



# Fullerton College

## Self-study for Digital Arts Program

2025

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### Section 1: Introduction

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

The Digital Art Program is part of the Art Department at Fullerton College with six certificates in: Computer Animation/Multimedia, Computer Graphics, Digital Production, Digital Publication, 3D Skills Animation Level II, Entertainment Arts and helps support four other certificates in: Story Boarding, Illustration, Children's Book Illustration and Graphic Design with lab class rooms and open lab work areas.

The Digital Art program at Fullerton College supports the college's mission by providing students from diverse backgrounds with accessible pathways to develop creative and technical skills essential for success in today's digital industries. Through hands-on learning in traditional drawing, digital illustration, design, and animation, students gain the competencies needed to earn certificates, associate degrees, and transfer to four-year institutions or pursue creative careers. The program fosters an inclusive and supportive learning environment that values diversity, equity, and antiracism by encouraging students to express their unique perspectives through art and to engage critically with visual culture and trends adhering to changing industry standards.

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## Section 2: Students

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### 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 OIE data indicates that the majority of the student population is Hispanic at 51%, with White at 19% , Asian at 17%, Two or More Races at 10%, with unknown at 2%. Over the past four years. The underrepresented groups in our OIE data would be Two or More Races at 10%, with Asian at 17%. The demographic profile has fluctuated but has not changed significantly over the past four years.

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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?

The course-level enrollment trends have dropped slightly in enrollments from 1,059 students in 2020-2021 year, 874 students in 2021-2022, 838 students in 2022-2023, and 925 students in 2024-2025. The ethnicity of enrollment has remained the same with student population remaining consistent. Enrollment of Asian students has dropped from 22% to 16%, with all other ethnic populations staying within a 2% window. There hasn't been any real changes to or lack of changes to explain.

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

Course offerings, times, and modalities are monitored by instructors observing student growth, populations and interest. Our ability to plan intermediate and advance class offerings is conducted with: student discussion, questionnaires and interaction. It is pivotal part of the planning process. The yearly scheduling in advance has caused more problems with planning and registration with the Art/Digital Art focus. Some students transfer to external four-year institutions, while others might be leaving a four-year institution planning to return to Fullerton College for portfolio building. Course scheduling/time offerings also changes every couple of years. Sometimes night classes and weekend classes are popular, then a year later day/morning classes are popular adhering to student every

changing work schedule and employment.

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## 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).

Student achievement with success rates has been climbing from 70% in 2020-2021, 74 % in 2023-2024, and 79% in 2024-2025. Course success rates are the highest amongst the underrepresented party of Asian students at 80%, with Latino/x/e at 71%, Two or More races at 74% and white students at 76%. These standards a well above the Institution Set standards of 62% as we get closer to 80 percentiles with all groups.

Degree/certificate completion was at 10 students a semester and has dropped to 5 for 2024-2025. This might be hard to calculate and explain as many students transfer out to four-year institutions, and each institution has different requirements of courses depending upon area of study, degree and university vs state vs private art college.

There is no data for years to degree, transfer, or employment. The Digital Arts Program prepares students with fundamentals, moving them through to intermediate and advanced courses. Further areas of study and degree options change in the wide area of focus within the creative economy of California. Our ability to track students without additive help is difficult as students move into so many different areas of focus: four year college transfer, Animation companies, live action film companies, game studios, creative houses, design studios, toy manufacturing, special effects, 3D Animation/Modeling, 3D Printing, fashion design, theme park design, industrial design and automotive design.

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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 student groups within Digital Arts that are below the 62% Set Standard are Black/African American at 52% and Native Hawaiian/Pacific Islander at 50%. When looking at enrollments based on Ethnicity for 2025, Black/African American students make up 1% of the population with 12 students at, with 2% populations in years passed. Native Hawaiian/Pacific Islander students have no percentage of enrollments from 2020-2025, therefore I question the success rates and the OEI data by ethnicity for Native Hawaiian/Pacific Islander at 50%, when he have not had any Native Hawaiian/Pacific Islander enrollments. In regard to Black/African American students we have no

explanation as to why 1% of the 2025 student listed in this category have a 52% percentile below 62% standard.

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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?

When looking at degrees and certificates within Digital Arts, there is limited OEI data to support any conclusions. Data states that from 2021-2024 we averaged 10 certificate completers a year, with a drop in 2024-2025 to five certificates. Based on ethnicity 80 % are Latina/o/x/e and 20 % are Two or More Races. Therefore, the underrepresented groups based off enrollment would be Asian and White students that are not completing the certificates. One assumption would be that be Asian and White students are transferring out to four-year institutions, but there is no transfer data to indicate this. There is only data on AA and AS degrees, which Digital Art does not offer, we do support these degrees with classes with lab rooms.

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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.

Unfortunately there is no OEI data for years to degree, and degrees to transfer for us to make a conclusion.

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## **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.

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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?

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## **Section 3: Other Areas of Program Effectiveness**

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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.

At this time there have been no major changes with curriculum since the last review. We are planning a new review to discuss the options of developing more strategies for the future to increase enrollment. In 2021 to 2024 the increase of student's interest and request for online Digital courses has increased with California students outside of Orange County in San Diego, Los Angeles, Central Valley and The Bay Area. Many of these courses are provided by private art schools at a fee of \$900- \$1200 for 6 weeks of instruction. This past year a local online school Computer Graphics Master Academy ,CGMA, closed it doors due to poor investment making online teaching in California even more of an option. If we had support from the college, we could focus on this area of online education and expanding our enrollment numbers. To this date we still don't have a valid working website to achieve this.

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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, servicelearning, study abroad, and other experiential learning activities that you intentionally embed incoursework or elsewhere in your program.

### **Internships**

Students can find an internship and receive credit through the internship course covering company insurance while the student is attending. There is no campus coordinator to help link outreach efforts for internships as other colleges have to assist instructors during the semester. Internships and entry level positions are posted by studios and shared with students who then apply.

### **External Learning**

During winter and summer breaks there are free workshops for students in Entertainment Arts focusing on portfolio artwork development. We meet weekly and host demonstrations, answer student questions, and talk about job requirements at different companies.

### **Outside of Class Events**

Every Friday evening the Entertainment Arts Program, has a student organization Entertainment Arts Student League (EASL) which hosts a Free Friday Gesture Drawing Event open to local community, dual enrollment students, high school students, other colleges and Fullerton College students. The event helps support the diversity in our community and ethnic backgrounds of all students. (There are also students from Theater and Fashion Design programs that attended to model.) Students are paid \$60 for their

costume rental fees and encouraged to wear traditional and historical outfits displaying their cultural background. There is also a large group of LGBTQ(IA) that like to model as well. The event is in its 15<sup>th</sup> year but unfortunately has rarely been funded by Fullerton College. The model fees of \$60 and food costs of \$50, equaling \$110 an event are paid out of pocket by instructor Philip Dimitriadis. All attempts to raise funding through on campus grant writing have been denied.

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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.

California Law AB 1440 has been beneficial for students interested in transferring to local Cal State Universities. Unfortunately many of these programs of study are impacted and students have limitations on receiving need courses in a timely manner to complete graduation.

There are also private Art College like Laguna College of Art & Design, Otis Parsons and Art Center College of Design. Since these schools are privately owned they operate in their own semesterly variations and have different areas of study available for students depending upon their pathway of interest. They have accepted many of the courses taught with Digital Art based upon portfolio review and do offer scholarships. Last semester numerous students were offered 45-60% off of all tuition every year based off the portfolio the created at Fullerton College.

Our program is not associated with Saudi Vision 2030 or CALGETC. There is common course numbering for foundation courses, but these all change upon college transfer based upon the college, title of study and college pathway focus of the student.

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## **Section 4: Faculty and Staff**

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### **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?

OIE data is slightly off in numerous areas, indicating that there are four full-time faculty when there are only 3. There are 12 adjunct faculty with OIE data indicating that there are 50% Hispanic and 50% white. This is also inaccurate reflection amongst adjunct instructors, as there are four Asian instructors teaching within Digital Art, and there is no credit for Asian ethnicity listed within the

Digital Art OEI data. We have had the addition of replacing our Digital Art Lab Tech, which has been very positive.

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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 2022 we needed a Digital Art Lab Tech to assist with computer updates, software installation, maintenance, and supervising lab room hours for students along with many other responsibilities. Instructor Frank Guthrie took on these all tasks while working full-time assisting the Digital Art Program. We requested this position in the 2023 Program Review. With the assistance of our Dean Grant Linsell we were able to replace this position with staff member Bryan Johnson in 2024. His related professional experience and teaching experience have contributed greatly to Digital Art Program. However, the Digital Art Program is still in need of regular funding, the help run the program and all the certificates that it supports.

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## **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.

Every instructor has their own teaching pedagogy and grading system. Many of us talk and have meetings to figure out how to help assist students that are having financial problems, family issues, personal problems and late work. For example, adjunct instructor Brian Murray and full-time instructor Philip Dimitriadis have weekly meetings communicating regarding problems an advanced student was having in storyboarding class, discussing options to assist the student. Adjunct instructor Frans Kusuma has extended meetings with students outside of class offering support and guidance. Full-time instructor Philip Dimitriadis offers 15 office hours a week to meet with students on a regular basis during the week and on weekend nights to accommodate student work schedules. Some instructors have also initiated an INC incomplete grade for students who have had difficult life experiences, offering them the option of finishing work during breaks and receiving a complete grade. The yearly offering of Lotto funds has also assisted us in providing thumb drives, sketchbooks, and base art supplies for students that cannot afford these requirements.

Other strategies include: the Free Friday Drawing Event that offers free food and a place to hang out and relax with no homework, just free time to talk with others and draw, helping students find low-cost room rental, and referring students to California Health and Human

Services along with Cal HOPE that provides free counseling.

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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?

Many students sense a feeling of care and guidance knowing that outside of the classroom we are there to assist them on their journey. We care about their success as students and as people that will be the next generation of young designers shaping the creative economy of California.

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

Some staff members seek outside courses and education in learning new technology and industry trends. Classes expanding knowledge of digital software, drawing, design, and studio workflow production have been great. Unfortunately, some courses don't fit well into the reimbursement plan the college offers faculty for personal growth. For instructor Philip Dimitriadis the Flex Day offerings dealing with ADHD educational practices and approaches to teaching have been very critical towards student success. Many students with the Digital Arts area have ADHD, and have never learned any study methods, scheduling or education practices towards becoming more successful in their college pursuits.

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## Section 5: Program Planning

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### 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.

- Digital Monitor Replacement-** As of the start of Fall 2024, drawing monitors/Cintiq's within the classroom teachers' stations are approaching 6 – 8 years old and need to be replaced. Funds were received and monitors were replaced.
- Outreach Printed Materials-** funding to print materials for industry, visitations material for our dual enrollment partners. This would include a Digital Art trifold, and a new 40 page Entertainment Arts book with brochures and advertisements. Funding request for this area is never received in Program Review or in Strong Workforce Grants.
- Convention Booking-** Booking of a convention table at Light Box, Animation Expo and

CTN to help support future enrollment of our CTE programs. Funding request for this area is never received in Program Review or in Strong Workforce Grants.

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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?

This has limited our ability to reach thousands of local students that are interested in pursuing Art as a career within the creative economy of California. And still as of 2025 there is no functional website that displays student work and instructor demonstrations allowing us to display our programs properly. Instructors have had to resort to YouTube and online media to promote themselves and their abilities. Compared to other colleges, it makes the campus look unprofessional and displays lack of information for students to make proper career pathway choices.

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## **SAPs**

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### **Yearly Funding Maintenance Initiative- raise from \$ 3,900 to \$15,000k a year**

#### **Short Description:**

Properly fund and support the Fullerton College Digital Art Programs. Increase funding for Digital Arts labs from the current \$3900/year to \$15,000 per year to reflect the growth of the Digital Art Program over the past 15 years while maintaining hardware and funding for annual software licensing agreements. For the past 16 years requiring faculty to write Strong Workforce Grants in the hope of supporting and running their programs with requests being denied without communication or direction has become daunting to faculty. The lack of funding and approach to Band-Aid temporary fixing has become obsolete and doesn't support the district's policy for Strategic Plan Development. (Computers inside lab room 1024 are 9 years old.) We have been asking for this for over 10 years with the expansion of course curriculum, class offerings and lab rooms for students.

#### **Measurable Outcomes:**

Supports direct enrollment transfer with dual enrollment partners while providing stronger outcomes for student success and retention. It allows us to provide continuous maintenance for digital monitors, computers, supplies, equipment, camera, etc. used within all the Digital Art classes and lab rooms that support all of the Art Department. Faculty should be able to focus on teaching, not having to figure out how to get funds to replace computers. This would help enrollment, retention and student success with working stations computer lab rooms.

**College Goals:**

2.2 Increase access/usage of Basic Needs

**SAP Phase:**

New

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## Outreach Funding Initiative

**Short Description:**

Properly fund and support the Fullerton College Digital Art Programs outreach encompassing convention visits, trifolds, program books and Friday Night Drawing Events linked to dual enrollment. This request is asked for every Strong Workforce Grant and always denied.

**Measurable Outcomes:**

This Sap allows the Digital Art Program to: 1. Goal #1 Equity in Access- Promote educational course offerings for the local community serving diversity, equity, and inclusivity for an affordable and quality education. Compared ratio of \$150 for 16 weeks at Fullerton College, to \$950 at private art colleges for only 6 weeks of school. 2.Goal #2 Equity in Support- It strengthens and supports Value #2, connections with our community that supports our dual enrollment efforts and outreach with other high schools. Provides a safe place to come an talk, draw and eat for all members of the Art community. 3.Equity in Success- It supports the colleges objective for success by bringing in talented young artists who help build a reputation at Fullerton College as being one of the largest and most diverse departments within the state of California. Every knows in the art world, reputation is everything.

**College Goals:**

1.5 Outreach strategies for prospective students/family

**SAP Phase:**

New

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