



# Fullerton College

## Self-study for Art History Program

2025

---

### Section 1: Introduction

---

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

Art History at Fullerton College is more than the study of great works of art—it's about learning to see the world in new ways. Our AA-T and AA degrees provide students with a strong foundation in visual literacy, critical thinking, research, and written and oral communication skills, while providing clear pathways to certificates or transfer into CSU and UC programs. Students explore diverse global artistic traditions, connect art to history and culture, and develop the ability to analyze and interpret images—skills that are essential in today's media-rich world. Study abroad opportunities further enrich this experience by allowing students to encounter art and architecture in their original cultural settings.

Graduates of our program are well prepared for careers in museums, galleries, education, cultural institutions, travel/hospitality, and related fields, as well as advanced study in art history, conservation, and criticism. By engaging students in the study of art as both an aesthetic and cultural force, our programs foster broad intellectual growth and professional readiness—making art history a vital part of a liberal arts education at Fullerton College.

With four fulltime faculty, Dr. Megan Lorraine Debin, Carol Henke, Kristin Mihaylovich, and Jaime Perez, the Art History Program at Fullerton College offers a wide variety of in-person, online, Study Abroad, and Honors Program courses that focus not only on the traditional Western cannon, but

also highlight more diverse course options such as: Africa, Oceania and Native American Art History, African Art and the Diaspora, Asian Art History, Gender and Women in Art, three separate Latin American art history courses, and Museum Studies, to name a few. These GE transfer courses not only prepare our students for possible careers in the field, but they also perfectly align with our institution's core values of diversity, equity, inclusivity, and anti-racism.

---

## 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?

Course enrollments in art history have grown from 1,932 in 2023 to 3,041 in 2025, showing increases in all races and ethnicities with overall success increasing from 64.3% to 74.1%. In our ARTH 100 course, our most popular General Education class, the success rate has jumped from 61% to 75%. We have increased our degrees and certificates awarded from 10 in 2021 to 16 in 2025.

As the recent OIE data demonstrates, 58% of our students are of Hispanic/Latino origin, 14% Asian, and 14% white. The following groups are underrepresented in our program Black/African American, with 3% -- and Pacific Islander with 0%. The demographic profile over this period has essentially remained the same.

---

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?

Enrollments have been growing steadily due to our commitment to meeting student demand, and we expect this trend to continue because of the rich diversity of course offerings and the variety of modalities and course formats we offer. In addition to courses both in person and online, we also teach courses in the summer and winter sessions. Most recently, we have added short term and late start courses with multiple start dates in both spring and fall semesters. Lastly, since 2020, we have expanded our course offerings to include a more diverse curriculum.

---

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

Based on recent enrollment trends, we offer most of our courses every semester, with some being rotated between spring and fall. With the exception of the gallery courses that are in person only, all of our courses are offered online, because this is our greatest area of growth. Our core courses are also taught in-person and are generally offered during the mornings Monday through Friday. We work with our department administrator and dean to monitor enrollment and fill rates when building the schedule each semester. For example, we no longer offer evening classes as those have not filled since 2020. Online is currently the preferred format for the majority of our students.

---

## 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).

In general, ARTH courses meet and exceed standards for completion and success. The ARTH Success rate is 75.3%, well above the standard set by the college of 62% , and our retention rate is 91% — again well above the standard of 74%. Students in the Museum Studies courses have an impressive success rate that is nearly 100% overall and has been consistent over the years. Our Museum Studies students have a high success rate of job placement in the field. In our ARTH 100 courses, which is our highest enrolled General Education course (both online and in-person), the success rate has jumped from 61% to the current 75%.

- 
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?

Where we do not meet the standard is with our African American students. Success rate is 51%, although we are above the standard at 80.5% for retention among African American students. The success rates among our African American population have improved significantly from 33% to 50% since our last program review, but are still lower than other groups. Among Hispanic/Latino students, our success rate has gone up from 68% to 71%. Socio-economic and other obstacles likely explain this disparity.

- 
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?

The demographics of our degree and certificate completers are aligned with the overall enrollment in our programs.

---

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.

Overall, our students are completing our degrees and certificates in the **expected time frame**. Our courses are on a regular rotation and offered in a variety of modalities, so students can anticipate the schedule one year in advance.

---

### **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 regularly monitor enrollment trends and success rates to see if the CSLOs need revisions, additions, or deletions. This allows for the chance 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.

Indeed, there have been significant changes since our last program review. We have **new course offerings and new part-time hires to teach those courses**. Our success rate has already gone up from

why 33.3% to 51% for African American students and we expect the trend to continue upward. Success rates have improved for white students from 49.5% to 79% and we expect continued upward trends due to our efforts. For example, most ARTH courses are Zero Textbook Cost (ZTC). We are working to complete an OER pathway for the art history degrees. To that end, ARTH has received grant funding to create an OER textbook for the Latin American art history courses, which should be completed in 2026. Our free transportation to museums initiative has been extremely successful in breaking down barriers for disadvantaged students and is a continued request. Economic factors or other commitments may influence a student's decision to not participate in the customary museum field trip, but free transportation makes a notable difference. As will be mentioned below, we are set to offer study abroad courses next academic year, and we are in the process of offering additional course options through the Honors Program.

---

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.

This summer and fall, we will be offering students the opportunity to study abroad, with Berlin set for summer, and Rome for this fall of 2026. Our museum studies internships offer our students practical and hands-on training and experience in professional fields of art history. Frequent class fieldtrips to local museums such as the Cheech Marin Center for Chicano Art, the Getty Villa and Getty Center, the Norton Simon Museum and other key museums help our students deepen their knowledge and appreciation for the visual arts.

---

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.

The general fear and anxiety that many of our students feel regarding current immigration policies have a negative impact on the number of students taking in-person classes; in addition, SNAP benefits have been cut, creating further instability for students' basic needs.

---

## 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?

According to the OIE data, we have a total of four full-time instructors, one classified technician, plus nine part-time faculty. By ethnicity, 57% of our instructors are white, 29% are Hispanic/Latine, 7% Native American, 7% Black or African American. By

gender, 64% are female, 29% are male, 7% gender non-conforming. Our student population is 59% Hispanic/Latine, so we need to improve our representation in this area.

---

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?

We have welcomed part-time instructor Jasmine McNeil to our program as curator, and we are hoping that this position will be filled by a full-time instructor during the upcoming hiring cycle. We also hired Sarah Salcido-Lopez and Natalie Valle, both of whom have expertise in Latin American art history. We are looking to hire new faculty to teach our Asian Art History course. These changes have helped to make our faculty more diverse, which we hope will improve student success rates.

---

#### 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.

As a department, we have all participated in Flex Day activities that support equitable grading practices and anti-racism in the classroom, and we have ongoing discussions regarding these policies. Furthermore, our faculty participate in college-wide and state-wide programs to improve student equity. For example, Kristin Mihaylovich and Carol Henke recently completed the Course Redesign for Equity (CoRE). Additionally, Dr Megan Debin and Henke completed the year-long program Open for Anti-Racism (OFAR). Debin and Sarah Salcido are currently writing an OER textbook for Mexican Art History, which will improve equitable outcomes for all our students.

Our faculty regularly attend the College Art Association (CAA) annual conference; in 2024 Dr Megan Debin presented "From YouTube to ChatGPT: Embracing Innovation in Art History Pedagogy" at CAA. Also in 2024, Mihaylovich completed a sabbatical where she did graduate coursework in education focusing on project-based learning, universal design for learning, cultural competency, social justice, and anti-racism. Her sabbatical project "Instructional Design: E-learning and Beyond" was shared with the department and division.

---

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?

As a result of this professional development and learning, our faculty have made significant revisions to course design, syllabi, assignments, and course policies to better meet the needs of our students. We continue to assess what works best and share ideas regularly.

---

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

Financial support to participate in equitable course innovation, like CoRE and OFAR, is vital to allow faculty to complete this important work. Increasing online/Zoom options also makes this work possible.

---

## 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.

Based on our most recent self-study, most of our requests have not been funded. SAP #1 was to renovate the art history lecture hall, Room 1002, and no progress was made. SAP #3 was to hire a gallery director; no progress was made. Some funding was provided for SAP #7 to improve gallery storage conditions and to install an HVAC system, but this was installed in collections only and not in the gallery. No progress was made for conservation of deteriorated works in the collection. SAP #8 was to provide insurance and an alarm system for the art gallery and collections; this remains unfunded. SAP #12 for funding guest lectures was sporadically but not consistently provided.

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 to renovate Room 1002 has caused the conditions to become unsafe and a hazard to students and faculty. In 2024, during class, a portion of the ceiling collapsed, and classes had to be relocated. For the better part of the last semester, broken chairs have had caution tape around them and limit the number of seats available to students. When it rains, the ceiling, walls, and door frame leak, causing the carpet to become damp and mildewy. We have an ongoing issue with a lack of trash removal and ants in the classroom. Students frequently complain about the state of the

classroom, which reflects negatively on the institution and the department. This has a strong negative impact on our ability to teach and creates a negative student experience. As stated in our college-wide Strategic Plan, Objective #4 seeks to improve a sense of “belonging and mattering.” The visual arts students also deserve a clean, safe space in which to learn and build community, that basic sense of belonging and mattering.

The lack of funding for SAP #3 has created instability in the exhibition planning and Museum Studies Program. Currently, multiple part time instructors are teaching all gallery courses and curating the shows, leaving no one to manage and direct the program. This program has great potential to grow but needs a full-time instructor who can commit to long-term planning. The lack of funding for SAPs #7 and #8 has put our valuable collections at risk and is not modeling best practices to our students. When SAP #12 was funded, this provided a great benefit to our students, presenting them with diverse role models as they consider entering the profession, but again that funding has been inconsistent.

---

## SAPs

---

### **SAP Request #1: Funding for Field Trip Transportation and Museum Admission**

#### **ShortDescription:**

Field trips are essential components to our ARTH courses but create barriers for students who have limited access to transportation and funds for museum entrance fees. Many students have never visited an art museum, and this activity is often a highlight of their college experience.

#### **MeasurableOutcomes:**

Student learning, retention, and completion rates will improve. As a course requirement, museum entrances fees and transportation costs limit access for students in lower socio-economic brackets. Removing this barrier provides equitable access for all students. This activity also helps to build community and sense of belonging, which fulfills Objective 5: Improve the sense of belonging and mattering in shared physical and online spaces that is reflective of our multicultural and multiethnic community.

#### **CollegeGoals:**

2.3 Increase access to affordable course materials; 2.5 Increase sense of belonging/mattering

#### **SAP Phase:**

Completed

### **Resource Requests**

#### **Funding for Field Trip Transportation and Museum Admission**

**Enhancement:**

Field trips are essential components to our ARTH courses but create barriers for students who have limited access to transportation and funds for museum entrance fees. Many students have never visited an art museum, and this activity is often a highlight of their college experience.

**Personnel-Related:**

Bus and museum entrance fees request is not personnel-related.

**Resource Category:**

Other

**Quantity:**

4

**Unit Cost:**

\$20,000.00

**Total Cost:**

\$80,000.00

## **SAP #2 Funding for Guest Speakers for ARTH courses**

**Short Description:**

Guest speakers provide professional context and expertise that enhance student experience. Guest speakers can help improve diverse representation of professionals in the field that more accurately reflect our student population. We want our students to see themselves in this field.

**Measurable Outcomes:**

Student learning, retention, and completion rates will improve. Inviting diverse guest speakers allows students to hear a variety of perspectives from professionals in the field of museum studies and art history. It allows them to make connections, build community, and creates a sense of belonging, which fulfills Objective 5: Improve the sense of belonging and mattering in shared physical and online spaces that is reflective of our multicultural and multiethnic community.

**College Goals:**

1.2. Increase equitable usage of apprenticeship/internship; 1.4 Reduce equity gap in Black/AA college enrollment; 2.5 Increase sense of belonging/mattering

**SAP Phase:**  
In Progress

## **Resource Requests**

### **Funding for Guest Speakers for ARTH courses**

**Enhancement:**

Guest speakers provide professional context and expertise that enhance student experience. Guest speakers can help improve diverse representation of professionals in the field that more accurately reflect our student

population. We want our students to see themselves in this field.

**Personnel-Related:**

Not personnel-related.

**Resource Category:**

Adjunct Faculty

**Quantity:**

4

**Unit Cost:**

\$20,000.00

**TotalCost:**

\$80,000.00

---

## Resource Requests

---

### **Operational Request #1: Renovate Art History Lecture Hall Room 1002**

**Enhancement:**

Renovate the Art Lecture Hall (1002) to better serve our Art History students. The lecture hall needs to be renovated to include seating for 65, replace carpet with laminate flooring, provide improved LED theater lighting, provide a new teacher station with a small podium and upgraded hardware, provide wireless public address system for instructors, and space for curated art that reflects our diverse community.

**Personnel-Related:**

Not personnel-related

**Resource Category:**

Facilities

**Quantity:**

1

**Unit Cost:**

\$235,000.00

**TotalCost:**

\$235,000.00

### **Operational Request #2: Expand Programming and Exhibitions in the Art Gallery while Improving Protection for Collections**

**Enhancement:**

Per our Collection Management Policy, the Art Collection is owned by the college. Therefore, we propose that the insurance and alarm monitoring costs be paid by the college, allowing the Art Gallery budget to

provide for programming and exhibition expenses which directly contribute to the educational goals for our students. Programming can reach more students, showing them the possibilities for their lives. Expecting artists to exhibit with no honorarium privileges artists of means and reduces the equity of representation. Our students need to see artists that reflect themselves in the gallery and in the programming that accompanies the exhibitions. Insurance and alarm for collection.

**Personnel-Related:**

Not personnel-related

**Resource Category:**

Other

**Quantity:**

1

**Unit Cost:**

\$21,000.00

**TotalCost:**

\$21,000.00

**Operational Request #3: Art Gallery Improve Storage Conditions for Art Collection**

**Enhancement:**

In order to teach our museum studies students best practices, we need to improve the environmental conditions for our artworks. This includes the larger issue of climate control, and the individual environments of artworks framed using acid-laden materials which are damaging the artworks. We request that the HVAC be upgraded to maintain consistent temperature in the gallery at any time that artwork is installed. (\$55,000) Artworks that are clearly deteriorating should be conserved and reframed using archival materials. Students need access to archival supplies in the museum studies classes to learn about best practices. (\$10,000) Being good stewards of our art collection is our responsibility to our community, for whom we hold the artworks in trust. All students should have the opportunity to learn about the important work of preserving collections. In order for our diverse student population to learn about preservation of art, we must model these core best practices.

**Personnel-Related:**

Not personnel-related

**ResourceCategory:**

Equipment

**Quantity:**

1

**Unit Cost:**

\$95,000.00

**TotalCost:**

\$95,000.00

## **Operational Request #4: Fine Arts Information/Marketing Representative (Cat 36 Fine Arts Information/Marketing Representative, 12-Month)**

### **Enhancement:**

Reinstatement of the previous Fine Arts Information/Marketing Representative is essential to support the marketing and promotion of the numerous Fine Arts events, festivals, and competitions. The Art History Programs seek to share our exhibitions with the campus and wider community at large, and we recognize how vital this position is in maintaining these connections. Effective community outreach often begins with the arts, and restoring this role will strengthen our connection to the community while ensuring our programs including our fellow Fine Arts programs continue to thrive and be a beacon of Fullerton Colleges commitment to quality arts education.

### **Personnel-Related:**

This position was vacated several years ago, and to ensure program growth, funding stability, and meaningful community outreach, it should be fully restored. In the absence of a dedicated Fine Arts Information/Marketing Representative, these responsibilities have been pushed onto other staff members and faculty—or, in many cases, abandoned entirely due to the substantial time required to perform this vital work effectively. Art brings people together, reflects diverse cultures, and deepens our understanding of one another. Without a full-time professional to promote the important work happening across our Art, Music, and Theatre departments, we limit our ability to reach the community, build audiences, and showcase the excellence of our programs. Restoring this position is essential if we want to continue growing, serving our students, and fulfilling the mission of the Fine Arts Division.

### **Resource Category:**

Non-Faculty Personnel

### **Quantity:**

1

### **Unit Cost:**

\$95,284.00

### **TotalCost:**

\$95,284.00

## **Operational Request #5: Art Faculty/Gallery Director**

### **Enhancement:**

We need a full-time faculty member to manage the Museum Studies program and curate the gallery exhibitions; without this, our program cannot thrive. Only a full-time faculty member can manage planning on the industry standard two-year cycle. Hiring full-time faculty for this position would enable the Art History and Museum Studies program's faculty to diversify their perspectives and cultivate a more culturally inclusive mindset toward marginalized groups within the department. Hiring for this position would also provide students with a consistent mentor who can offer relatable guidance and contribute valuable cultural and industry insight.

### **Personnel-Related:**

With both a degree and certificate programs offered in Museum Studies, this relatively new program has

been highly successful. Hands-on experience in the galleries and internship placements have lead to nearly 100% employment in the field of those who earn the museum assistant certificate. A full-time faculty member is needed to oversee this vital program. The program is currently running with multiple part time faculty, which is not sustainable. The program cannot continue to grow or regain its former standing without full-time, specialized leadership.

**ResourceCategory:**

Full-time Faculty

**Quantity:**

1

**Unit Cost:**

\$122,772.00

**TotalCost:**

\$122,772.00