended for second term)**

In addition to these core courses, students may select from a range of approved electives listed under Studio Arts List B, including:

- **ART 118F – Color Theory**
- **ART 131F – Introduction to Printmaking**
- **ART 153F – Ceramics: Beginning Hand building**
- **ART 160F – Fundamentals of Sculpture**
- **ART 173F – Jewelry Casting**
- **ART 186F – Beginning Life Drawing**
- **ART 189F – Beginning Painting**

- **DART 100F – Introduction to Digital Art**
- **DART 170F – Digital Photo Editing I**

While it remains to be seen whether enrollment in these elective courses will increase as a result of their inclusion in the Guided Pathways framework, early indicators suggest growing interest. Notably, online sections of ART 120F and ART 182F consistently reach capacity, offering students flexible scheduling options and supporting timely completion of transfer degrees.

The Illustration program is our one Career Education program and offers three certificates: Illustration, Children’s Book Illustration, and Storyboarding. The curriculum has evolved to include guidance for careers that utilize illustration skills, such as:

- **Toy and industrial design**
- **Editorial and advertising illustration**
- **Production design for film and games**
- **Other multidisciplinary design fields**

Courses are designed to interconnect, creating a comprehensive and highly employable skill set. Classes such as figure drawing, sketching for animators and illustrators, and 3D design support this integrated approach. To support successful completion, we have developed clear academic pathways that help students efficiently complete their certificates. These semester-by-semester plans are created collaboratively by the CTE faculty and the Counseling Department. Illustration faculty meet annually with an advisory committee of working professionals to stay aligned with current industry needs, anticipate changes, and explore new career opportunities driven by technological advancements.

Beginning in 2022, the Art Department was reorganized into four distinct program prefixes for disaggregated data and key point indicator (KPI) purposes:

- **Studio Art (ART)**
- **Digital Arts (DART)**
- **Art History (ARTH)**
- **Graphic Design (GRFX)**

As a result of this restructuring, overall enrollment in studio art courses decreased from 6,298 to 2,616, due to the separation of KPI data from DART, ARTH, and GFX programs. Despite this decline, proportional enrollment trends have remained stable. However, enrollment among disproportionately impacted (DI) student populations continues to be minimal, indicating a need for targeted outreach and support strategies.

3. How do you monitor and modify course offerings, including time and modality, to ensure that students' needs are being met?

The department monitors course offerings throughout the year based on student enrollment trends and faculty initiatives to introduce new courses. We review and adjust scheduling during monthly department meetings and through ongoing informal discussions.

Course schedules are developed collaboratively by the department coordinator, faculty, and staff to ensure a variety of dates, times, and modalities. We also work closely with our dean and incorporate input from the Vice President of Instruction's office when finalizing offerings.

We are still dealing with the after-effects of the Covid-19 global pandemic and the trend to offer more online courses across the college as well as the emergence of Artificial Intelligence (AI) technology and the fundamental changes it is having on the creative arts. We have developed and widened our online course offerings with synchronous, asynchronous and hybrid studio arts courses in Art 120/Basic Design and Art 182/Drawing. These courses have high enrollment and success rates.

Before COVID-19, we offered painting, drawing, color theory, basic design, and ceramics courses in the evenings. The only weekend foundation course was Basic Drawing.

Post-COVID, we continue to offer Art 182 (Basic Drawing) on Saturdays and in the evenings. We have also added courses such as Art 157 (Sketching for Animators & Illustrators) and Art 215/216 (Storyboarding) to weekend and evening schedules. Art 215 is a hybrid course, and we now offer one hybrid and one asynchronous section of Art 182.

Attempts to reintroduce Color Theory (Art 118) and Basic Design (Art 120) in the

evening schedule have not been successful. Currently, two drawing courses (Art 182 and Art 157) and a ceramics course are taught in Building 1000 during evenings, while Art 134 (Serigraphy/Screen Printing) is offered in the evenings in Building 900. Most evening and weekend courses are taught by part-time instructors, except Art 157 and Art 134.

We also offer several summer courses, including watercolor, basic design, ceramics, and printmaking. No sculpture courses are currently offered in the evenings or on weekends.

2.2 Student Achievement

1. Using data provided by the OIE, describe overall student achievement counts, rates, and trends in your program over the past five years, these include: course success rates, degrees/certificates completion counts, transfer counts, licensing, job placement, wage improvements (not all of these measures apply to every program).

Over the past several years, the overall success rates within the Art Department have consistently remained in the 70th percentile. When disaggregated by student demographics, Latina/o/x/e, Asian, White, and students identifying as two or more races have demonstrated success rates aligned with this departmental average.

In contrast, Native American and Pacific Islander/Native Hawaiian students have shown lower success rates; however, these figures are based on very small sample sizes—typically fewer than ten students per year—limiting the reliability of trend analysis for these groups. The principal issue is the lack of student representation this group has within our department, given the fact that Southern California has a diverse population of self-identified Native American/Alaskan and historic indigenous peoples.

Black or African American students experienced lower success rates between 2020 and 2022. Notably, there was a marked improvement in success rates from 2023 to 2025, coinciding with the Office of Institutional Effectiveness (OIE) discontinuing the inclusion of Art and Art History in Key Performance Indicator (KPI) reporting. During this same period, enrollment among Black or African American students fluctuated, with current enrollment at thirty-eight students.

Despite these variations, success rates in studio art courses remain well above the institutionally established standards, reflecting the program's overall academic strength and instructional effectiveness.

2. Are there student groups whose success rates are below the institution-set standard or whose success rates are below other student groups? What factors can explain this?

The two groups with success rates below institution-set standards (ISS) are Black/African American and Native Hawaiian/Pacific Islander students. The issue arises first in how the data is presented. If we look at the data over a five-year period Black/African American students fell below ISS's in 2020-2022 data years and rebounded significantly from 2023-2025 semesters. This corresponds to the time when we separated data collection from the Art History, Graphics, and Digital Arts programs. Also, there is a discrepancy between the averages as tallied from all five-year data sets and the chart as presented in the Fall 2025 Program Review Dashboards. The dashboard graph shows Black/African American students at 54% success rates but when you add up and tally the average percentages the total comes to 63% or just above the ISS. In the Native Hawaiian/Pacific Islander data there are only fifteen enrollments shown for the entire five-year period. Two years of that data show only one enrollment. Again, the critical issue remains why we have such small numbers in either category and what we can do to better attract and retain these two demographics of students.

3. In terms of your degree and certificate completers, are there any groups who are underrepresented in your completion data compared to the overall enrollment in your program?

Black/African American and Native Hawaiian/Pacific Islander students are underrepresented in degree and certificate completion rates. Four percent of Black/African American students show a completion rate of greater than three years and Native Hawaiian/Pacific Islanders do not register at all on the dashboard graphs. White, Latina/o/e/x, and Asian students all show higher percentages of two-year completion rates.

4. Are your students completing your degree and certificate program requirements in the expected time frame? Are there certain groups whose rates are below other student groups? Discuss any efforts to improve time to completion.

According to data from the Office of Institutional Effectiveness (OIE), students in the Art Department take an average of 4.73 years to complete their degrees. This extended timeline reflects the reality that many of our students follow non-traditional academic pathways. Contributing factors include part-time or full-

time employment, caregiving responsibilities, and limited financial or emotional support—particularly among first-generation college students.

Historically, the department has not implemented a formal plan to encourage accelerated degree completion. While it was anticipated that most students would require more than two years to complete their academic programs, the finding that the average time approaches five years highlights the need for a more intentional approach.

In response, and in alignment with the Guided Pathways initiative, the department has begun discussions on various student engagement strategies:

- Host dedicated events each semester to engage art majors in academic planning, with a focus on outlining clear pathways to complete degrees or certificates within two to three years.**
- Develop a departmental policy encouraging both part-time and full-time faculty to meet with students at least once per semester to review academic progress and provide guidance on art degree completion strategies.**
- Participate more actively with the Guided Pathways initiative, using Starfish as a tool to collaborate more with academic counselors to ensure students receive consistent, discipline-specific advising that aligns with transfer and certificate pathways.**
- Continue offering high-demand foundational courses (e.g., ART 120F and ART 182F) in all formats (online, hybrid, and in-person) to accommodate working students and those with caregiving responsibilities.**
- Targeted Outreach to Disproportionately Impacted (DI) Students. Implement outreach events to engage DI student populations, including culturally responsive community-building events.**

2.3 Student Learning Outcomes

- 1. Describe your program’s processes and practices for defining, assessing, and analyzing student learning outcomes at the course (CSLO) and program (PSLO) level. Include a discussion of how your program uses the results of CSLO/PSLO data to inform course and program improvement efforts.**

We assess student learning using Course Student Learning Outcomes (CSLOs), which are aligned with Program Student Learning Outcomes (PSLOs). The Art

program has recently redesigned its PSLOs and mapped them to the Art AA degree, the Studio Arts ADT, and the Illustration and Storyboard certificates. We regularly review enrollment trends and course success rates, along with current developments in the visual arts field, to determine whether CSLOs should be revised, added, or removed. This process also helps us identify opportunities to redesign courses to better support students in achieving their academic and career goals.

2. (OPTIONAL/NOT REQUIRED) Using the data provided by OIE, describe the most salient results of CSLO or PSLO mastery rates. Did you find significant differences by race, ethnicity, gender, and other categories?

Section 3: Other Areas of Program Effectiveness

1. Document any substantial changes to your program curriculum since the last review and discuss what prompted these changes. Looking forward, what changes to the curriculum do you plan based on the emerging needs of your discipline, industry, student population, etc.

As written in section 2.0 we have aligned our curriculum pathways with the state's initiative to create clearer degree pathways for students transferring to four-year universities or following certification pathways. Several faculty have modified current course curriculum or introduced new courses in ceramics, painting, illustration, and printmaking to broaden students' exposure to these disciplines and deepen their knowledge.

2. Please briefly describe opportunities your students have to apply and deepen knowledge and skills through projects, apprenticeship, internships, co-ops, clinical placements, group projects outside of class, service learning, study abroad, and other experiential learning activities that you intentionally embed in coursework or elsewhere in your program.

The Art program partners with Art History and Museum Studies to connect students with gallery and museum internships. We also encourage participation in study abroad programs offered by Art History faculty.

Printmaking students can collaborate with our printmaking instructor to produce special print editions for artists in our artist-in-residence program. Throughout the year, we organize field trips to local and regional museums and cultural institutions to reinforce visual arts content and cultural engagement.

Art 157 (Sketching for Animators and Illustrators) incorporates weekly field trips for real-time drawing experiences. Additionally, Friday Night Draw provides students and the public an opportunity to draw live, costumed figure models in an open studio setting.

The Illustration Program actively explores and initiates outreach efforts within the creative community to establish opportunities for students to connect with companies within the entertainment industry. It is working toward establishing a presence at high-profile industry events such as Lightbox Expo, Comic-Con, CTN Animation Expo, and DesignerCon.

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3. Describe any laws, regulations, trends, policies, procedures, or other influences that have an impact on your program. These can include things like Vision 2030, CALGETC, Common Course Numbering, etc.

Cal-GETC standards, as outlined in the Intersegmental Committee of the Academic Senates (Version 1.3) and linked to AB 928 transfer reform, prioritize courses in history, theory, aesthetics, and criticism over studio-based courses focused on technique, skills, or performance. While some policy details remain open to interpretation, it is uncertain whether colleges and universities will continue to grant transfer credit for studio courses such as drawing, painting, ceramics, and printmaking for non-art majors after 2025. Currently there are no studio art courses listed in the Cal-GETC/Area 3-Arts and Humanities requirements page of the online 2025-2026 catalog.

Generative AI is another emerging issue with significant implications for curriculum. Although its long-term impact is unclear, it is likely to affect Illustration, Graphic Design, and Digital Arts programs more immediately, potentially reshaping course content and instructional approaches. Although studio art faculty have deep reservations about the over-reliance on AI for image creation, we recognize that is an issue we cannot ignore and some faculty are introducing how best to integrate this emerging technology as a tool into current arts and illustration courses that demonstrates creative use of generative AI.

Section 4: Faculty and Staff

4.1 Population and Demographics

1. Using the data provided by OIE, describe your program's staff (full-time/part-time faculty, nonfaculty, classified). How reflective of your program's student population is your staff?

The majority of our faculty are White, with Hispanic/Latino faculty representing the second-largest group. There are more than two and a half times as many White faculty members as Hispanic/Latino faculty. In contrast, the majority of our students identify as Latina/o/e/x.

2. Describe your program's staffing changes since fall 2021. How have these changes impacted your program's ability to achieve its strategic action plans?

Since 2021, the Art Department has experienced notable personnel changes due to retirements and staffing adjustments. Three faculty members retired—two from ceramics and one from drawing. In Fall 2025, one of the ceramics positions was successfully filled with a new full-time, tenured track faculty member. Additionally, the department transitioned from a part-time to a full-time ceramics technician position in 2024.

The full-time ceramics technician has significantly enhanced the operational efficiency of the ceramics program. Their efforts in cleaning, organizing, and maintaining the ceramics studio have improved the overall functionality of the space. Most importantly, they have ensured the consistent and timely operation of kiln firing schedules, which is critical to student success and course continuity.

In parallel, the department hired a full-time digital art lab technician. This position had been vacant for two years, during which time the computer lab remained inaccessible to students outside of scheduled class hours. As a result, students were unable to complete digital assignments independently, particularly those requiring specialized software and high-performance computing resources—tools that many students cannot afford personally.

Since their appointment, the digital arts lab technician has collaborated with Academic Computing Technologies (ACT) to update hardware and software, reorganize the lab environment, and modernize digital infrastructure. These improvements have restored access to essential resources for both students and faculty, directly supporting instructional delivery and student learning outcomes. The digital arts lab serves all art programs and serves all students enrolled in art courses, regardless of declared major.

Together, these staffing additions have had a positive and measurable impact on

the ceramics and digital arts programs, enhancing both the quality of instruction and the accessibility of critical resources.

4.2 Staff Support and Professional Development

1. Describe the regular discussions your program faculty are having about equitable grading, attendance, late work, extra credit policies, and other strategies to support equitable student success.

Full-time faculty have engaged in discussions about equitable grading and related teaching practices through in-person meetings and email exchanges. The keynote presentation and workshop on equitable grading during the Spring 2021 Flex Day had a significant impact, sparking debate on grading policies, attendance, extra credit, and teaching pedagogy.

Part-time faculty are reviewed every eighteen months, and these performance reviews are the primary point at which equitable teaching practices are discussed with them. However, the department has not yet developed a unified grading policy.

2. How have these conversations shaped practices or policies in your program? What action has arisen from these discussions? If no action has been taken, why not?

The outcomes of our discussions have produced best practices currently used by faculty. These practices can be shared as a guide to reinforce existing equitable teaching strategies or to replace less effective approaches. To promote fairness and support diverse learners, art faculty are using the following practices:

Transparent Grading Criteria

- **Use clear rubrics that define expectations for creativity, technical skills, and conceptual development.**
- **Share examples of a range of student artwork to illustrate standards.**

Process-Oriented Assessments

- **Factor in a grade based on growth and effort as well as final outcomes.**
- **Incorporate reflective statements where students explain their creative decisions.**

Flexible Deadlines and Attendance Policies

- **Allow reasonable flexibility for project deadlines to accommodate students with work or family obligations.**
- **Consider alternative participation options for students who cannot attend every studio session, while not compromising on their responsibility to attend most classes.**

Demonstrative Learning Options

- **Offer choices for assignments (e.g., digital vs. traditional media) to support different skill sets and resources.**
- **Include portfolio reviews that emphasize cumulative progress.**

Reduce Critique Bias

- **Use structured critique formats to ensure all voices are heard.**
- **Focus on a project's objectives rather than subjective or ad hominem critiques.**

Limit High-Stakes Assignments

- **Break large projects into smaller, graded milestones to reduce pressure and allow for graduated improvement.**

Emphasize Personal Responsibility

- **At the same time maintaining some flexibility with students, instill a strong sense of personal responsibility regarding time management and dedication to the concepts and skills learned in class.**
- **Make clear at the point when a student's dedication to the course is severely limited by lack of participation and what consequences will ensue.**

3. What additional areas of professional development could help your faculty and staff engage in this work?

Professional development workshops that showcase evidence-based best practices for equitable grading are an effective way to address this issue. There

are multiple approaches to this topic, and college instructors—who are often independent thinkers—may bring valuable ideas and strategies to collaborative workshops. A strong starting point is to design professional development sessions that assess faculty’s prior knowledge and expertise, ensuring the content is tailored to their needs.

Section 5: Program Planning

5.1 Progress on Previous Strategic Action Plans

1. Please discuss the goals (Strategic Action Plans, SAPs) from your last self-study. Assess and explain your progress on each of the SAP.

In the previous four-year study (2021), we had seventeen Strategic Action Plans (SAP), prior to the department being divided into four program prefixes: ART, GRFX, DART, and ARTH. This cycle’s assessment will focus only on SAPs that directly impact the Art program.

Several SAPs were recommended for funding by the Planning & Budget Steering Committee (PBSC) and forwarded to the President’s Action Committee (PAC) after endorsement by the Program Review & Planning Committee (PRPC) in 2022. A total of \$54,500 was recommended for five different SAPs. However, not all recommended funds were allocated; some expenses were covered through Strong Workforce Program (SWP) funding.

2021 Strategic Action Plan List

1. Renovate Lecture Hall, Room 1002.
2. Allocate ceramic lab tech additional hours.
3. Hire full-time faculty for Animation, Gallery Director, and Ceramics.
4. Increase funding for current and future digital labs.
5. Hire full-time digital lab tech position.
6. Replace Wacom Cintiq’s for Digital Arts in room 1026.
7. Art Gallery--Improve Storage Conditions and install an HVAC unit.
8. Art Gallery--Increase Insurance and revamp alarm system.

- 9. Increase funding for Artist-in-Residence.**
- 10. Acquire an additional Art History lecture hall.**
- 11. Build new website for the Art Department.**
- 12. Fund guest artist lectures and demonstrations.**
- 13. Fund hazardous materials removal.**
- 14. Install key FOBs in all Art Department rooms.**
- 15. Expand the 3D Printer lab/classroom to room 1013.**
- 16. Acquire additional art studios and hybrid classrooms for ART, DART, and GRFX courses.**
- 17. Increase funding for student aids in digital labs.**

Current Status:

- SAPs #2 and #3 and #5 were staff related. The department successfully hired a full-time ceramics tech, a full-time digital lab tech, and a full-time tenured track faculty position in ceramics.**
- SAP #7 was partially funded with Strong Workforce Program (SWP) grants. Funding was allocated for a backup HVAC system which was installed for temperature control in the art collections room across from the gallery. An HVAC system for the art gallery was not funded.**
- SAPs #4 and #6 were realized with Strong Workforce Program (SWP) funding. Program review funds (18100) were also received in 2023-24 for equipment. Funds were received through SWP grants for hardware, software, and PCs. However, due to ongoing maintenance, reoccurring funding would be more beneficial.**
- SAP #11 was funded, but the website project stalled and the planned stand-alone Art Department site was never completed. We remain linked to the current Fine Arts Division website. Since fiscal year 2022–23, no additional funds have been allocated for website development.**
- SAP #12: In FY 2023–24, funds were received under Other Operating Expenses for software, guest speakers, and promotional materials. For FY**

2024–25 and the current FY 2025–26, guest speaker funds have been allocated to Museum Studies.

- **SAP #14 was partially realized with the acquisition of rooms 1027 and 1029 that had complete renovations including key FOB access. The remaining Art studios do not have key FOBs installed.**
- **SAP #16, the acquisition and renovation of rooms 1027 and 1029, was partially completed using SWP funds. Room 1029 is awaiting final computer and software installation to become a hybrid space. The department recently received a grant for electrical upgrades to make both rooms fully functional as multi-use spaces; however, rising labor and material costs have delayed approval.**
- **The remaining SAPs requiring operational funding were not funded. No allocations were made, so these SAPs remain inactive.**
- **For SAP #17 (Digital Lab Aids), we will try using Work Study as a temporary solution in Spring 2026 semester.**

2. If additional funds were NOT allocated to you in the last review cycle, how did the LACK of funds have an impact on your program?

The lack of funding significantly limits our ability to provide adequate accommodations for students during learning. It also affects how our facilities are perceived by students and visitors when classrooms have broken furniture, malfunctioning equipment, or faulty doors and locks. Broken equipment also poses a safety hazard. Additionally, insufficient funding restricts our ability to invite guest speakers—both in terms of who we can bring and how many we can host. In short, the lack of funding impacts our department in numerous ways.

SAPs

Create a More Inclusive and Diverse Artist-in-Residence Program

Short Description:

After reviewing the past thirty years of the Artist-in-Residence Program, the Art Department has identified a need to expand the diversity of participating artists. Since the program's inception in 1972, we have hosted forty-six artists for one-week residencies—thirty-six of whom have been male and only ten female. Of these, twelve artists represent the global majority, and three have self-

identified as LGBTQ. These figures highlight an opportunity to broaden representation and ensure that the program reflects the diverse identities and experiences of our student body and broader community. To address this, we propose a focused effort to engage a more inclusive range of artists, including women, artists of color, and individuals of all gender identities. This initiative aligns with our commitment to equity and cultural enrichment through the arts. In support of this goal, the department established the Fullerton College Art Press (FCAP) in 2017, offering resident artists the opportunity to produce original limited-edition prints. These prints contribute to the college's gallery collection and provide artists with an additional avenue for sharing and selling their work. Since 2010, we have increased invitations to women, BIPOC, and LGBTQ artists, with nine such artists participating in recent years. We are committed to continuing this trajectory and working toward greater parity in representation, reflecting Fullerton College's core values of diversity, equity, inclusivity, antiracism, community, and learning.

Measurable Outcomes:

An increase in global majority artists participating in the Artist-in-Residence program. Increased participation and engagement of students, other campus departments, and community members.

College Goals:

1.5 Outreach strategies for prospective students/family

SAP Phase:

Completed

Resource Requests

Increase Funding for a More Inclusive and Diverse Artist-in-Residence Program

Enhancement:

We have historically relied on the reputation of our program and the distinguished artists who have participated to invite new artists. Although we do pay a stipend of \$4,000 and \$1,000 to cover the cost of supplies and travel, we also ask artists to contribute a single artwork to the college collection as a form of service. In doing so, we have acknowledged—implicitly or explicitly—that we are not compensating them equitably. This practice is untenable, particularly when it involves marginalized artists. It is imperative that we provide fair and appropriate compensation for their contributions of time, creativity, and artwork. Research conducted by our faculty indicates that artists were paid between \$2,000 and \$3,000 in the 1970s. According to data from the U.S. Bureau of Labor Statistics, \$3,000 in 1972 is equivalent to approximately \$23,000 today. This historical context underscores the need to reassess and rectify our current compensation practices. Requesting that artists donate a work from their personal collection (a tradition that every artist has graciously agreed to) and participate in the creation of a limited-edition print constitutes an additional uncompensated expectation. This further exacerbates the burden placed on artists, effectively asking them to contribute their labor and creative output for little financial remittance. For this we are requesting an additional \$19,000 per year over a four-year cycle to

supplement the \$5000 that comes from the Art Department's operational budget.

Personnel-Related:

No

Resource Category:

Other

Quantity:

4

Unit Cost:

\$19,000.00

TotalCost:

\$76,000.00

Ensuring Equity and Diversity Within the Ceramics Department

Short Description:

Ensuring equity and diversity will encourage students to take classes within the ceramics department and allow us to retain current students. It will also help us to combat the issues that our low income and diverse students often face when they pursue classes within the department. Students often who are categorized as "low income" are discouraged from pursuing the arts within college because the pursuit of the arts are often seen as a luxury and thus frivolous. Often students with limited resources will avoid taking an art class like ceramics because of the cost of the materials. Additionally, first generational students are often discouraged from pursuing the arts because of a lack of understanding of the field. Family pressure often will lead students to pursue classes and subjects perceived as practical or often avoid the field as even an "enrichment" or component of their education. As such, I hope to prioritize lowering costs for students who take the course by requesting a piece of equipment called a pugmill. This will allow us to recycle clay so that the department can provide clay to enrolled students, rather than requiring students to purchase their own clay. Currently, the cost of clay is the largest material cost required in the course. It is also, unfortunately, one that continues to increase due to economic factors such as inflation. The pug mill allows us to collect material that would otherwise go to waste and redistribute it to students to create a free resource for students. Clay is our main resource that we use in the classroom and is the most costly resource. Throughout the semester students will pay anywhere from 45\$- 100\$ per semester. Having availability to recycle clay could allow a student the ability to purchase one bag of clay and recycle the leftovers and continue using it throughout the semester. As more and more students discard small amounts of clay and we collect the extra clay leftover at the end of the semester we start to build up a reserve. Once we have enough of a reserve we can offer students free clay. The second priority for the department is to upgrade technology and visual aids in order to better attend

to the needs of a diverse body of students who often do not see themselves represented in the fine arts. Currently, our classroom is not set up for students to see slide presentations, share video and other media which could be beneficial to learning. This is an issue for visual learning and limits our connection to the professional scope of art. For example, if Black or Latinx students rarely see an example of someone who is of the same identity within the field, they are less likely to pursue said field. Due to the department size, our small faculty is not capable of representing all the forms of diversity of our student bodies. We need these technological resources to allow us to display examples of professional success that relate to the entirety of the diversity population at Fullerton College.

Measurable Outcomes:

5% increase in enrollment and success rates. Reduce clay costs by 10% to 20% for students per semester. The current costs are between \$45 and \$100 per semester per student.

College Goals:

2.3 Increase access to affordable course materials; 2.4 Increase access to academic support in course with DI; 3.2 Reduce equity gaps in degree/certificate completion

SAP Phase:

Completed

Resource Requests

Equity & Diversity in Ceramics Program: AV/TV/Software and Pugmill Equipment

Enhancement:

The enhancements we are asking for require the acquisition of a video/audio projector, television, and accompanying software. It will encourage diversity within the program by allowing professors in the department to share visual evidence and display artists of various diverse artists who are active within the field. This will in return allow students to feel “seen” and will help us to avoid presenting a singular or limited perspective. This is a huge loss because we learn through example and need visual resources to communicate the artistic process with our students. The AV projector and TV are \$4010.00. The Apple software is \$3,711.00. The ability to present work to students visually will also enable us to show them a much greater variety of technical information, examples of work for brainstorming and also to show them exhibitions that are up in the greater Orange County and Los Angeles area, thereby encouraging them to make connections from inside the classroom to their larger community. It would also enable us to incorporate research-based assignments into the classroom, when appropriate. While such assignments are not always necessary in a studio environment, they can be helpful to push students to employ their research skills from other courses and thus view ceramics as an equally valid academic environment. Such assignments are also an opportunity for students to improve their speaking and presenting skills. The final element to our SAP resource request is for a pugmill to recycle used clay. The ability to

recycle and reuse clay that would otherwise be disposed of, will save students anywhere from 10% to 20% and possibly higher on buying more clay. Monetary costs on materials are directly related to whether a student may chose to drop a course as clay is the primary source of all ceramics assignments. We would like to purchase the Peter Pugger VPM100 (pugmill) at a cost of \$13,732.00 to help bring the cost of clay down and in some cases create a pipeline of free clay for students.

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$21,453.00

TotalCost:

\$21,453.00

Increase High School Engagement with Art and Illustration Program

Short Description:

High School Engagement: Offer workshops, portfolio reviews, along with dual-enrollment opportunities to local high school art programs. Take our high school engagement further by offering hands-on workshops, giving us an opportunity to have in-depth conversations around career paths and helping students with career goals/opportunities. Objective: Deepen engagement with local high school art programs through inclusive, accessible, and equity-centered initiatives that empower all students—especially those from historically underrepresented and underserved communities—to explore and pursue careers in the arts. Action Steps: Expand Access: Partner with Title I schools and community-based organizations to ensure students from marginalized backgrounds are prioritized for participation in workshops, portfolio reviews, and dual enrollment opportunities. Culturally Responsive Programming: Design hands-on workshops that reflect diverse artistic traditions, voices, and career paths, ensuring students see themselves represented in the arts. Mentorship & Career Pathways: Facilitate mentorship opportunities with diverse artists and creative professionals who can share lived experiences and offer guidance on navigating educational and career pathways. Family & Community Engagement: Host bilingual information sessions and portfolio nights to involve families in students’ creative journeys and demystify the pathways to careers in the arts. Data-Informed Equity Goals: Track participation demographics and outcomes to

ensure equitable access and adjust strategies to close opportunity gaps.

Measurable Outcomes:

Establish dual enrollment illustration courses to create a pathway to Fullerton College Art Department and increase enrollments to the Illustration program by 5%.

College Goals:

1.1 Equitable Dual Enrollment access; 1.5 Outreach strategies for prospective students/family

SAP Phase:

Completed

Resource Requests

Takach 4072 Floor Model Etching Press/Hand Operated

Enhancement:

The printing presses currently used in the department are over fifty years old. They require frequent maintenance and are limited to producing small and medium-sized prints. Acquiring a new printing press would significantly enhance the printmaking program by enabling students, faculty, and visiting artists to explore a broader range of print sizes. The Takach 4072 press would allow multiple student plates to be placed on the press bed simultaneously, increasing efficiency and maximizing print time during class sessions. It would also produce higher-quality prints while reducing maintenance needs. Additionally, a new press would enrich our artist-in-residence program and support campus-wide initiatives such as KinderCaminata and outreach events for secondary schools. It would provide Museum Studies and Art History students with hands-on experience in printmaking, fostering connections to conservation, cataloging, and artistic processes. Furthermore, it would enhance professional development workshops for middle and high school art instructors. Resource Category (Select One) Supplies Felt etching blankets--\$300.00 Registration Grids--\$100.00 Press Lubrication Kit--\$70.00 Floor model casters--\$500.00 Floor model protective bed cover--\$200.00 Other: FedEx Freight Shipping--\$1,500.00 Equipment: Takach 4072 Floor Model Etching Press/Hand Operated Full-time Faculty: N/A Training: N/A Computer Hardware: N/A Computer Software: N/A Non-Faculty Personnel: N/A Facilities: N/A Quantity: 1 Unit Cost: \$20,000 Total Estimated Cost: \$22,670.00

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

Unit Cost:

\$22,670.00

TotalCost:

\$22,670.00

LED Still Life Spotlights**Enhancement:**

The Art Department needs new LED spotlights to replace the outdated and broken incandescent ones currently used in our studio art classes. These spotlights are essential for creating dramatic lighting and providing a various spectrum ranges up to 5000K illumination for color theory and painting instruction. Resource Category (Select One) Supplies: Other: Est. Shipping -- \$198.00 Equipment: SD200S Daylight LED Video Spotlights Flashpoint Pro Air-Cushioned Heavy-Duty Light Stand (Red, 9.5') Full-time Faculty: N/A Training: N/A Computer Hardware: N/A Computer Software: N/A Non-Faculty Personnel: N/A Facilities: N/A Quantity: Six spotlights and six stands Unit Cost: \$260.00 per spotlight \$55.00 per stand Total Estimated Cost: \$2,088.00

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

6

Unit Cost:

\$348.00

TotalCost:

\$2,088.00

L&L Front Loader Kilns and Advancer Shelves**Enhancement:**

The addition of two upright kilns will allow us the ability to keep up with our current kiln firing demands. The ability to fire artwork at a faster rate will ensure appropriate grading periods and allow students a greater experience overall in our classes. This will give us the ability to add different ranges of firing and allow us to offer a wider variety of ceramic glazing and firing techniques and processes. We currently have only one, top loading electric kiln. If this kiln were to fail, it would greatly impact students, and many would be forced to change or even abandon their projects during the assignment process. Firing takes up to two weeks with loading (heating up)

and unloading (cooling down). Absent an extra kiln we would be forced to rely on the less efficient gas kilns, which in turn would raise the overall cost of firing. In addition, upright kilns put far less physical stress on the technician or faculty member who loads and unloads them because of their upright position. A top loading kiln forces one to bend over into the kiln to load and unload students' work on shelves that can weigh upwards of thirty-five pounds. Repetitive bending and lifting of weighted objects involving the back, arms, and knees can lead to physical injury and chronic disabilities. Resource Category Supplies: Advancer Kiln Shelves--\$7,887.50 Other: Crating and Shipping--\$5,100.50 Electrical System Installation--\$34,494.00 Equipment: L&L Upright Kiln. Model #EL2436--\$29,543.00 Quantity: 2 Unit Cost: \$59,086.00 Total Estimated Cost: \$106,568.00

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

2

Unit Cost:

\$53,284.00

TotalCost:

\$106,568.00

Advancer Shelves for Kilns

Enhancement:

Title: Advancer Shelves for Kilns Short Description: Upgrading our current kiln shelves will allow us to keep up with current kiln firing demands and ultimately better serve all our students. Our current shelves are deteriorating and have multiple issues such as cracking and warping. Advancer shelves are lightweight, more durable, and longer lasting than traditional shelves. We will be able to fire all available kilns if we make this upgrade which will allow us to fire more often and more efficiently. Students will receive work faster and have more time to work on ceramic projects. The lightweight aspects of the shelves are beneficial to our lab tech who load kilns daily. Over time loading and unloading of kilns will put stress on the body due to the weight of the shelves leading to chronic pain and possible disabilities. Because the kilns require frequent loading and unloading, this upgrade will positively impact our lab tech's physical health and emotional well-being while creating an efficient ceramics lab. Itemized costs for kiln shelves: Supplies: Advancer Kiln Shelves--\$359.00 Quantity: 137 Unit Cost: \$359.00 Total Estimated Cost: \$49,183.00

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

137

Unit Cost:

\$359.00

TotalCost:

\$49,183.00

Air Filtration System Upgrade for Sculpture Room**Enhancement:**

The current air filtration system in the sculpture workshop, installed in the 1960s, is non-operational. This poses a significant health risk to faculty, staff, and students due to airborne wood and plaster dust generated by power tools and materials. Effective air filtration is essential to maintain a safe learning environment. Student engagement in sculpture and sculpture related courses has grown by 22% since 2023, requiring updated safety measures sooner rather than later. While hazardous chemicals (epoxies, urethanes) are used less frequently, wood and plaster are now primary materials, creating more dust. Dust inhalation can lead to respiratory issues and long-term health risks. We are requesting \$1,400 to install a JET ceiling-mounted air filtration system, which includes \$900 for the filtration unit and \$400 for washable replacement filters and mounting hardware. This upgrade will: Reduce airborne dust and improve air quality. Protect the health of students, faculty, and staff. Support a safe, modern learning environment for sculpture and 3D art projects. Faculty and staff are also reorganizing the workshop layout and updating procedures to maximize safety and efficiency. This investment will ensure the longevity and sustainability of these improvements.

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$1,400.00

TotalCost:

\$1,400.00

Increase Sculpture Lab Tech to Full-time Position

Enhancement:

We propose to increase the Sculpture Area Lab Technician position from nine months to a twelve-month, full-time position at a payrate of approximately \$70,000 annually. This change will improve safety for students using bandsaws, drill presses, sanders, metal casting equipment, and ensure the safe and appropriate use of potentially hazardous materials or chemicals. The current schedule requires the lab technician to take vacation during the academic year when support is needed most. A twelve-month schedule would allow vacations when classes are not in session. Faculty requests for assistance have grown and now include the gallery, printmaking, and other studio art areas. The current structure cannot meet these demands. Expanding this position will ensure students receive consistent technical support, which improves learning outcomes and helps them complete projects successfully. This is not a reclassification request but an increase in annual hours to meet the needs of the department.

Personnel-Related:

Yes

Resource Category:

Non-Faculty Personnel

Quantity:

1

Unit Cost:

\$70,000.00

TotalCost:

\$70,000.00

Mobile Dust Collector

Enhancement:

We are requesting \$1,500 to purchase a JET Mobile Dust Collector for the sculpture workshop, complementing the ceiling-mounted air filtration system to provide comprehensive air protection for students, faculty, and staff during class sessions. This equipment will collect harmful wood and plaster dust directly from machines, reducing health risks for students, faculty, and staff. The current dust collection system, installed in the 1960s, is inadequate for today's level of workshop use. The proposed funding will cover \$1,250 for the unit and \$250 for hoses, connectors, replacement filters, and bags. Increased student use of the workshop and a shift toward wood and plaster in sculpture and 3D projects have created a greater need for effective dust collection. Faculty and staff are actively improving safety by upgrading equipment and reorganizing the workshop for better space utilization. This investment will significantly enhance air quality, reduce hazards, and support a safer learning environment.

Personnel-Related:

No

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$1,500.00

Total Cost:

\$1,500.00

Risograph Duplicator**Enhancement:**

Acquire a Risograph Machine—Having a Risograph machine sets the program apart from others by offering a distinctive, tactile experience that appeals to prospective students. It signals a commitment to both traditional craft and contemporary practice—an attractive combination for incoming illustrators. Industry-relevant experience—Risograph printing is widely used in independent publishing, zines, art books, and boutique design studios. By integrating this tool into the curriculum, students gain experience with a medium that is both artistically respected and commercially viable, preparing them for careers in editorial illustration, print design, and self-publishing. Risograph machines are known for their low-cost, high-volume output. This makes them ideal for producing student portfolios, promotional materials, and collaborative publications without straining departmental budgets. The Risograph can serve as a centerpiece for community workshops, student-led publications, and collaborative projects with local artists. It fosters a sense of ownership and pride while strengthening ties between the college and the surrounding creative community. It also ties in with our upcoming emphasis on narrative illustration courses. This would also help with launching zines or anthologies using Risograph printing to promote student voices and program identity. The Risograph can anchor community workshops, student-led publications, and collaborations with local artists—especially those from historically marginalized communities. It fosters a sense of ownership and pride, empowering students to tell their stories and build connections beyond campus. These initiatives can be designed to prioritize BIPOC artists, first-generation students, and others whose voices are often underrepresented in mainstream publishing.

Personnel-Related:

No.

Resource Category:

Equipment

Quantity:

1

Unit Cost:

\$6,006.00

TotalCost:

\$6,006.00

Life Models for Life Drawing Courses and Friday Night Draw**Enhancement:**

To ensure the continued success of our life drawing courses, we propose consistent funding for independent contractors to serve as figure models. These courses are essential for the artistic and professional development of students across all studio art disciplines and Career Technical Education (CTE) programs in Illustration, Graphic Design, and Digital Arts. Without live models, students cannot develop the anatomical drawing skills required for employment in most creative fields. This funding will also support our weekly costume figure sketching workshops and any additional life model drawing sessions outside of course time. These sessions benefit enrolled students and serve as outreach for local high school and college students, as well as the broader community. Currently, life model funding comes from Strong Workforce Program (SWP) grants, which may not be available in the future. Losing this support would significantly reduce the quality of education for art majors who rely on live figure drawing experiences. The annual cost to staff these independent contractors is approximately \$40,000. Approximately 200 students participate in courses that use life models, not including additional attendees at the weekly costume sketching workshops, which consistently attract large and diverse audiences of thirty to fifty people.

Personnel-Related:

No

Resource Category:

Other

Quantity:

1

Unit Cost:

\$40,000.00

TotalCost:

\$40,000.00