

Digital Media Arts 6-year Program Review S2025

Digital Media Arts:

Date: 03-24-2025

- Program Review (6-year), AY 2024-2025 - Digital Media Arts

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Digital Media Arts

SECTION 1: PROGRAM OVERVIEW (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

1.1 Introduction

List the names of full-time and adjunct faculty in the program, along with any staff members and their titles/roles. Note major changes in personnel since the last program review.

The Digital Media Arts Program, formerly part of the Art program, is a department offering courses in Digital Illustration, Graphic Design, Animation, and Typography.

This program review will focus on the Digital Media Arts program.

- As of 2025 there is one full-time faculty member teaching Digital Media Arts courses: Rachel Smith, Professor of Digital Media Arts, who was hired in 2013.
- Currently, there are three adjunct faculty members teaching in Digital Media Arts, Sarah Wasley-Smith, who has taught at Solano since 2017, and Daria Taback, hired in 2023. As of 2025, we will also have Abel Rodriguez (who was hired in Fall 2024 to teach Art during Jeanne

Lorenz's sabbatical).

- We hired Satomi Zukeran, who is an alumni of Solano Community College's art department, however, she went on to take another position (December 2024) and we have out a call out again for new instructors.

- In 2022 Adam Flint-Taylor was hired to teach Graphic Design and Typography, but left to accept a full time professor position.

- In 2021, Joshua Wilder and Jean Menezes were hired to teach during Rachel Smith's Fall sabbatical. Prior to this, Nadja Fitchhorn was hired to teach at the Vacaville Center and at the Fairfield campus.

- Nadja Fitchhorn, Art and Design teacher at Buckingham Charter High School, taught briefly for us around 2017 for Design Bootcamp and Introduction to Digital Design at the Vacaville Center; we have since not offered any courses at this campus.

- Staffing concerns are addressed further in section 6.1, Human Resources.

Briefly summarize any large, substantive changes made to the degrees/certificates since the last program review, and what prompted those changes.

Note also any organizational changes (for example, if the program is now in a different School/Division than before).

If changes have already led to noticeable improvement, please describe.

ART to DMA

In an effort to establish a new department identity and help to build out curriculum, the graphic design, animation, typography, illustration courses were moved under a new department name, Digital Media Arts. This change was completed in 2021 during Rachel Smith's sabbatical.

AA Degree Degree changes, new Certificates of Achievement

The current degree pathway in Graphic Design and Illustration (as of 2024) is currently listed in the Art department still, which has been confusing and difficult for students, since Digital Media Arts is now listed as its own department under Class Finder and in the school catalog.

The old degree is in effect until Fall 2025, at which point our new AA and Certificate of Achievement will be available to students. Curriculum Coordinator Lisa Abbott informed us that the degree was approved by the Chancellor's Office. We are extremely grateful for her help, as she was instrumental in helping to re-organize this degree.

This change is many years in the making. During her Sabbatical in 2021, full time instructor Rachel Smith wrote and revised the degree pathway to include several different stackable certificates. However, due to differing points of view within the art department in regards to foundational requirements, as well as the instructor's own scheduling conflicts, more revision time was needed. Student and alumni feedback was also sought out, in addition to feedback from our Solano Advisory Panel.

Reasons for the change:

The previous degree was 27 units. Each class was a requirement, with no substitutes or options, and no electives or emphasis areas.

Over the years this has resulted in many students not being able to graduate on time, and

constantly requesting course substitutions.

The new degree, rather than “Graphic Design and Illustration,” is called “Graphic & Interactive Design, including our updated curriculum in UX/UI design” There are two pathways that students can take, and the number of required courses has been lowered from 27 units to 12. There are two emphasis tracks in either graphic design OR UX/UI. The degree and CTE certificate was submitted Spring of 2024 and will be active Fal 2025.

Illustration and Animation will be submitted March 2025 and will be active in 2026.

AA-T, Associate’s Degrees, Certificates

There is no ADT for Graphic Design; there WAS plans to create a Transfer Model Curriculum for Graphic Design. The curriculum was proposed, and had been voted on, but it was “in the queue” until about 2016 at which point it was shelved and has not undergone any progress or changes. (see link to TMC Status here).

The new degree pathway AA and the Certificate for the program are identical pathways in terms of class requirements with the difference being the inclusion of the general education requirements for the AA.

CTE Programs: Describe the membership of the program’s advisory board. Describe how the program requirements are influenced by the advisory board, accrediting institutions, and other external organizations. Note how the membership might be expanded to get more helpful, diverse voices in the field.

Over the years Digital Media Arts has been fortunate to have assembled an advisory board full of dynamic students, alumni, faculty, and professionals. You can see our current roster of advisory members here.

This committee comprises around 20 individuals (we rotate yearly both to include new members and to host new ones) from diverse backgrounds (racially, economically, ability/disability, and geographically - a few of our members live in LA, and in Colorado) and we are always looking for new individuals to join us to provide their perspective.

We rely on this advisory board team to provide feedback on grant purchasing decisions made every year to expand the department. This includes software, equipment, personnel, and initiatives to improve departmental student equity and success, and special projects. We especially value the contributions of our student and alumni members.

CTE Programs: Provide advisory board minutes from the past two years [upload to the blue folder in the upper right corner of Section 1]. If minutes are unavailable, please describe what meetings have taken place, noting dates, if possible, along with attendees' names and professional positions.

Minutes and departmental meeting recording as well as member website with a comprehensive list of members is provided.

We met most recently in December 4 2024, with a smaller group of attendees:

- Fatima Ruiz, UC Davis student and Solano Alumni
- Mariana Garick, grantwriter and Solano alumni
- Abel Rodriguez, artist, nonprofit director, graphic designer and Solano adjunct faculty

in the Art department

- Jose Cortes, Dean, Career Technical Education
- Sarah Wasley-Smith, Adjunct Faculty, Digital Media Arts

Our prior meeting for 2024 was held on May 15, 2024. Notes for this meeting can be seen in the attachments; also viewable here. See the agenda, member bios, and more at the link here: <https://sites.google.com/view/solanocollegearts/home>

1. Rachel Smith, Professor, Digital Media Arts
2. Shaun Tai, Founder, Bridgegood Non Profit
3. Sarah Wasley-Smith, Professor, Digital Media Arts
4. Jose Cortes, Dean, Career Technical Education
5. Rei Leal, IT Lab Technician, Solano College
6. Gautam Rangan, Visual Designer, WET Design, Los Angeles
7. Fatima Ruiz, Alumni, Graphic Design @ Solano Community College
8. Rosalinda Mancillas, Anti-Racism and Equity Consultant
9. Aerick Hood, Solano Community College alumni
10. Mariana Garrick, Alumni of Solano Community College and Grantwriter
11. Herman Billingsley, Alumni, Graphic Design & Illustration at Solano, designer and choreographer
12. Dagmar Kuta, Marketing and Design for theater at Solano Community College
13. CeeCee Weaver, Mare Island Historic Park Foundation
14. Katreena Alder, Rhetoric and Digital Media Scholar
15. Daria Taback, Professor, Digital Media Arts and UX/UI Designer
16. Stephen Wright, Former Character Designer, Disney Studios, Painter and Digital media artist
17. Carlos Gonzalez Rodriguez, student, Solano Community College

1.2 Future Outlook

Describe conditions (inside the college, or beyond) that may affect the future of the program in the coming years. For example, note what factors may put a strain on the program or give it a boost in the next five years.

- Interest in creative careers remains strong at Solano, despite difficulties within the creative sector (SAG-AFTA and WGA strikes in 2023, as well as AI causing disruption and changes in employment).

We will continue to offer courses on a schedule that meets the needs of DMA majors, the needs of students seeking to fulfill general education requirements, and the needs of students seeking different modalities of instruction. Finding adjunct faculty who are the right fit to teach the varied courses in the DMA department has been a challenge. We work hard to maintain connections with our students, mentoring them in their time at Solano and staying connected in college, so that can ideally hire from our own communities. In Fall 2024, we hosted Andrew Kapele as a guest speaker in both our Animation and Photoshop Bootcamp classes. Andrew recently graduated from Silicon Valley University with a degree in 3D modeling and has expressed an interest in teaching at Solano. We are working with Andrew, and other students, who show promise and interest, so that their time at Solano can come full circle, and they return to teach and mentor students.

- Abel Rodriguez, who was hired to teach Color in the Art department during Jeanne Lorenz's sabbatical, will be teaching in Digital Media Arts in the Spring of 2024 as well as Fall 2025. Abel is absolutely fantastic, collaborative, and extremely qualified to teach in both Art and Digital Media Arts. Abel self identifies as a queer Xicano artist and educator born and raised in Fairfield,

and is the founder of El Comlito Collective. With deep roots in the community and a focus on students, Abel would be an incredible addition to our program and we will be working hard to ensure that he can continue to be a part of Digital Media Arts. Due to the need for more instructors to teach at both the Vallejo and Fairfield campuses (as noted later in section 2: goals as well as the program goals in section 1) we will be working towards hiring a full-time instructor. Abel would be an excellent hire in either subject; because of his strong background in both and the eminent retirement of one of our full time Art professors, we have initiated conversations with Dean Neil Glines about the possibility of a dual department hire as a solution for any upcoming faculty vacancies.

We remain committed to supporting our students who entering the fields of design, illustration and animation, which have been historically dominated by white male professionals, and work to make sure that they see themselves reflected in this industries. Since 2013, Rachel Smith has hosted over 17 guest speakers in the program from diverse backgrounds. Some of these speakers can be seen here.

- The hiring of adjunct instructors with more diverse backgrounds and perspectives will help ensure a more diverse future for the program at SCC and for the field more broadly, as adjunct faculty may use their teaching experience at SCC as a stepping stone on their career pathway.

CTE programs: Review the provided labor market data, including employment and wage projections for employees in fields related to the program [upload any additional data to the blue folder in the upper right-hand corner of Section 1]. Comment on any areas that appear especially relevant to the program and its graduates.

Background:

Every year, the Digital Media Arts department applies for funding under the top codes 1013 and 0604 (Commercial Art, Radio and Television/Digital Media, respectively). As such, we have looked at Labor Market data for the past 12 years in order to examine trends in employment and make educated decisions for our program. From our most recent Perkins 1013 application in 2024, we noted the following (which drew on the Centers for Excellence Data Report in 2024).

“Based on the data in our most recent LMI, there is a large labor market gap in the Bay region with 2,541 annual openings for the Digital Media Arts occupational cluster and 255 annual (3-year average) awards for an annual undersupply of 2,286 students. In the North Bay Sub-Region, there is also a gap with 141 annual openings and 32 annual (3-year average) awards for an annual undersupply of 109 students. This gives us leverage for developing new programs, particularly in in-demand sectors like: UI/UX, graphic design, and web development and design.

NOTE: Our UX 1 and 2 courses are offered for the first time and our new degree pathway in Graphic Design and UX/UI is now going to be offered Fall 2025.

In looking at the 2020-2030 industry employment projections for the Vallejo-Fairfield/Solano County area, we see an overall projected growth rate of 17 percent, or 24,000 workers total, in 2030. We looked at several job areas that were related to Digital Media Arts, noting the projected growth for many of these was 20% or more, above this average.

In order to better understand what this looked like, we combined all the positions into one spreadsheet ([link here](#)); creative occupations are not the majority in Solano County, so it seemed useful to combine these into one. Looking at this for ONLY Solano county the breakdown looked like this: (see chart below).

2020-2030 Occupational Employment Projections, ARTS AND MEDIA occupations					
Vallejo-Fairfield Metropolitan Statistical Area (Solano County)					
SOC Code[2]	Occupational Title[3]	Base Year Employment Estimate 2020[4][5]	Projected Year Employment Estimate 2030	Numeric Change 2020-2030[6]	Percent-age Change 2020-2030
00-0000	Total, All Occupations	140 500	164 500	24 000	17.1%
Arts and Media					
27-0000	Arts, Design, Entertainment, Sports, and Media Occupations	1,250	1,530	280	22.4%
27-1000	Art and Design Workers	510	620	110	21.6%
27-1021	Commercial and Industrial Designers	40	60	20	50.0%
27-1024	Graphic Designers	150	180	30	20.0%
27-1026	Merchandise Displayers and Window Trimmers	190	250	60	31.6%
27-2000	Entertainers and Performers, Sports and Related Workers	230	300	70	30.4%
27-3000	Media and Communication Workers	360	420	60	16.7%
27-4000	Media and Communication Equipment Workers	150	190	40	26.7%
15-1257	Web Developers and Digital Interface Designers	70	90	20	28.6%
		2,950	3,640	Averaged Numeric Change	Average Percent Increase:
				76.66666667	0.2754301326
		Projected Year Employment (All Jobs)	Projected Year Employment 2030 (Arts/Media Jobs)	Percent of jobs that are Arts/Media 2030	
		164,500	3,640	2.212765957	

Because of the nature of creative occupations, it is difficult to say that these positions are the ONLY positions that our students would be going into; I've personally spoken to three students this year who decided to go into education and are employed by the Solano district as teaching assistants, substitute instructors, or art teachers. Additionally, Vallejo has Mare Island Studios, where Transformers, Thirteen Reasons Why, and other productions are filmed on professional soundstages. However, according to these occupational projections, the below occupations, averaged, make up only 3 percent of the overall projected estimate in 2030, (3,640 in total, 3% of 164,500). The average numeric projection is around 76 positions, and the percent increase of ONLY the arts/media positions are around 27%. Given the average rate of increase for ALL positions is 17%, the fact that this is 10% over the average is promising.

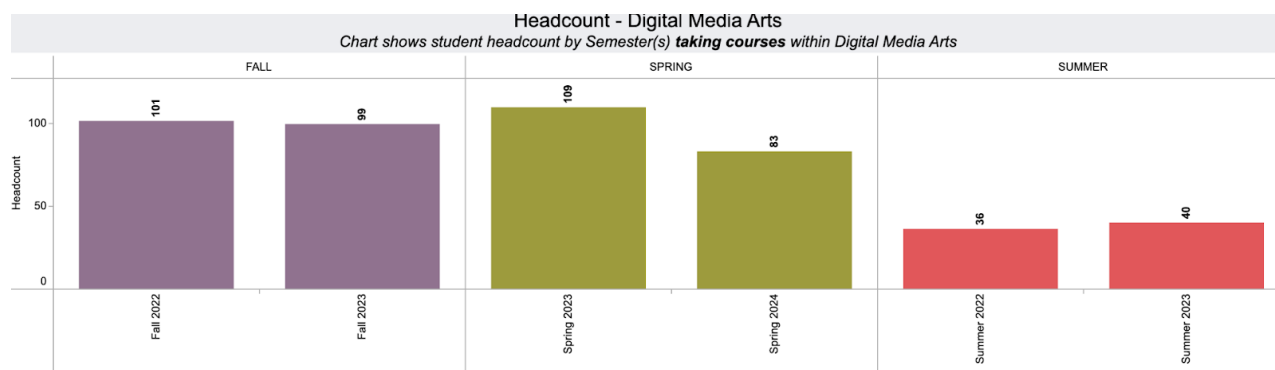
1.3 Population

Address how the population of students majoring in the program and/or taking classes in the program differ from the college as a whole; note what demographics (age, race, gender, etc.), are more or less represented, if any. Reflect on and describe what your department might do to help draw a more diverse group of students.

The following analysis of Digital Media Arts demographics is based on Office of Research and Planning Program Review Data from Summer 2022 through Spring 2024, the Institute of Research and Planning data, as well as a Program Review-focused Student Survey conducted online in Fall 2024.

The Program Review focused survey was made available on Canvas to a total of approx 160 students in 5 different classes. The response rate: 54 students completed the survey.

Population Headcount:



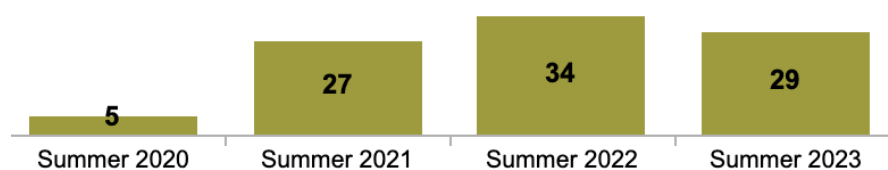
From Summer 2022 to Fall 2024, according to Program Review data, the total Digital Media Arts Co-hort size was 468.

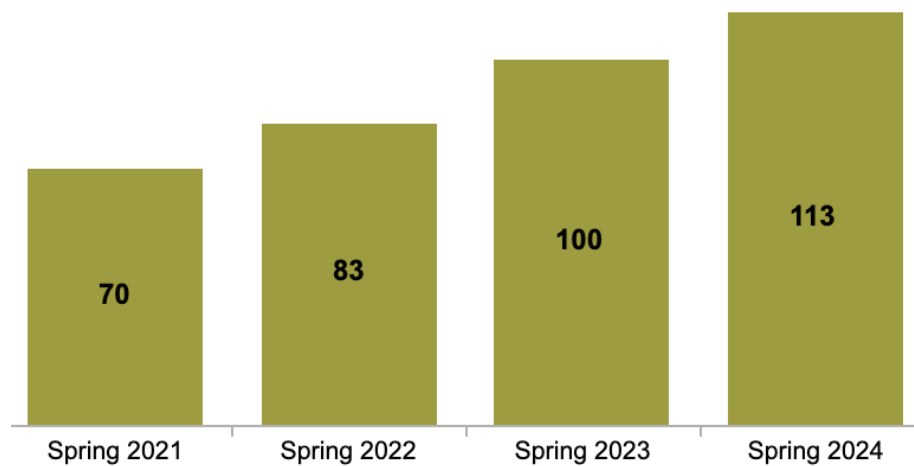
Looking at trends per semester: Fall 2022 was 101, while Fall 2023 was 99, per Program Review data. The Institute of Research and Planning Data was also consulted for Fall 2024, which showed 106 students, suggesting an upwards trend.

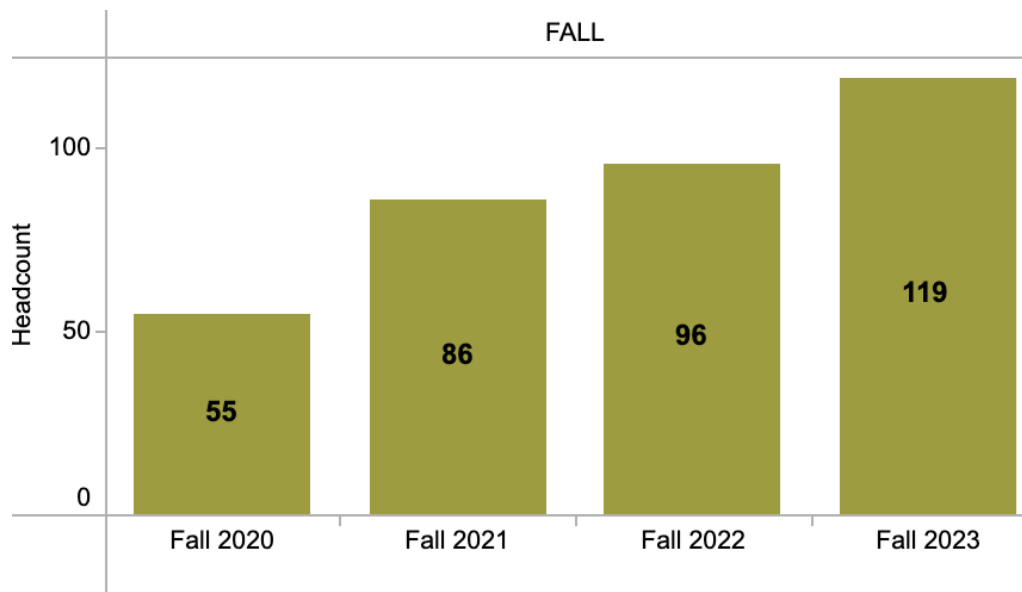
Typically, our spring course offerings are smaller in number. Scheduling data was examined for reasons behind this, as Spring 2024 co-hort size was 84, while Spring 2023 was 116. Our class size was smaller this semester due to one class being cut due to poor enrollment at the Vallejo campus. Additionally, in Spring of 2024, instructor Daria Taback went on maternity leave and worked in the latter half of the semester on the DMA UX/UI courses, remotely, through professional development funds paid by Perkins.

Noted: Art Digital was included in some calculations for 2022, because there was a class name switch and some of our classes (which were all under art before) took a little while to be switched over to Digital Media Arts in curriculum.

Here's a visual of the MAJORS in Graphic Design and Illustration, which suggests an upward trend. (see below):

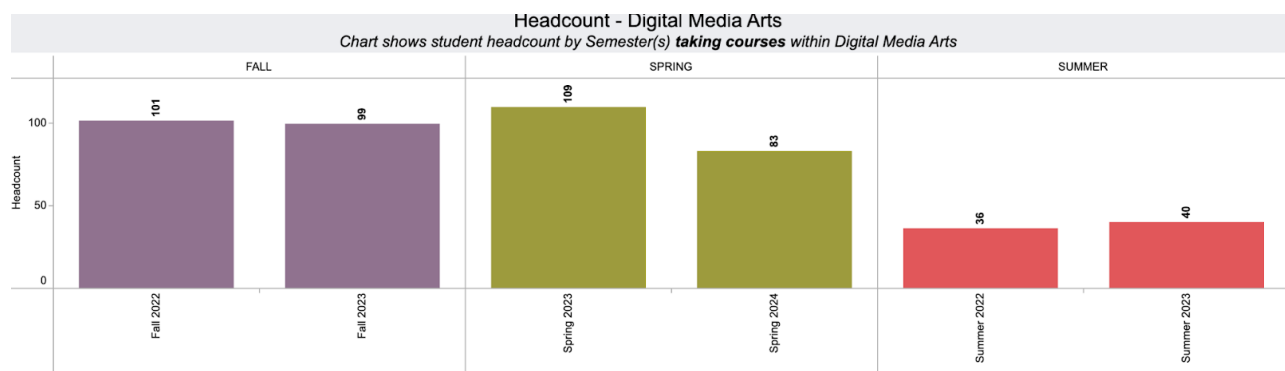
SUMMER

SPRING



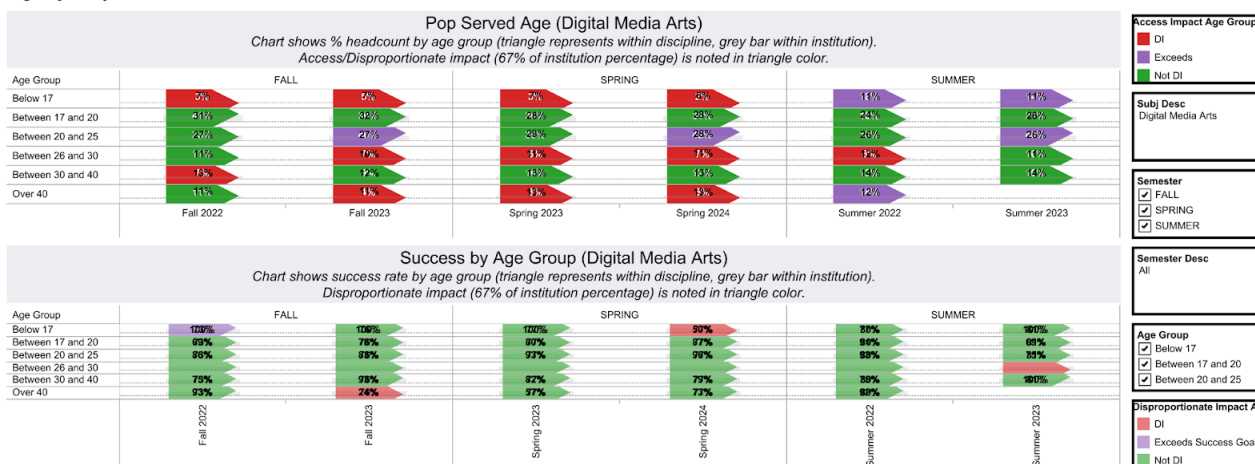
Population of Non-Majors in Digital Media Arts classes:

Here's a graphic representation of all STUDENTS who take Digital Media Arts classes:



- Regarding age: We see that Digital Media Arts consistently meets or exceeds institutional averages within the 20-25 range.

Age by Subj Dashboard..



- We are below the institutional average, however, in terms of the below 17, 25-30, and over 40.
- This is interesting data, particularly in terms of the below 17 range. Given that Solano's campus in Fairfield hosts the early college program and accepts 100 students a year for 9th grade.
 - In terms of high school students that are on campus, we have not done a significant amount of outreach towards these students, and have been focusing on partnerships within Solano County - we currently have articulation agreements with Benicia High, Vintage High School, New Technology High, and Vanden High School.
- Regarding race, the Institutional Research data shows demographics from 2022 - 2024 are: Hispanic 29.03%, 24.88% Asian/Pacific Islander, 21.20% White, 20.51%. Looking at ethnicity by subject, we see that no one demographic is disproportionately impacted (Program Review Data) and that we meet or exceed the success by ethnicity average for each demographic.

GENDER:

• Women:

In Fall 2022, women accounted for 50% of the major headcount, with a total of 53 students. This is fairly close to the total institutional percentage of women, which is 55%. Looking ahead at Spring 2024, women numbered 45% of the total major headcount, a marked decrease, but one that tracks with the institutional decrease - women numbered 52% of the population in Spring 2024.

• Men:

In Fall 2022, men made up 30% of our major, for a total of 32 students. The total percentage of men at Solano at this time was 42%. Our male cohort size in the DMA in Spring 2024 was 48 students, 39%.

Other/Non-Binary: It is no surprise that our population percentage of "other/non-binary" students (10%, in Fall 2022) exceeds the school percentage (3%) The arts have historically been a welcoming space for queer, nonbinary and LGBTQIA+ individuals, as they promote self expression and provide community, safety and support. It is paramount to the mission of our program that all individuals feel welcome in our department, regardless of how they identify. This percentage

was 8% in Spring 2024.

SUCCESS RATES by GENDER:

In Fall 2022, the success rates for men, women, and students labeled as “unknown” was at or above the institutional averages for the college. This trend has continued into Spring 2024, with a ten percent increase (from 66 to 77% for men between Spring 2023 and Spring 2024).

Age among majors:

The majority of our students are between 17 and 25, with a total of 58% of our students in this cohort in Fall 2022. Trends are difficult to gauge but it appears we are occasionally below the institutional average for older and younger students; notable examples of this are in Fall 2023, when we had a total of 4 students over 40 with a 24% success rates in our courses, well below the institutional average of 76%.

In order to address success gaps and issues with technology we created the course “Intro to Digital Design” in 2017, offered as precursor to the Graphic Design 1 course. This has helped some of our older students get more experience with technology before jumping into the client-based work we often do in Graphic Design 1. However, additional measures - like reaching out to the chamber of commerce in Fairfield, Vallejo, and Vacaville, could help us reach more of an adult population - several of our adult students come to our classes in order to help learn branding and identity to create marketing for their own businesses, or employers. Additionally, offering bootcamps online could be another way we reach this demographic.

Race among majors:

Looking more closely at our Program Review Data, we see that Digital Media Arts meets or exceeds to institutional percentage for Hispanic students, with Spring 2024 the major percent of Hispanic students was 34% with the institutional percentage being 36%. In Summer 2022 the population of Black students within the major was 19%, or 7 students. In Spring 2024, the percentage was 14%, with the institutional average being 16% - a total of 17 students. White and Non-hispanic students were 19% percent of our cohort, slightly below the institutional average of 22% in Spring 2024. In the same semester, the number of Asian students were exactly 22%, right on par with the institutional average.

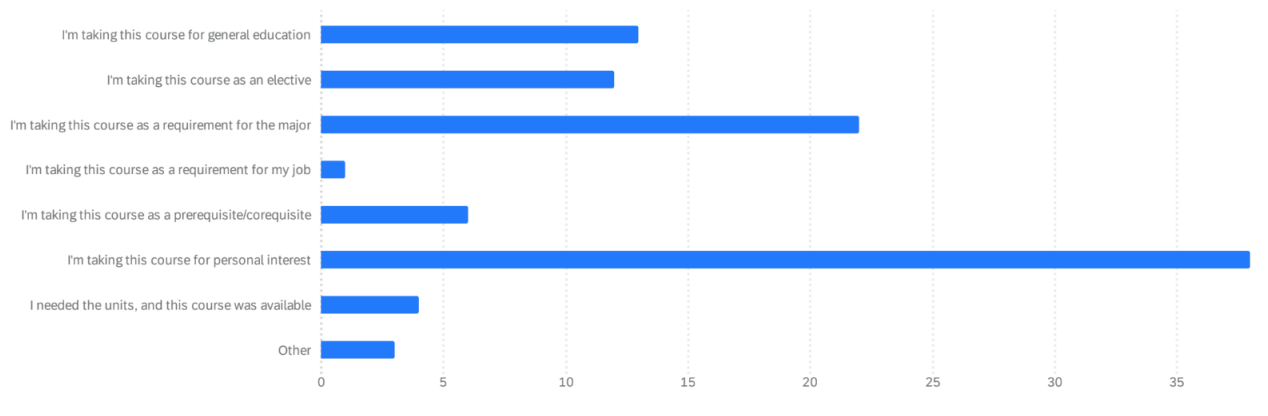
We don't have a lot of representation in terms of Native/ Indigenous students (Spring 2024, just two), which is consistent with the institutional average percentage - quite a small demographic at our school, despite the Fairfield campus being in close proximity to Yul Yul in what is now known as Rockville Park - the original birthplace of Sem Yeto/ Chief Solano. Further outreach is needed to establish more connections with this demographic; outreach to Solano County Tribal Resources is a possibility. Adjunct faculty member Abel Rodriguez cofounded a nonprofit that sponsored the last PowWow that was held on our campus, and has direct ties to some of the tribal members through this partnership.

In the student survey, students were asked to identify why they were taking Program courses. Please summarize and briefly discuss the results.

- 25% of students said they are taking this course for general education (which is a slightly misleading answer, since none of our courses are technically considered “GE” - but we get a lot of students who just want to learn about the discipline of graphic design, so it makes sense.
- 23% were taking the course as an elective.
- 42% of students were taking the course as a requirement for the major - with 12% saying they were taking it as a prerequisite.
- 73% of students said they were taking the course for personal interest.
- 8% said that they needed the units, and this course was available, with an 16% of students selecting “other.”

These results track with the responses we get from our students, anecdotally and in the surveys we use to poll our students at the end of the semester. With the new degree pathway changing the number of prerequisites (see section 2 for more info) some of these answer may change.

Reason taking course 52 ⓘ



SECTION 1: PROGRAM OVERVIEW - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Update course curriculum: Illustration & Animation Degree Pathway	Finish narrative, move Certificate through CTE	Rachel Smith	urgent	Long term - Narrative needs to be updated with new LMI and these LMI reports are only good for a year. Approval process can take several months.	
Submit request for additional full time instructor	Request a new full time hire for Digital Media Arts	Rachel Smith	Important	Long term - Will be submitting for additional full time faculty or split position within both DMA and ART	
increase outreach	Increase	Rachel Smith	Important	Vallejo classes	

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
to Vallejo to promote classes offered at this campus	promotion, outreach to local high schools in Vallejo, investigate new articulation agreement with Jesse Bethel	Rachel Smith	Important	have been difficult to fill, although students report that the campus is a great spot to take classes. Further outreach from our program to the community is needed.	
Submit Perkins request for 2024-2025	Since 2013, we have submitted funding requests through Perkins. This has helped pay for a sitewide license for Adobe, all animation software licenses, headphones, guest speakers from industry	Rachel Smith	Important	We will be monitoring the developing political changes within the US as they pertain to the Department of Education and Federal Funding to ensure that we can adequately provide for our students and will seek out alternate funding streams if necessary.	

SECTION 2: COURSES (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

2.1 Course Offerings

Specify which courses in the department and/or degree/certificate have been deleted or added since the last program review, and what prompted those changes. If these changes have already led to improvement, please describe.

CTE programs: Note how advisory board input has contributed to course changes.

We have updated the long-standing Graphic Design AA The current degree, which was in place for many years, was originally revised when Professor Rachel Smith went on sabbatical in 2021. While the new degree pathway was approved, faculty and student feedback suggested that there was a need for updates. With the generous help of curriculum coordinator Lisa Abbott, split the degree into two pathways. See below changes:

Additionally, course outline adjustments were made in conjunction with Daria Taback, UI/UX

instructor, to DMA 62 and 63, who is also a board advisory member. Originally, we had written four courses as part of a UX/UI pathway. With Daria's consultation we condensed these down to two courses, UX/UI Beginning and Intermediate. These courses are being offered for the first time in Spring 2025.

New Courses:

During her sabbatical, in 2021, Rachel wrote several new courses, including 1 unit bootcamps designed to be offered during the summer, and two new user interface design courses as well as new animation classes. These courses were based on extensive comparative research into the course offerings of other institutions and dialogues with faculty at DVC as well as Napa College. This spreadsheet contains links to the public facing CORs for California community colleges. Because of staffing issues, it was recommended by curriculum that some of these courses be paused until further notice. As such, 4 courses were removed from catalogue until they can be offered again.

Rachel Smith and Lisa Abbott worked to create two separate degree pathways which are outlined below:

Graphic & Interactive Design

Core Requirements (Total 12)

Complete all of the following

DMA009 - Introduction to Digital Design 3

DMA010 - Graphic Design - Beginning 3

DMA015 - Typography 3

ART007 - Design - Color 3

Choose an Emphasis in Graphic Design or UI/UX (Total 6)

Complete the following number of units: 1 Graphic Design Emphasis (Total 6)

Complete the following number of units: 6

ART006 - Design Principles in 2-Dimensions 3

Select Drawing or Photography (Total 3)

ART014 - Drawing - Beginning OR 3 PHOT029 - Introduction to Photography 3

UI/UX Emphasis (Total 6)

Complete the following number of units: 6

DMA062 - UI/UX Design - Beginning 3

DMA063 - UI/UX Design - Intermediate 3

Electives (select 6 units - may use any course not used above) (Total 6)

Complete the following number of units: 6

DMA011 - Graphic Design - Intermediate 3

DMA020 - Introduction to Digital Illustration 3

DMA021 - Advanced Digital Illustration Techniques 3

DMA031 - Introduction to Animation 3

DMA032 - 2D Animation 3

DMA033 - 3D Animation and Modeling 3

DMA040 - Motion Graphics 3

DMA100 - Design Bootcamp 1

DMA101 - Adobe Illustrator Bootcamp 1

DMA102 - Adobe Photoshop Bootcamp 1

DMA103 - Portfolio and Publication Bootcamp 1

DMA110 - Digital Illustration Bootcamp 1

DMA120 - Animation Bootcamp 1

DMA130 - Digital Textiles Bootcamp

ANIMATION & ILLUSTRATION AA and pathway (coming 2026)***

Required Courses (12 Units)

ART 06 Design Principles in 2 Dimensions

ART 04 Life Drawing OR ART 15 Drawing-Intermediate
ART 07 Design-Color
ART 14 Introduction to Drawing
Choose ONE Concentration (Illustration or Animation)

Animation Emphasis (9 units)

DMA 31 Introduction to Animation
FTV 010 - Introduction to Cinema Studies
THEA 01 Acting 1 OR
FTV 13 Screenwriting

Illustration Emphasis (9 units)

ART 06 Design Principles in 2 Dimensions
DMA 20 Intro to Digital Illustration
DMA 21 Advanced Digital Illustration Techniques

ELECTIVES

Choose 6 units (select any courses not used above)

DMA 09 Intro to Digital Design
DMA 15 Typography
DMA 20 Introduction to Digital Illustration
DMA 21 Advanced Digital Illustration Techniques
DMA 31 Intro to Animation
DMA 41 2D Animation
DMA 040 Motion Graphics
DMA 42 3D Modeling and Animation
PHOTO 29 Intro to Photography
DMA090 - Digital Media Projects
DMA091 - Digital Media Portfolio
DMA 100 Design Bootcamp
DMA101 - Adobe Illustrator Bootcamp
DMA102 - Adobe Photoshop Bootcamp
DMA103 - Portfolio and Publication Bootcamp
DMA110 - Digital Illustration Bootcamp
DMA120 - Animation Bootcamp
DMA130 - Digital Textiles Bootcamp

***This narrative still needs to go through Curriculum. New LMI's will be requested in May 2026 from John Carrese and the Center for Teaching Excellence. These are only good for a year; to ensure timely approval the narrative will be updated with these new LMIs and then put through curriculum in the Spring of 2026.

Describe what new course(s) are planned and provide reasons for these new offerings. How do the new courses align with the college mission and/or goals related to equity and student success?

CTE programs: Note how advisory board input has contributed to planned course changes.

Please add any new course plans to the Course Goals table at the end of Section 2.

In 2021, Rachel Smith wrote 3D Animation and Motion Graphics, as well as two UX/UI courses and several other courses (some of which have been paused until further notice as they have not been able to be offered. Daria Taback will teach the first section of DMA 62 and 63 in Spring 2025. This is a great step towards providing more equitable education in the areas of user experience and user interface design. These courses are often taught through private bootcamps, such as General Assembly and Springboard, which have a high price point.

3D Animation and Motion Graphics have a high barrier of entry due to costs associated with the hardware needed for creating and rendering animation, as well as the software itself. Through the Perkins Grant, Solano has been able to provide industry-standard animation software for students as well as a professional environment to use these tools. Rachel Smith is investigating professional development opportunities to gain the skills to teach the 3D animation class, and has incorporated elements of motion design (Aftereffects) into Typography, as well as Graphic Design (all required courses for the major) so that students get experience using this software.

MAKERSPACE and CTE Collaborations:

Karen Cook, founder of the Solano Makerspace, and drafting professor at Solano, will be retiring soon, and there will be a new hire for drafting/Makerspace, as we understand. Solano Digital Media Arts has worked to collaborate with the Makerspace over the years - including class projects, and taking DMA and high school students on tours of the space. Future plans were discussed with Curriculum Coordinator and Curriculum Rep Lisa Abbott and Sarah Barsness to create certificate programs that include Makerspace courses. This certificate could include classes in Digital Media Arts' digital textiles, design and animation classes, as well as different courses within the Art Department and Makerspace - allowing students to gain transferrable and hands-on skills.

Computer Science collaborations

AI is rapidly transforming design and animation, offering tools to speed up workflows, generate ideas, and personalize content. It can automate tasks, assist with voice synthesis and lip sync, and act as a creative partner. These changes are driving new collaborations between artists and computer scientists, who work together to develop smarter, more intuitive creative tools. While AI has raised major concerns about originality, copyright, and job displacement, it also opens exciting possibilities for innovation. In this spirit, Solano Digital Media Arts is investing the possibility of a class that provides the opportunity for collaboration with computer science.

In the coming years, Digital Media Arts will also work to align its course with the Common Course Numbering Project.

2.2 Scheduling, Sequencing, and Fill

Describe the student survey feedback related to course scheduling. What barriers to enrollment do students report? In terms of timing, location, and instructional format of course offerings, what changes are suggested by the survey responses? (Be sure to add any goals which address these survey responses to the Course Goals table at the end of Section 2.)

The student survey feedback on course scheduling highlights key enrollment barriers, including full courses (12%), cancellations (2%), inconvenient scheduling (14%), and limited location offerings (10%). Most students prefer in-person classes (43%), though hybrid and online options are also valued. Evening classes, especially between 5-7 PM, are in demand.

This is a particularly interesting piece of data, and one that directly contradicts with what we've been dealing with in hybrid courses, which offer the opportunity for in person learning - every semester, we have students who say they want to take a particular course but wouldn't be able to attend the in person part of the course (for hybrid courses). This suggests perhaps that some students may prefer an "all or nothing" approach when it comes to a course being online or in person.

The Fairfield campus is the most preferred location (82%), followed by Vacaville (28%) and Vallejo (22%). To improve accessibility, students suggest offering more in-person sections at Vallejo and Vacaville, expanding online synchronous options, and ensuring high-demand courses are available each semester. Greater scheduling flexibility could enhance enrollment and student success.

For courses with low enrollment numbers, note possible causes (such as the type of class, scheduling, etc.). If applicable, how might your department address the possible causes of low enrollment in specific courses?

The data in the student survey shows student preferences for class times across different days of the week. Key takeaways include:

Most Preferred Times: The highest demand is for morning classes between 9 AM and 12 PM, with 10 AM being the most popular hour across all weekdays.

Afternoon Preferences: There is moderate demand for 1 PM and 2 PM classes, but interest declines after 3 PM.

Evening Classes: While there is some interest in 5-7 PM classes, demand drops significantly after 8 PM.

Weekend Classes: Very few students prefer Saturday or Sunday classes, with almost no interest in early mornings.

To improve enrollment, scheduling should focus on morning and early afternoon classes, with some evening options for flexibility.

Courses that are required for the major have been reliably filling (e.g: DMA 10 and 11, graphic design 1 and 2, DMA 20 and 21, Illustration 1 and 2, etc, as well as the art classes).

In order to create pathways for summer curriculum that can be taken in week long or 4 week long formats, Rachel Smith wrote several Bootcamp courses which are 1 unit each. We have been experimenting with the best times and place in our schedule to offer these; we've had to cancel several in the past few years that were offered during the summer, and a couple that were offered during the school year in both Fairfield and Vallejo.

From our Program Review student survey, it appears that the reason for these courses not filling are: 1) not required for the major 2) not at the appropriate times that students want 3) content is not interesting to the demographics we serve.

We have had several older students take these courses and still be somewhat overwhelmed by the technology aspect of the classes. For that reason, changing the curriculum to make these more elementary/beginner friendly, OR more specialized - could be an interesting thing to try. Rachel Smith attended Sarah Barsness's FLEX workshop on noncredit courses in Fall 2024, and has discussed the possibility of offering some of these bootcamps, as well as DMA 09, Intro to Digital Design, as a non credit course.

One other struggle has been filling the level 2 classes that have pre-requisites - namely, Intermediate Graphic Design and Intermediate Illustration. Rachel Smith is investigating the possibility of either removing the prerequisites, or speaking admissions and records about

allowing students to register prior to the first course completion. This is a specific issue because we offer Illustration 1 and 2 as two 8 week courses, and have done the same for Graphic Design 1 and 2. This Fall 2025, however, we are experimenting with offering Graphic Design 1 as a semester long course, which we did not do as much of after COVID due to the increasing demand for short term and hybrid courses.

Spring 2025, we had to cancel a new second-level course, DMA 63, which builds upon UI/UX 1: Beginning. This is the first semester we've been able to offer this course, as it is brand new. Allowing students to register without the prerequisite would have been helpful in allowing us to offer this course in the 2nd 8 weeks that followed the first course.

Note if there is a preferred sequence of classes that students should take in the department/degree/certificate, or if there is no preferred sequence, and how students are informed of your preferred sequence (if any). Describe any work done to support PACE/Guided Pathways and inform counselors. (Include a link to program homepage on SCC website.)

Counselor update: Rachel Smith has written the counseling department to let them know about the updated pathway and provided a pdf to use for advising students. (Spring 2025)

Guided Pathways: Rachel Smith has reached out to Melissa Reeve with the below information, and is working with Counselor Kelvin Cheah to update the DMA webpage with correct information. (Spring 2025)

Rachel Smith has updated the DMA degree and certificate and provided a 2 year plan for the major. This will be placed on the new DMA page on our website, as well as our social media and will be embedded in the Welcome module for all DMA Canvas courses starting in Fall 2025. The plan is also shown here:

Brochures/ catalog:

An essential part of informing students of degree requirements and course sequencing is the maintenance of up-to-date trifold brochures and flyers. It is also extremely important that the new degree pathway is given to counseling, so that they can properly advise students of the classes they need to take. Rachel Smith has reached out to Christina Lee to find out the current contact for getting new brochures printed and designed. (Spring 2025)

Graphic Design Course Sequence

Term 1 (Total 6)	Units
Core Requirements ART007 - Design - Color	3
Graphic Design Emphasis ART006 - Design Principles in 2-Dimensions	3
Term 2 (Total 4-6)	Units
Select Drawing or Photography Take one of the following:	3 - 3
ART014 - Drawing - Beginning	3

PHOT029 - Introduction to Photography	3
Electives (select 6 units - may use any course not used above) Take one of the following:	1 - 3
DMA011 - Graphic Design - Intermediate	3
DMA020 - Introduction to Digital Illustration	3
DMA021 - Advanced Digital Illustration Techniques	3
DMA031 - Introduction to Animation	3
DMA032 - 2D Animation	3
DMA033 - 3D Animation and Modeling	3
DMA040 - Motion Graphics	3
DMA100 - Design Bootcamp	1
DMA101 - Adobe Illustrator Bootcamp	1
DMA102 - Adobe Photoshop Bootcamp	1
DMA103 - Portfolio and Publication Bootcamp	1
DMA110 - Digital Illustration Bootcamp	1
DMA120 - Animation Bootcamp	1
DMA130 - Digital Textiles Bootcamp	1
Term 3 (Total 6)	Units
Core Requirements DMA009 - Introduction to Digital Design	3
Core Requirements DMA010 - Graphic Design - Beginning	3
Term 4 (Total 4-6)	Units
Core Requirements DMA015 - Typography	3
Electives (select 6 units - may use any course not used above) Take one of the following:	1 - 3
DMA011 - Graphic Design - Intermediate	3
DMA020 - Introduction to Digital Illustration	3
DMA021 - Advanced Digital Illustration Techniques	3

DMA031 - Introduction to Animation	3
DMA032 - 2D Animation	3
DMA033 - 3D Animation and Modeling	3
DMA040 - Motion Graphics	3
DMA100 - Design Bootcamp	1
DMA101 - Adobe Illustrator Bootcamp	1
DMA102 - Adobe Photoshop Bootcamp	1
DMA103 - Portfolio and Publication Bootcamp	1
DMA110 - Digital Illustration Bootcamp	1
DMA120 - Animation Bootcamp	1
DMA130 - Digital Textiles Bootcamp	

2.3 Prerequisites, Course Advisories, and Placement.

Review and summarize student survey feedback regarding prerequisites. Note how advisories and pre- and co-requisites might be changed to get students better prepared for classes in the program.

(Be sure to add any goals which address these survey responses to the Course Goals table at the end of Section 2.)

The student survey feedback indicates that some prerequisites and advisories may not adequately prepare students for success in program courses. Several students reported struggling with foundational skills, particularly in technical and software-based courses, suggesting a need for stronger preparatory coursework. Others found prerequisites too restrictive, delaying their progress through the program.

To improve preparedness, the department could consider:

Adjusting Prerequisites: Ensuring required courses provide relevant skills without unnecessary barriers.

Strengthening Advisories: Offering clearer guidance on recommended skills before enrolling.

Expanding Co-requisites: Allowing students to take foundational courses alongside advanced ones for better support.

Better alignment of these requirements could improve student confidence and retention.

SECTION 2: COURSES - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

----- Course Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Address changes mandated by Common Course Numbering Project	Revise courses identified by the Common Course Number Project to ensure transferability	Rachel	Urgent	Long term	Statewide implementation of project has been delayed. Modification will be required at some point but timeline is uncertain
Consider modification of level 2 courses (Graphic Design - Intermediate, Digital Illustration - Intermediate, UI/UX - Intermediate - to remove	Increasingly we are facing difficulty running any courses that have a prerequisite - more conversation is needed before these are removed, particularly with new courses	Rachel Smith	Important	Short term	While a modification might help clarify the course focus, we don't want to adversely impact articulation with changes.
Work towards new courses and certificates in collaboration with the Solano Makerspace	Work with curriculum reps and faculty to align appropriate courses and create PLOs	Rachel	Important	Long term	
Continue discussion of cross-disciplinary collaboration with music	attend curriculum in Fall 2025 to continue conversations with faculty	Rachel	Important	Long term	
Expand course offerings at Centers	Hire full time faculty to teach at Vallejo Center for new digital media lb. Ideally, dual hire between Art and Design - this way we could hire instructors to teach both subjects at either campus. Additional collaboration is needed to ensure Art and GE courses that align with DMA majors can be offered at sequential times	Rachel Smith, Dean Neil Glines, Dean Jose Cortes	Urgent	Long term	More personnel at the Vallejo Center would mean we could expand our degree pathway to allow students to complete their studies at either campus. Currently, Vallejo courses fill more slowly and with less reliability.
Expand survey of students each semester to include questions re: scheduling	Begin polling students, Spring 2025, work with Institutional Data personnel to create scheduling related data.	Rachel Smith	Important	Long term	

----- Course Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers

SECTION 2: Courses in Department (Table, 2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

Courses in Department	Count
ART045A - Graphic Design I	4
ART045B - Graphic Design II	3
ART045C - Typography	3
ART046 - Illustration I	3
ART046C - Illustration II	3
ART047 - Introduction to Animation	4
ARTD044 - Introduction to Digital Design	7
ARTD144A - Design Bootcamp	7
ARTD144B - Adobe Illustrator Bootcamp	1
ARTD144C - Adobe Photoshop Bootcamp	1
ARTD144D - Digital Illustration Bootcamp	2
ARTD144E - Portfolio and Publication Bootcamp	1
DMA009 - Introduction to Digital Design	2
DMA010 - Graphic Design I	6
DMA011 - Graphic Design II	2
DMA015 - Typography	3
DMA020 - Introduction to Digital Illustration	3
DMA021 - Advanced Digital Illustration Techniques	3
DMA031 - Introduction to Animation	1
DMA100 - Design Bootcamp	1
DMA110 - Digital Illustration Bootcamp	1
DMA130 - Digital Textiles Bootcamp	1

SECTION 3: ASSESSMENT (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

3.1 Program Learning Outcomes (PLOs)

Summarize the student survey feedback related to PLOs. To what extent do majors understand the PLOs, find the classes effective in preparing them to succeed in the PLOs, and feel they are able to achieve the PLOs?

Student Survey Feedback on PLOs:

- Understanding of PLOs: About 60% of students reported a clear understanding of the PLOs, while 40% felt they needed more guidance on how specific courses contribute to them. Some students suggested integrating PLOs more explicitly into course syllabi and discussions.

- Course Effectiveness in Preparing Students:

- Technical Proficiency: Students generally felt well-prepared, particularly in Adobe software and video editing, but some noted gaps in 3D modeling and motion graphics training. This is understandable; we have had difficulty hiring in these areas and although Rachel Smith has attempted to offer the DMA 40 Motion Graphics course twice, it has not filled either time.

- Creative Problem-Solving: Students valued project-based learning but wanted more real-world challenges to develop their skills further. We are addressing this with an increase of client-based projects in Graphic Design 1 (formerly we just did these in Graphic Design 2).

- Visual and Conceptual Communication: While many felt confident in this area, some requested more emphasis on storytelling and branding.

- Professional Practices: Many students felt underprepared for industry expectations, requesting more client-based projects, internships, and networking opportunities. In our Perkins report in 2024, we specifically requested funding for a Career-building and networking event at the Vallejo campus. We will be inviting vendors to participate in this event and have reached out to local nonprofits and the Vallejo Chamber of Commerce.

- Portfolio Development: While some students praised the portfolio-focused courses, others struggled with feedback consistency and clarity on what makes a competitive portfolio. (What we are doing: this is an unfortunately very tough job market for an already extremely competitive industry, and portfolio development is a moving target within industry; we offered a Portfolio and Production Bootcamp, which unfortunately did not fill this spring. This course would have been taught by Abel Rodriguez, a brand and identity designer from Vallejo; we are exploring new options for these courses in the fall.

Recommendations for Improvement:

- Clarify the connection between courses and PLOs by explicitly outlining how assignments and projects support them.

- Expand instruction in high-demand skills, such as 3D design, motion graphics, and interactive media.

- Increase real-world exposure through industry collaborations, internships, and guest speakers.

- Enhance portfolio guidance with structured reviews and mentorship.

Overall, students appreciate the structure of the program but see opportunities for better alignment between coursework and career readiness.

3.2 Student Learning Outcomes (SLOs)

Review the current status of SLOs in your program. Note if all course SLOs are written and up-to-date (at least two per course). Identify which courses have not had the SLOs assessed in over two years, and note which of these courses have not been offered in over two years. Indicate when unassessed courses will be assessed and when courses not offered in the past two years will be offered. (The status of courses not offered in the last 5 years should be reviewed in curriculum, please put in goals in section 2.)

All SLO's are current and up to date, along with the course objectives for courses, and there are at least two per course.

The following courses need to be assessed:

DMA 20 introduction to Digital Illustration
DMA 21 Advanced Digital Illustration
DMA 10 Graphic Design - Beginning
DMA 11 Graphic Design - Intermediate

Assessment is a challenge within Digital Media Arts, particularly in the last two years. All Spring 2025 courses will be assessed and Rachel Smith is going back to assess the Fall 2024 classes in accordance with requirements, and will be working with Sarah Wasley-Smith and Daria Taback to ensure assessment of their courses as well.

Describe collaborative efforts among faculty to assess SLOs. For example, note if SLO assessments in online and face-to-face courses have been compared by instructors and between instructors, and what these comparisons indicate. Note if rubrics have been used in different sections of the same course, or across courses, to aid SLO assessment. If applicable, include a description of how faculty share/discuss their SLO assessments as a department and use them to guide changes in how courses are taught and in curriculum updates.

Rachel Smith has worked with adjuncts and given them course material that include SLOs and rubrics, so that all curriculum maintains a common standard. The Project rubric has an SLO aligned within it to aid in assessment.

Students are also surveyed at the beginning and end of semester; these surveys as well as assessments are discussed with faculty at the end of semester and also in the CTE perkins Advisory meeting annually, with our advisory board.

SECTION 3: Assessment of PLOs (Table)**Program Review (6-year), AY 2024-2025 - Digital Media Arts**

PLOs in Department	Expected Performance	Performance

SECTION 3: Assessment of SLOs (Table)**Program Review (6-year), AY 2024-2025 - Digital Media Arts**

SLOs by Course in Department	Expected Performance	Performance
DMA020 - Introduction to Digital Illustration		
Demonstrate proficiency in the professional practices of illustration, including time management, communication, research, and decision-making. (Active from Fall 2019)	70%	0%
Identify and analyze the theory, history and practice of illustration as a means to communicate ideas in a variety of media formats. (Active from Fall 2019)	70%	0%
Create clear visual solutions to creative briefs and projects, and demonstrate visual literacy and conceptual thinking skills. (Active from Fall 2019)	70%	0%
Demonstrate knowledge of industry standard software and tools pertaining to the practice of digital illustration. (Active from Fall 2019)	70%	0%
DMA031 - Introduction to Animation		
Demonstrate foundation-level skills in 2-D animation and an understanding of the 12 principles of animation. (Active from Fall 2019)	70%	100%
Demonstrate an understanding of the technical terminology and skills within industry-standard software applications that are used to create animations. (Active from Fall 2019)	70%	100%
Demonstrate an understanding of the history of animation as an artistic discipline and a professional practice. (Active from Fall 2019)	70%	100%

SLOs by Course in Department	Expected Performance	Performance
ART045A - Graphic Design I		
Identify and analyze the theory, history and practice of graphic design as these factors pertain to the current and future state of the industry. (Active from Fall 2019)	70%	100%
Demonstrate proficiency in the professional practices of graphic design, including time management, communication, idea generation, and decision-making. (Active from Fall 2019)	70%	100%
Conceptualize, create, and analyze visual communication projects for a range of design situations, demonstrating technical proficiency on industry-standard hardware and software applications. (Active from Fall 2019)	70%	100%
DMA011 - Graphic Design - Intermediate		
Utilize the history and theory of graphic design as it applies to the current industry to create contextually appropriate solutions for an array of design problems. (Active from Fall 2019)	70%	0%
Demonstrate proficiency in the professional practices of design and digital media, including time management, communication, idea generation, and decision-making. (Active from Fall 2019)	70%	0%
DMA015 - Typography		
1. Identify and analyze the history, theory and practice of typography, and assess how typographic design is influenced by technological, social, cultural, and fine art trends. (Active from Fall 2019)	70%	100%
2. Apply the principles of design to the making of typographic work, using digital media and traditional problem solving methods. (Active from Fall 2019)	70%	100%
3. Utilize and apply the vocabulary and terminology of typographic form. (Active from Fall 2019)	70%	100%
DMA021 - Advanced Digital Illustration Techniques		
Research, imagine, and articulate cohesive visual ideas as viable solutions to creative problems. (Active from Fall 2019)	70%	0%
Demonstrate a flexible and technically adept approach to the craft of illustration, utilizing the vocabulary of the discipline and industry standard software and tools. (Active from Fall 2019)	70%	0%

SLOs by Course in Department	Expected Performance	Performance
Demonstrate proficiency in the professional practices of illustration, including time management, communication, research, and decision-making. (Active from Fall 2019)	70%	0%
DMA009 - Introduction to Digital Design		
Create digital work in compliance with industry standards for print, web, and other content delivery systems as applicable. (Active from Fall 2019)	70%	100%
Demonstrate an understanding of the theory, technical tools and terminology used within the practice and production of digital imaging. (Active from Fall 2019)	70%	100%
Demonstrate a basic understanding of the professional practices of the digital arts, including time management, presentation and communication skills. (Active from Fall 2019)	70%	100%
DMA010 - Graphic Design - Beginning		
Identify and analyze the theory, history and practice of graphic design as these factors pertain to the current and future state of the industry (Active from Fall 2021)	70%	0%
Demonstrate proficiency in the professional practices of graphic design, including time management, communication, idea generation, and decision-making (Active from Fall 2021)	70%	0%
Conceptualize, create, and analyze visual communication projects for a range of design situations, demonstrating technical proficiency on industry-standard hardware and software applications (Active from Fall 2021)	70%	0%
DMA100 - Design Bootcamp		
Create digital images in compliance with industry standards for different types of content production, including print and web specifications. (Active from Fall 2019)	70%	0%
Demonstrate proficiency in the professional practices of visual graphic design, including time management, communication, idea generation, and decision-making. (Active from Fall 2019)	70%	0%
Evaluate and critique digital images and time-based works utilizing relevant terminology and concepts. (Active from Fall 2019)	70%	0%
DMA110 - Digital Illustration Bootcamp		

SLOs by Course in Department	Expected Performance	Performance
Create digital images in compliance with industry standards for different types of content production, including print and web specifications (Active from Fall 2021)	70%	0%
Demonstrate proficiency in the professional practices of visual design and illustration, including time management, communication, idea generation, and decision-making (Active from Fall 2021)	70%	0%
Evaluate and critique digital images and time-based works utilizing relevant terminology and concepts (Active from Fall 2021)	70%	0%
DMA130 - Digital Textiles Bootcamp		
Evaluate and critique digital images for textile production, utilizing relevant terminology and concepts. (Active from Fall 2022)	0%	0%
Demonstrate proficiency in the professional practices of design and digital art for textile production, including visual research, time management, communication, idea generation, and decision-making. (Active from Fall 2022)	0%	0%
Create digital images in compliance with industry standards for different types of digital textile production. (Active from Fall 2022)	0%	0%

SECTION 4: STUDENT SUCCESS (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

4.1 Student Success and Support

Describe the student survey feedback related to success. What barriers did students identify, and what did they find helpful? How did students address the question of equity and emotional safety?

- The student survey highlights several key barriers to success, with transportation challenges being a major concern. One student noted, "I can't drive and the bus doesn't come to my house," underscoring how accessibility issues can hinder participation. Additionally, commuting difficulties and the compatibility between online and in-person coursework created logistical challenges for some students.
- Classroom setup issues, such as cluttered wires and limited desk space, further complicated the learning environment, making it difficult for students to take notes and use necessary equipment effectively.
- A notable concern was the heavy reliance on video instruction, which some students found less effective than live demonstrations. Time management, particularly within team projects, financial constraints in purchasing materials, and the fast-paced nature of an accelerated 8-week

course also emerged as barriers. Furthermore, the limited availability of courses at convenient times and locations, coupled with personal and interpersonal obligations, made balancing academic responsibilities more difficult for some students.

- Despite these challenges, students identified several factors that contributed to their success in the course. The role of supportive and flexible professors was consistently highlighted, with one student stating, "The professor was very helpful and understanding." Clear and concise instruction, supplemented by accessible online tutorials, in-class support, and hands-on practice, allowed students to engage with the material at their own pace. Access to high-quality computers and specialized equipment was another crucial factor, especially for those who lacked these resources at home.

- Many students also benefited from the patience and adaptability of their instructors, as well as opportunities for collaboration and communication, including one-on-one meetings and tutoring support. The hybrid learning model provided essential flexibility, enabling students to balance their coursework with personal responsibilities.

- Additionally, extended deadlines, extra credit opportunities, and a positive classroom environment fostered a sense of growth and creativity, helping students feel more confident in their learning journey.

- Overall, the feedback underscores the importance of accessibility, structured yet adaptable instruction, and a supportive learning environment. Addressing barriers such as transportation limitations, classroom setup inefficiencies, and course scheduling conflicts could further enhance student success. Meanwhile, reinforcing existing strengths—such as faculty support, hybrid learning options, and access to technology—can ensure that students continue to thrive despite external challenges.

Student Responses on Equity and Emotional Safety

- Agreement on emotional safety: 39% agreed, 61% strongly agreed.
- Comments on emotional safety: No direct comments were available in the report.

Barriers to Success COMMENTS:

- "No"
- "Transportation. I can't drive and the bus doesn't come to my house :(""
- "No"
- "I have not experienced any barriers to my success in this class"
- "My main barrier was the commute to college and perhaps the deadlines/online combability from classroom to home."
- "The classroom setup in Fairfield does not function well. There's no desk space to use a binder and/or notepad to take notes while viewing instructional videos. The wires (Cintiq, headphones, etc ...) are all over the place and mix with wires for external drives. The Cintiq is nice, but it feels a bit 'boxed in' when it's adjusted for personal use. Additionally, when positioned, it hangs off the desk into students' walk space. A vertical cubicle storage space for students to place their personal items so that they don't hinder the walk space would be great. It's cumbersome walking through/around the many personal items, and in my opinion, creates a hazard for exiting in an emergency situation. I would think curved desks would create a better functionality. However, I would think it would limit the number of students in that it's a smaller space than the Vjo campus."
- "I have not."
- "I have not, everything has been provided and then some. The videos explained what was needed and it seems at the right pace for how beginner this course is."
- "Yes, I have been receiving a lot of help when it comes to teachers and other staff members on campus."
- "Personal and interpersonal commitments as well as scheduling issues with much of our group."
- "nah"
- "I have taken, and failed statistics 1 time, and luckily I managed to succeed and pass."

- "No"
- "I noticed we were required to watch plenty of videos which does not help me personally, I tend to do better with live demonstrations so that I can ask questions if I don't understand something, and the person in the video doesn't always explain the information in a way that makes sense. Also, videos don't retain my attention well."
- "Nope, the class is very accessible and I can peacefully get all my work done here."
- "I have experienced some time issues due to the team having time management problems on the project."
- "n/a"
- "Buying materials. Good thing, teacher is encouraging students that money should not prevent from attending class."
- "I've experienced a lot of work of graphic design, digital art, and illustration."
- "The only barrier is that this is an accelerated 8-week class. At my level of learning, it is hard for me to keep up."
- "No I have not."

What Helped Students Succeed (FULL COMMENTS):

- "Just being able to learn and do the material."
- "The professor was very helpful and understanding."
- "Clear and concise instructions. Kind of leaving the students with instructions but not really presenting a heavy or long lesson, and more so providing support to those who are unsure of the provided instructions. I personally work well when alone and focused, so being in a class where the material is given to you, lightly explained, and then you figure it out and complete it on your own is nice."
- "In this class, the teacher posts online tutorials on top of helping out during class. It is a very easygoing environment with not much pressure when it comes to workload."
- "Accessibility to computers and resources, YouTube tutorial videos that share shortcuts for Adobe, guidance and feedback from professor."
- "Being able to go to class in person and utilize the equipment provided for me to finish my assignments."
- "The educators and their generosity/understanding of everyone's individual situations."
- "The patience and flexibility of the instructors. The willingness to work with one if circumstances make it difficult to attend and/or get the assignments done on time."
- "Accessible, collaborative, and communicative professors who want to see students actually learn."
- "The teacher provided instruction. I delivered results."
- "Being able to do some of the class in person and some online gave me the flexibility I needed to get my kids to and from school timely and get the on-hand one-on-one training and help needed."
- "I think what has helped me succeed in the class is the deadlines taking an entire week rather than being due the next day as I do have one other class for Mondays and Wednesdays so it gives me all the time to work on the assignments."
- "Ms. Rachel uses a great amount of patience and I appreciate it a lot."
- "i 3 the Wacom tablets. THANK YOU SCHOOL."
- "Tutoring has definitely helped me pass this class, and also studying with fellow classmates."
- "All of my teachers do an amazing job communicating."
- "I would say the one-on-one meetings have helped me."
- "What has helped me succeed in this class is being able to meet in person and utilize the programs and equipment, which I can't access at home. It makes my job, in finishing my work, easier."
- "Feedback/help from other students with specific projects or guidelines with Adobe programs."
- "Communication with the professor(s) via Pronto or E-mail, and offers for extra credit."
- "Drawing pen when using Adobe Photoshop. Video tutorials and drawing exercises that help my creativity. Concepts of colors."

- "Support and experiencing the moment of creating."
- "It helped me provide enough time for me to take care of other classes that I do online, so that way I can focus on the main assignments that are due on their due dates."
- "The professor not only had in-class lectures but hands-on tutorials she posted online for students to follow along to. These helped me go back and understand what was being done on the online programs."

4.2 Success by Population

Review the student success rates in the program/department. Note if certain groups are significantly more or less successful than their peers, and if there have been any clear trends upward or downward since the last program review. Explain how your student success rates compare to the College's Institutional set standards. (Data reports provided by the Office of Research and Planning can be found in the blue folder.) Provide possible reasons for higher or lower success rates. What are possible interventions to address disparities?

Note. Individual instructors can request student success data by population for their courses from the Program Review Coordinator who will request the data be sent directly to the instructor.

The student success rates in the Digital Media Arts program show a mix of steady performance and some fluctuations over recent semesters. Overall, the department maintains a success rate in the range of 72% to 87%, with some terms peaking at 90%. Notably, female students have demonstrated slightly higher success rates (ranging from 70% to 90%) compared to male students (56% to 87%), indicating a potential gender disparity in outcomes. Additionally, ethnic group differences are evident.

Hispanic students tend to perform consistently well, with success rates hovering around 85% to 100%, while Black non-Hispanic students show more variability, with success rates ranging from 58% to 94%. These trends suggest that while the department meets general institutional standards, disparities exist within demographic subgroups.

When compared to the college's institutional set standards and averages, the program's overall success rates remain competitive.

The broader institutional success rates typically align with the mid-to-high 70% range, meaning the Digital Media Arts program generally performs at or above the institutional average. However, some fluctuations—such as the lower success rates among Black non-Hispanic students in certain semesters—highlight areas for potential improvement. A possible reason for these variations could be differences in academic preparedness, access to resources, or external responsibilities impacting student performance. Additionally, course delivery methods, such as the increased reliance on online learning and asynchronous instruction, may be influencing

success rates for students who benefit more from structured, in-person learning environments.

To address these disparities, targeted interventions could be implemented. Expanding tutoring and mentorship programs, particularly for underrepresented groups, could help bridge academic gaps. Providing more flexible course scheduling and hybrid options may also support students facing external challenges, such as work or family obligations. Additionally, increasing outreach and support for students struggling with course materials—such as offering peer study groups or faculty-led workshops—could enhance engagement and retention. Addressing structural barriers, such as financial constraints and access to technology, may further support students who face economic disadvantages. By implementing these measures, the department can work towards reducing performance gaps and fostering a more equitable learning environment for all students.

4.2a Success by Population in General Education Courses

If applicable, review student success data in your general education class(es) by population. Explain how your student success rates compare to the College's Institutional set standards. What are possible interventions to address disparities? Data reports provided by the Office of Research and Planning can be found in the blue folder.)

How do your SLOs for your GE courses inform specific GELOs? (Access to SLO/GELO mapping will be provided, see blue folder.)

No DMA courses are currently considered GE courses.

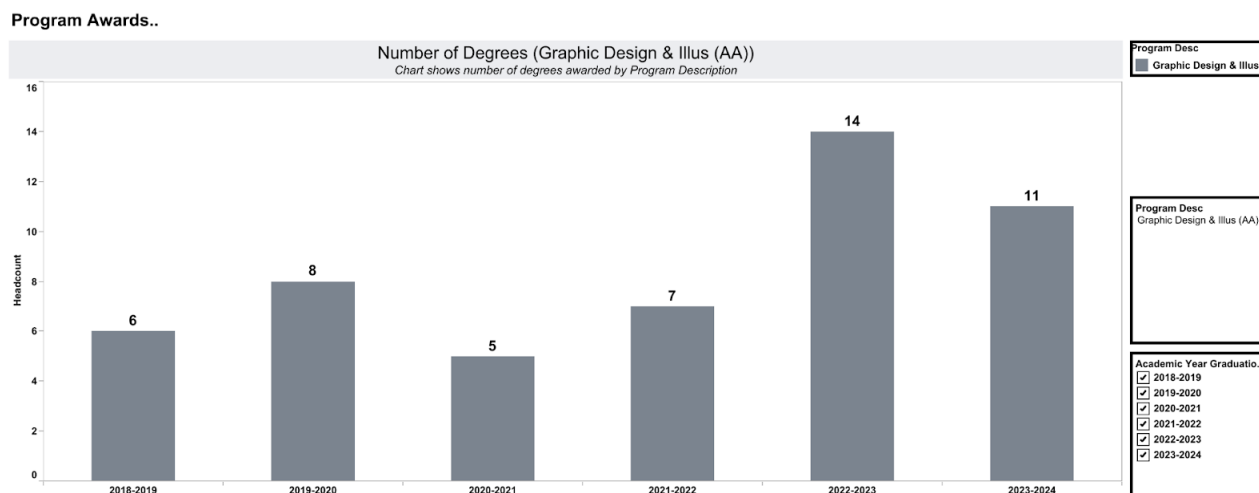
4.3 Degrees/Certificates Awarded (if applicable)

Review the number of degrees and certificates awarded over the past five years, if available, and address any clear upward or downward trends.

If students are leaving the program before earning the degree/certificate, note whether certain courses are a stumbling block, or if students don't need all the courses in the program to achieve their goals.

Note if certain populations of students are having greater difficulty completing the program. If so, what might be contributing to this and how might your department address it?

Image showing degree completion since 2018-2019:



The data since 2018 shows an average of 7-8 students earning a Graphic Design & Illustration associates degree each year:

- 2018-19. 6
- 2019-20 - 8.
- 2021-2 - 7
- 2022-23 - 14
- 2023-24 - 11

The data shows a fluctuating but generally upward trend, with the number of degrees awarded increasing from 6 in 2018-2019 to 14 in 2022-2023 before slightly decreasing to 11 in 2023-2024. The biggest jump occurred between 2021-2022 (7 degrees) and 2022-2023 (14 degrees), more than doubling in a single year. However, there is a slight decline in 2023-2024 (11 degrees), which may suggest either a stabilization or a potential issue affecting student retention.

Possible Reasons for Trends:

- **2018-2022:** The relatively low degree numbers may indicate difficulty in student retention or program completion challenges, especially with a decrease from 8 (2019-2020) to 7 (2021-2022). The COVID-19 pandemic likely played a role in delaying student progress and causing enrollment fluctuations.
- **Major Increase in 2022-2023:** The jump to 14 degrees awarded in 2022-2023 suggests improvements in retention strategies, curriculum changes, or more students persisting through to completion. It could also be that students who delayed their studies due to the pandemic finally completed their degrees.
- **Recent Decline (2023-2024):** The drop from 14 to 11 degrees might indicate a small setback or a normalization after a high completion year. Factors such as course scheduling conflicts, financial barriers, or students choosing employment over completing their degree could be contributing to this shift.

Interventions to Improve Completion Rates:

1. **Identifying Barriers in Core Courses:** If certain courses are acting as stumbling blocks, targeted support (such as tutoring or curriculum adjustments) could help students persist through the program.

2. Enhancing Academic Advising: Providing personalized guidance to students could ensure they stay on track for degree completion.
3. Expanding Flexible Learning Options: Offering hybrid, online, morning and evening courses could support students balancing work and school.
4. Career-Oriented Program Adjustments: Strengthening internship opportunities and industry partnerships could encourage students to complete the program by demonstrating clear career benefits.
5. Tracking Student Goals and Intentions: Some students may only take select courses rather than pursuing a full degree. Conducting student exit surveys could help determine whether students leave due to lack of necessity or due to program challenges.

Conclusion:

While the overall trend is positive, with an increase in degrees awarded over time, the recent drop from 14 to 11 degrees suggests that continued monitoring and intervention strategies are necessary to maintain and improve completion rates. Identifying barriers to persistence, expanding academic support, and ensuring that students see the value in completing their degree will be key to sustaining long-term growth in graduation numbers.

4.4 Preparation for the Future

Describe how students are informed about future options, such as the kinds of schools they might transfer to, the kinds of employment available in their field, and what further degrees might be useful to get into a particular profession.

CTE programs: Note also if any agreement or MOU exists with employers to place graduates.

This question has not been answered yet

CTE programs: Note if there are any statewide, local or national tests that students should take, after leaving your program, in order to get employed or be more competitive in the job market. Note also if students need additional study or coursework (not provided by the college) before they are ready to take those tests. Explain how students are informed about these requirements.

This question has not been answered yet

SECTION 4: STUDENT SUCCESS - GOALS (2024 template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Modify online assignments for clarity	Review and modify, as needed, videos and assignments that are outdated, confusing, or incomplete	Rachel	Urgent	Short term	The technology constantly changes, making it imperative to create new content regularly. This increases the time spent on this portion of teaching prep.
Improv academic advising	Enhancing Academic Advising: Providing personalized guidance to students could ensure they stay on track for degree completion.	Rachel	Urgent	Ongoing	Ensuring that all counselors have access to the new student degree, and working with the career center to create pathways for students.
Strengthening internship opportunities and industry partnerships	Outreach to community and chamber of commerces in Solano County. Continue to manage the Solano College Arts instagram, providing job opportunities for students through posts there, continue collaboration and communication with alumni (who will often send job posts etc)	Rachel	Important	Ongoing	Vallejo partnerships are critica to the success of our pgram at this campus, as well as the greater Solano County.
Identifying Barriers in Core Courses	If certain courses are acting as stumbling blocks, targeted support (such as tutoring or curriculum adjustments) could help students persist through the program.	Rachel	Important	Ongoing	Adjustments in curriculum can take a long time to go through approval, this is an ongoing process.
Edit student exit surveys to gather more specific data	Some students may only take select courses rather than pursuing a full degree. Adding to our existing student exit surveys could help determine whether	Rachel	Important	Ongoing	Ensuring that students take the survey is critical; timing it when students are in class helps.

----- Program Goals -----	----- Actions to be taken -----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Potential Barriers
Edit student exit surveys to gather more specific data	students leave due to lack of necessity or due to program challenges.	Rachel	Important	Ongoing	Ensuring that students take the survey is critical; timing it when students are in class helps.

SECTION 4: Student Success by Ethnicity/Race (Table)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

Student Success by Race

SECTION 4: Student Success by Gender (Table)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

Student Success by Gender

SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

5.1 Development and Engagement - Program

Describe outreach efforts since the last program review to attract and retain under-represented populations (such as diversified curriculum or guest lecturers).

This question has not been answered yet

5.2 Development and Engagement - Campus

Describe how the program has connected with the campus community. Include any cross-discipline collaborations, student clubs, or other activities that connect students in the program to the college as a whole.

Note whether there is currently need for more coordination with Counseling.

Cross-Discipline Collaborations:

Commercial art and design is inherently collaborative as a client-based practice. A short list of our collaborations is listed below:

- Solano Library (permanent install of artwork on library kiosks at each campus, 2023)
- American Sign Language Department (logo for student club, 2018)
- Auto Tech Department (logo design for student club))2023-ongoing)
- Academic Tutoring Center (created graphic novels based on real student stories; displayed in tutoring center and Vallejo Center)
 - Eureka (career software used by the Career Center; created animation and promo for former student Lisa Johnson, who worked for Eureka - 2017)
 - Basic Needs Center - advertisements and art for the center (Graphic Design and Illustration classes)
- The Solano Pulse (Spring 2024; created logo for new Solano news outlet)
- Solano Theater Department (2017; students generated logos for possible rebrand of department)
- Music department (designed visuals, poster and program graphic for 2019 Christmas concert)

DMA also has hosted field trips of high school students from 2022-2024 from: Rodriguez High School, Vintage High School, New Technology High School, Buckingham Charter, and regularly participates in outreach events, including career fairs, Maker/ STEAM fair, and most recently the DMA open house in Vallejo in Spring 2025.

More collaboration with counseling is needed particularly with new degree pathway. Rachel Smith has previously collaborated with art faculty to present at Counseling Fairs and has directly emailed all counselors with information and a PDF of our new degree pathway.

5.3 Outreach to the Community

Describe how the program has connected with the larger community. Provide examples of activities, field trips, and community/classroom partnerships since the last program review. Note who has been brought into the classroom, and where students have been brought, beyond the classroom.

Students have gone on field trips that include:

- Studio visits to Jon Stich's studio in Oakland: www.jonstich.com, internationally recognized illustrator
- Bradbury and Bradbury Factory, Benicia
- Berkeley Art Museum, Berkeley
- Mare Island Naval Base and Historic Park Foundation

Community Collaborations:

Solano design and illustration students have had the opportunity to work with a wide array of individuals and businesses outside the college as well, including:

- CA Department of Child Support (logo design projects)
- Suisun Waterfront - 7 students have their work permanently affixed to utility boxes outside the Suisun Waterfront (2017)
- 3 students have their work permanently displayed on the library locking carts outside all three campuses (Spring 2023)
- Noonie's Place - branding for Vallejo soul food restaurant
- Omar Antonio - client for our Graphic Design 2 project, internationally recognized stylist and artist based in Benicia

SECTION 5: PROGRAM DEVELOPMENT AND ENGAGEMENT - GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

This section has no content

SECTION 6: RESOURCES (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

6.1 Human Resources

Describe the current staffing levels in the program, and whether they are currently adequate to meet students' needs. If the program has been functioning for a while without needed faculty/staff, note how long has this position been needed, and how this gap has affected the program.

Note what gaps will need filling within the next year, and within the next five years, and why new or replacement faculty/staff will be needed.

The recent reduction of Vallejo course offerings due to low enrollment raises significant concerns regarding faculty workload and overall program sustainability at both locations. There is only one full-time faculty member responsible for covering major courses across multiple labs at the same location. This situation places a large burden on a single individual, making it impossible to effectively manage course offerings and maintain program quality..

To address these challenges, an additional full-time faculty position is necessary—potentially a dual hire in Art and Digital Media Arts— to ensure that critical courses can be offered. As art courses are a part of Digital Media Arts, a faculty member like Abel Rodriguez, who can teach in both areas, would be a huge asset to our department. A recent attempt to hire additional adjunct instructors, including a 3D Animation instructor was unsuccessful due to a lack of suitable candidates, further exacerbating the issue. As a result, essential courses in this area have not been available, limiting student opportunities and hindering program growth. Without additional faculty support, these gaps will persist, jeopardizing the ability to meet student and institutional needs. If these structural challenges are not addressed, the current faculty member may have no choice but to scale back course offerings (including pausing more courses that we have not been able to offer) and overall efforts, as the current workload is not a sustainable expectation for a single individual. Exploring strategic solutions, including faculty and technician expansion, is essential to sustaining and developing the program effectively. Additional training and support in the form of a dedicated lab tech, or providing training for full-time instructor to gain more skills so that they could teach the 3D animation classes, would also be helpful.

The current full-time faculty member in this department is responsible for a wide range of critical tasks that extend far beyond classroom instruction. These responsibilities include:

- Curriculum Development and Assessment: Designing and revising curriculum, adjusting courses as needed, and conducting student surveys to evaluate and improve program effectiveness.
- Outreach and Articulation: Establishing and maintaining articulation agreements with local high schools to create clear pathways for incoming students.
- Funding and Resource Management: Applying for federal funding through the Perkins Grant annually, managing the purchasing of required software and other instructional materials in alignment with grant requirements.
- Guest Speaker Coordination: Organizing industry professionals to provide students with real-world insights and networking opportunities.
- Instructional Load: Consistently teaching overload courses each semester to ensure essential courses are available to students.
- Adjunct Faculty Support: Assisting, mentoring, and coordinating with adjunct instructors as needed to maintain instructional quality.
- Student Mentorship: Providing direct support and mentorship to students to enhance their academic and professional development.
- Program Visibility and Engagement: Managing a social media presence for Solano College Arts to promote courses, events, and student work.
- Technology and Lab Maintenance: Monitoring lab spaces for necessary technological updates, coordinating with the helpdesk team as needed, and often making adjustments independently due to the absence of a designated lab technician.
- Handling various administrative and programmatic tasks necessary for the department's ongoing success.

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- Technology and Lab Maintenance: Monitoring lab spaces for necessary technological updates, coordinating with the helpdesk team as needed, and often making adjustments independently due to the absence of a designated lab technician.
- Handling various administrative and programmatic tasks necessary for the department's ongoing success.

6.2 Technology

If the program has been functioning for a while without needed technology (IT, software, hardware), note how long the technology/equipment has been needed, and how this gap has affected the program.

Note what new or special technology will be needed in the next year, and the next five years, and why it will be needed.

Our department is incredibly fortunate to have access to cutting-edge technology, thanks to the Perkins Grant, and particularly through Strong Workforce Funds, and the generosity of our Liberal Arts department, and Career Technical Education departments and the associated Deans (Dean Glines and Dean Cortes) being huge supporters and invaluable advisors to our program.

This technology including brand-new Wacom Cintiq Pros in 2025, which greatly enhance the learning experience for our students. However, with the addition of advanced technological equipment comes the challenge of increased maintenance and operational demands.

Challenges:

One of our most significant challenges is the dye sublimation printer, a large machine that requires constant upkeep. While it has the potential to be a valuable resource, the ongoing maintenance needs create a barrier to success for students who rely on it. Ideally, it should be running continuously, but we simply do not have the personnel to sustain that level of operation. The same goes for the Screenprinting 8 carousel printer that exists in the swing space; this area is largely unused, and was at one point a potential area of collaboration for Digital media Arts.

Initially, when Rachel Smith was approached to bring digital media arts to Vallejo, there was the assumption, based on conversations with Lisa Neeley, Moore and Morinec and other stakeholders in the project, that the other lab, which Rei Leal and Rachel spec'd out to include high-end PCs that support AI and machine learning, would be used by computer science. Unfortunately, the full-time search for a computer science instructor yielded no additional hiring, and to this date there have been no computer science classes offered in that classroom. Rachel Smith has offered a Photoshop Boot Camp in that classroom and with more instructional support would like to offer more 3-D animation there because the computers can support it. However, this is difficult without additional hires.

Distance Education

In early 2025 Rachel met with John Perez in distance education to find out more about the options for hi-flex teaching. This could potentially allow for students to be in one location while the instructor is located in another and do simultaneous online/in person instruction with the aids of technology like a Neat board. However, further investigation is needed; there is already so much technology in our classrooms that this is not a realistic option for a one-person department with no dedicated IT support person outside of our IT department.

Instructional Support

Instructional support software plays a key part of creating and maintaining content in Canvas courses. For the last 5 plus years, Solano College arts has maintained its own Youtube channel, which allows instructors to create instructional videos that have autocaptioning (captions are edited as needed)

The difficulty inherent in this discipline is that the software and technology changes so often that videos and tutorials are not evergreen and constantly need to be updated. This summer, full time instructor Rachel Smith will be working to edit and delete outdated videos and technology that are located on this channel.

Describe survey feedback describing students' experiences with technology in the classroom.

Students expressed appreciation for the high-quality equipment and software available, particularly the Wacom Cintiq Pros and industry-standard Adobe software. Many students noted that access to these tools enhances their learning and allows them to develop real-world skills applicable to careers in digital media. Some students specifically mentioned that having access to technology in person was a significant benefit, as they do not have the same resources at home. One student stated, "Being able to meet in person and utilize the programs and equipment, which I can't access at home, makes my job in finishing my work easier."

The flexibility of hybrid learning was another highlight, with some students appreciating the ability to complete assignments online while still receiving in-person support. Many also valued the online tutorials and recorded demonstrations, which allowed them to review content at their own pace.

Challenges and Areas for Improvement

Despite these strengths, students reported several challenges related to technology maintenance and classroom setup. Some expressed frustration with outdated or non-functioning equipment, particularly the dye sublimation printer, which requires constant maintenance and is often unavailable when needed. Others noted that frequent software updates and troubleshooting issues create delays and impact productivity, requiring consistent coordination with IT support. Additionally, some students struggled with the classroom layout and organization of tech equipment. One student described the Fairfield classroom setup as cluttered, with wires from Cintiqs, headphones, and external drives becoming tangled, making workspace functionality difficult. Another student found the reliance on video instruction less effective, preferring live demonstrations where they could ask questions in real time.

Recommendations for Improvement

To enhance student success and remove barriers, the department could:

- Improve technology maintenance by securing dedicated staff or student workers to manage high-maintenance equipment like the dye sublimation printer.
- Streamline IT support coordination to reduce delays caused by software updates and technical issues.
- Optimize classroom organization by improving workspace layouts and storage solutions for equipment and student materials.
- Increase live demonstrations to complement video instruction for students who benefit from real-time guidance.

Despite these challenges, students express gratitude for the technology available, recognizing its value in preparing them for careers in the industry. Addressing the identified issues will further strengthen the learning experience and accessibility of digital media resources.

6.3 Facilities & Equipment

Note what classrooms, buildings, and other facilities the program currently uses/occupies.

Describe how the existing facilities/equipment serve the program's needs, and in what ways the existing facilities are inadequate to meet students' needs.

If the program has been functioning for a while with inadequate facilities/equipment, note how this has affected the program's health.

Note what new facilities/equipment will be needed in the coming years.

Art Building, 1315 (Fairfield campus)

The student survey feedback on technology in the classroom reflects a generally positive experience, with students overwhelmingly appreciative of the resources available. While some frustrations were noted—particularly regarding maintenance and technical issues—students recognized that the Fairfield lab is well-equipped with Mac Studios and 24-inch Wacom Cintiq Pros with touch screens, providing them with industry-standard tools to enhance their learning. Students also appreciated the dual focus of the Fairfield lab, which not only supports digital media projects but also includes a dedicated table in the back for traditional media work. This flexibility allows students to integrate hand-drawn and digital techniques, enriching their creative process. The access to high-end equipment ensures that students gain hands-on experience with professional tools, helping them develop the technical proficiency required in their fields. Despite the occasional technical challenges, such as maintenance issues with specialized equipment like the dye sublimation printer and frequent software updates, students acknowledged the value of having access to such advanced technology. Moving forward, improvements in maintenance scheduling, IT support efficiency, and classroom organization will help maximize the potential of these resources and further enhance the student experience. Sarah Wasley-Smith recently spearheaded the removal of unused printers (large format) which Dean Neil Glines supported and the printers were moved out of the space thanks to this support. In a lab that already has a lot of equipment, this was extremely helpful.

Vallejo Center (Labs 125 and 129)

The Vallejo labs in 125 and 129 contain Ryzen Alienware computers that support AI and machine learning and multithreading capabilities for rendering 3d animation. The lab in 129 boasts IMacs with the M1 chip, and new Cintiq 17 pros, which the students have really enjoyed using due to their more streamlined size. There is no place for students to work on projects or sit in the classroom outside of the computers stations. Rachel will be submitting a request for tables in the front of the classroom, to create a work and community space there (in room 129). The Vallejo labs are fantastic and we look forward to many more years of using these spaces, despite the challenges to enrollment.

Describe survey feedback describing students' experiences with the Program's facilities/equipment.

The student survey feedback regarding technology in the classroom highlights both strengths and challenges. Many students appreciate the high-quality equipment and resources available, including advanced hardware and software that enhance their learning experience. The availability of industry-standard tools allows students to develop practical skills relevant to their careers, with some noting that the hardware on campus is top-of-the-line and great to use. This suggests that the department's investment in technology has had a positive impact on student engagement and skill-building.

However, students also reported challenges related to maintenance, accessibility, and technical issues. Some barriers to success stem from equipment requiring frequent maintenance, which limits student access to essential resources. One example is the dye sublimation printer, which, due to its size and upkeep requirements, is difficult to keep operational consistently, creating obstacles for students who rely on it. Additionally, the high volume of technology means that software updates and troubleshooting require continuous coordination with IT support, leading to delays and disruptions in workflow.

Despite these difficulties, students remain grateful for the advanced technology available to them. They recognize that the resources provided in the classroom offer a competitive advantage in their field, but they also see a need for additional staffing, improved maintenance schedules, and more streamlined IT support to ensure smoother operations. Addressing these concerns through dedicated technical support and better equipment management could further enhance student success and maximize the benefits of the department's technological investments.

6.4 Library and Student Support Resources

Note how the program uses tutors and other specific support for student learning. Include any plan to change or expand student support in the goals list below.

Due to the technological needs of some of our programs, there are limited computers in the tutoring center that support some of our class curriculum. We have had some tutors in the past for DMA, but that is something we need to explore more fully. Right now, Rachel Smith, Daria Taback, and Sarah Wasley-Smith all have lab hours through Calendly, which they use to support students on their journey through the class and offer help and support for technical assignments and other projects. Cally is the software that we have used for the past three years to do this, and it is invaluable in allowing students to book appointments on their own time.

Review the college's discipline-specific library resources with a librarian. Summarize the current status of the library resources and plans to supplement the collection.

Upload the librarian's collection evaluation form to the blue folder in the upper right-hand corner of Section 6.

The discipline specific resources included books about animation and design, but there is a need for more specialized books that speak to individual disciplines, and also create a more broad, culturally responsive library section for our program. Rachel Smith has been doing extensive research in the area of restructuring typography and graphic design to include a broader sample of designers and curriculum from different cultures and demographics. Rachel reached out to

librarians Emily Mathe and Erin Duane in Fall 2024 to create a Subject Guide for Digital Media Arts - further follow up is needed.

6.5 Other Resources

Note the program's routine or special costs not addressed above, such as regularly contracted services.

Note whether any of the funds for these goods/services come from a special source; if so, note if the funding will run out or will continue for the foreseeable future, and potential impact on the program.

Regularly contracted services and routine funds include maintenance and upkeep for the lab - printer toner, cleaners, new mice and keyboards and headphones (which were just ordered through department funds in Fall 2024). We are fortunate to have been able to use Strong Workforce and Perkins funds for our needed costs. Personnel and upkeep of the equipment is more of an ongoing issue; a student worker or lab technician to assist with this would be helpful.

Essential Software and Funding Considerations for Program Sustainability

The program relies on several critical software tools to support student learning and engagement. Screencastify is a contracted service used regularly to create instructional videos and tutorials for students. It can integrate with Canvas and remains an invaluable resource for course content delivery.

Additionally, Calendly is used to streamline appointment scheduling, allowing students to book meetings with instructors at convenient times. Both of these tools have been supported through Perkins funding, a federal resource that, while currently available, faces uncertainty under future administrations. Given their importance to student success, continued support for these services should be a priority.

Another essential tool is Adobe Creative Cloud, which is used in nearly all courses within the program. During the pandemic, many students without personal access to this software were unable to continue coursework when classes transitioned online, as they relied on campus lab access. In response, Rachel Smith conducted student surveys and research to secure a campus-wide Adobe Creative Cloud license, ensuring both at-home student access and an enterprise account for on-campus labs.

Notably, Rachel's Perkins funding request (Adobe Enterprise is typically around 20K) is currently the sole source of Adobe Creative Cloud licensing for the entire campus, a responsibility that no other department carries at comparable institutions.

After reaching out to four other community colleges, conversations with directors of technology and support technicians revealed that Adobe licensing at their institutions is funded through general institutional funds or the technology department budget, rather than being reliant on a single department's external grant application. Given the ongoing uncertainty of Perkins funding, this model is not a sustainable long-term solution, and a more stable institutional funding source should be considered.

Notes from these conversations are included below for further evaluation.

Diablo Valley College IT Department

Time of call : Feb 3, 10:30-11:00 am

Spoke with: Percy Roper, IT Department, Diablo Valley College

Phone Number: 925-969-2270

Who called: Rachel Smith, Digital Media Arts faculty, Solano Community College

How does DVC pay for Adobe?

There are two ways that Diablo Valley College funds Adobe.

The Adobe Enterprise License is funded by the District.

- The district (which includes Los Medanos, Diablo Valley College, and Contra Costa College) pays for the Adobe Enterprise license. This cost is spread across all campuses, with each respective college paying into the funding of this.

- ALL Faculty, Staff, and Onsite students (in classroom labs) are able to access Adobe through this Enterprise License.

The offsite licenses specific to classes utilizing Adobe are funded through the General Fund of the specific college (DVC, Los Medanos, Contra Costa, respectively -- all fund these through their own general funds).

- The student licenses for classes that utilize Adobe specifically (Film/TV, Art Digital Media, etc) are funded through the Foundation of California Community Colleges (FCCC).

- Adobe has told DVC's IT department that they cannot use the Enterprise licenses for off-site student use.

- Like Solano Community College, DVC gets these licenses through FCCC's approved vendor, Computerland.

- Previously, during the pandemic, the IT department funded these licenses through HEERF funds, which quickly ran out.

How does the IT department grant licenses to students who need offsite access?

- Each semester, the IT department gets a list of all students who are enrolled in the classes that require Adobe access.

- Those students are OPTED into Adobe access through the FCCC, through their SCHOOL email address.

- They do not allow students to use their personal address for this. That way, students are able to receive the emails because the sender has been pre-approved.

- As students add and drop, they pull new lists to add/remove access to students similar to Napa Valley College.

How does DVC support students in terms of computers offsite (do they have a loaner library, internet hotspots, etc)?

- DVC uses a Virtual Desktop Interface, through Chromebooks, to support students who need to utilize more intensive programs. The initial setup was expensive – upwards of 500K to set up – but allows students to utilize the Chromebooks for their classes and limits refresh, according to Percy Roper.

- Additionally, the Art Digital Media department has Macbooks that they loan out, but it sounds like those are managed in terms of the lending by a specific art digital media lab tech. However, IT runs updates on them.

- They run updates using JAMF.

Napa Valley College

Time of call : January 30 and February 3

Spoke with: Sheree Marcos, IT Department, Napa Valley College

Phone Number: 707-256-7550

Who called: Rachel Smith, Digital Media Arts Faculty, Solano Community College

How does Napa Valley College pay for Adobe?

Both onsite and offsite licenses are funded through the IT department's budget.

Napa Valley College has a Creative Cloud Enterprise site license for the campus.

In addition, the IT department also funds licenses for offsite usage through the Foundation for California Community Colleges (FCCC) and uses the same vendor we do, Computerland, for this process.

How does the IT department grant licenses to students who need offsite access?

Each semester, the IT team pulls a report from Ellucian (their internal system) for all the students who will need Adobe for their classes.

They put this student info into a template for Computerland + Adobe team.

They process adds and drops as needed by pulling reports periodically – they run a new report every week.

How does Napa Valley College support students in terms of computers offsite (do they have a loaner library, internet hotspots, etc)?

Loaner computers (laptops) are checked out through the library, not IT.

They recently purchased Zbooks with accidental damage up to 4 years.

Macintosh computer support:

100 iMacs, 14 Macs in Library (Primarily for Adobe - they do not check out macintosh laptops to students), 15 music iMacs, 19-20 in Media labs

In addition they work with FCCC to give students hotspots – the library sells them 19.99 /unit

Santa Rosa Junior College

Date: 2/4/2025, 11:30 am

Spoke with: Cynthia Santos, Helpdesk Technician, front line support for Santa Rosa Community College

Employee Helpdesk – 707-524-1765

- **Recommended I speak to IT Director ksnyder@santarosa.edu - emailed 2/10**

How does SRJC pay for Adobe?

Cynthia did not have specifics on funding revenue stream, but says “It’s a major purchase for the school and is approved by Board of Trustees.”

They use Console to deploy their on campus shared licenses to any Faculty, Staff or Student computer using Adobe software. Staff and faculty can also use Adobe on their school-supported laptops for offsite use.

How does the IT department grant licenses to students who need offsite access?

They have limited off campus support for Adobe.

Cynthia says, “Our adobe licenses are primarily for staff and faculty. They have limited off campus access.”

For students, if they want to use Adobe off campus on their personal computers.

If students want licenses, they have to go through Collegebuys to use it for any off-campus use. Collegebuys charges 49.99 for 6 months, and 99.99 for a year of online Adobe Creative Cloud.

How does SRJC support students in terms of computers offsite (do they have a loaner library, internet hotspots, etc)? N/A

Los Rios Community College District
Tuesday Feb 4 11:00 am - Vasil at Sacramento City College
Wednesday Feb 5, 11:30 am - Kevin Wong, District IT Supervisor, Los Rios Community College
916-286-3689, Wongke@losrios.edu

How does Los Rios pay for Adobe?

Los Rios has a shared enterprise license for Adobe Creative Cloud

All licenses are paid through the General Fund.

Staff and faculty have to request licenses for onsite/offsite laptops

How does the Los Rios IT department grant licenses to students who need offsite access?

Vasil: Much like Napa Community College, Sacramento City College gets a list of students who need access based on the classes they are enrolled in. They create a Los Rios Account through Adobe, students are batched in through their Los Rios email. This procedure is done solely through the solano.edu email to ensure that the students gain access and that they are an approved sender (no personal emails allowed).

Kevin: The district does not support external support for Adobe (this seems to be done through the individual college level, like at DVC); students can go through Collegebuys for these purchase.

How does SRJC support students in terms of computers offsite (do they have a loaner library, internet hotspots, etc)? N/A

6.6 Resources Leading to Improvement

Using specific examples, describe how changes to staffing, faculty, technology, equipment, facilities, library collection, student support, and/or funding have led to an improved experience for students and greater student equity.

CTE programs: Address specifically any improvements funded by Perkins money or other sources.

Key Faculty and Staff Contributions to Digital Media Arts

The hiring of Rei Leal as a lab technician was instrumental in updating lab facilities at both the Fairfield and Vallejo campuses. With his support, new equipment was successfully moved into these spaces, leading to substantial upgrades in two Vallejo labs. These improvements have significantly increased student access to professional, industry-standard equipment. Although Rei has since transitioned back to the IT department, he remains a valuable and supportive presence for Digital Media Arts (DMA).

- **Having a dedicated lab presence at the Vallejo campus** - be it in the form of a student worker or IT staff - would be helpful in order to ensure our lab is functioning optimally. As it is, all lab update requests are made by Rachel Smith, who routes these requests to Helpdesk. This process works for general requests, but due to the specialization of some of the software, it would be beneficial to have another individual assisting.
- The hiring of Abel Rodriguez during Jeanne Lorenz's sabbatical has been highly beneficial to

the program. Abel has worked diligently as a collaborative faculty member, actively contributing to discussions about the future direction of DMA. While the Boot Camp courses he was slated to teach in the spring were ultimately not offered, he continues to engage in conversations about expanding and strengthening the program.

- **Sarah Wasley-Smith**, an adjunct faculty member, has made significant contributions to the department. Her projects, such as the utility box art installations at the Suisun Waterfront and the library box designs on each campus, serve as highly visible representations of student success, talent, and dedication. She is a strong advocate for students and continues to be an excellent instructor within the program.

- Daria Taback has written the UX/UI curriculum (funded by a Form 6 through Perkins 2024-2025) and as a working profession in this industry provided valuable feedback on the state of the industry and the current degree pathway. While she is unable to teach for us in person, she provides students with organized and effective online classes.

- In addition to the contributions of faculty and staff, our full time faculty has played a pivotal role in program development and sustainability, working diligently to update and refine curriculum, ensuring alignment with industry standards and student needs. We regularly poll students to assess challenges and implement solutions that enhance the learning experience and program effectiveness. Additionally, ongoing outreach with local high schools has been essential in maintaining Solano College as a recognized pathway for students transitioning from high school into digital media careers.

Library and Student Support Services

- More collaboration is needed with the library and student support services to ensure that students take full advantage of all the resources on campus. As previously mentioned, Rachel Smith has reached out to Librarian Erin Duane to create a subject guide for digital media arts.

- Patricia Young, career center coordinator, has been on medical leave, but has been a resource for our students and we have taken students directly to the career center to show them what's available there. An collaboration with the career center, and perhaps regular career events that include digital media arts could be a great way to bring energy to the campus in the form of possible internships, and connection to our students.

- Rachel Smith keeps a database of alumni and has featured several DMA alumni through our Solano College Arts account, as well as faculty and staff. Through this, she has been able to collect connect alumni with students who are thinking of going to a particular college, offering them connections in the form of the students who have shared their experience so that they may gain more knowledge. Additionally, alumni have come back as guest speakers, and help mentor students that way as well.

COMMUNITY SUPPORT AND GUEST SPEAKERS:

In creative industries, particularly, oftentimes the best jobs come from connections and people you know; community is something that we work hard to foster Solano College Arts in order to help support our students.

Guest speakers are a key part of our community that allow for students to have direct access to professionals. Unfortunately, the process to hire people for a 1 day visit - and pay them - continues to be an extremely lengthy process - see image below. Attempts are being made to work with administration to create a simplified or streamlined pathway.

Guest speakers have been an immeasurably valuable part of our program for students, connecting them with professionals who have expertise and information that our one full time faculty member doesn't have, in specific industries like animation and gaming. Perhaps most importantly, these speakers allow them to see a diverse cross-section of people working in the creative industry, across different demographics. This is also a way to connect students directly to job opportunities, networking opportunities, and more. Unfortunately the process by which guest speakers can get paid is quite complex, and often results in delays.

While Rachel Smith receives notification that the funds for guest speakers have been approved in July/start of the fiscal year, she has to check in multiple times to make sure that the paperwork is getting routed to the right people, and that something hasn't stalled along the way – through no fault of any individual or department -- the process itself is extremely intricate. More than once, she has paid guest speakers out of her own pocket to account for the extreme delays. Typically speakers are paid around \$200-\$300 depending on the scope, but usually it's a one day gig where they come and speak for one to two hours.

To better understand our payment processing, Rachel Smith sat down over the summer with Denise Martinez in Spring 2024, who helped map this process out.

We did this because Rosalinda Mancillas, whom Rachel Smith hired to speak for Digital Media Arts, was also hired by LaNae Jaimez to speak on a Women's History Month panel. Her payment of \$200, for a 2 hour speaking gig, was delayed several months.

Diagram is included in attachments.

SECTION 6: RESOURCES - FACILITIES and EQUIPMENT GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Fix lighting in Fairfield lab	there is a ceiling tile that is jutting out of ceiling and the light on this side of the classroom is in disrepair	Rachel Smith, Facilities dept	important	Short Term	One time	N/A	

SECTION 6: RESOURCES - HIRING GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

--- Resource Goals ----- --	--- Actions to be taken --- ----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Hire additional DMA faculty	Rachel Smith will conduct further analysis of program needs through student surveys, and department visitations of other community colleges, to provide a comparative analysis and clear case for this need.	Rachel	Urgent	Long term	Ongoing	60K+	Due to the current political climate and efforts to close the Dept of Education, federal funding for education may be affected, and hiring may be difficult. Adjunct instructors and professional development to enhance skillsets of all instructors is also paramount.

SECTION 6: RESOURCES - OTHER RESOURCE GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

This section has no content

SECTION 6: RESOURCES - STUDENT SUPPORT GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

This section has no content

SECTION 6: RESOURCES - TECHNOLOGY GOALS (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

--- Resource Goals ----- --	--- Actions to be taken --- ----	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
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--- Resource Goals -----	--- Actions to be taken ---	Person(s) responsible	Priority (Important or Urgent)	Time frame (Short term or Long term)	Funding (N/A, One Time, Ongoing)	Cost	Potential Barriers
Purchase additional Wacom Cintiqs for Vallejo lab - we ordered what we could with 50K of funding given	Rachel Smith will be working with CTE Dean to investigate further funding streams, and also applying to Perkins funds to work towards purchasing these.	Rachel Smith	Urgent	Short Term	One time	per unit	Cost, installation

SECTION 7: CONCLUSION (2024 Template)

Program Review (6-year), AY 2024-2025 - Digital Media Arts

7.1 Need for Improvement and Support

Summarize the program's top two or three areas most in need of improvement and support.

Based on the Digital Media Arts Program Review, the top areas in need of improvement and support include faculty staffing shortages, technology maintenance challenges, and course accessibility and scheduling issues.

1. Faculty Staffing Shortages

The Digital Media Arts (DMA) program is currently operating with only one full-time faculty member, Professor Rachel Smith, which places a significant burden on course management, student support, and curriculum development. While there are three adjunct faculty members, finding qualified instructors, particularly for specialized courses like 3D animation, has been challenging. The limited staffing makes it difficult to sustain program growth, particularly with courses offered at multiple campuses, such as Vallejo and Fairfield. To address these challenges, the program recognizes the need to hire an additional full-time faculty member or another part-time instructor to help maintain course continuity, balance faculty workload, and ensure student success - or else risk having to scale back course offerings at the center.

2. Technology Maintenance and Support

While the DMA program has benefited from cutting-edge technology, including new Wacom Cintiq Pros in 2025, the increased reliance on advanced equipment has also led to a greater need for ongoing maintenance and IT support. Adobe is important to our program, but is also used by several other departments, and for this reason should be moved to the general fund.

One other major challenge is the dye sublimation printer, a large and complex machine that requires constant maintenance but does not have the dedicated personnel to keep it running efficiently. This creates a barrier to success for students. Additionally, the program's extensive

range of software and hardware requires frequent updates and troubleshooting, necessitating constant coordination with the help desk. The lack of personnel resources for maintenance leads to disruptions in coursework and student projects, affecting student learning experiences.

3. Course Accessibility and Scheduling Issues

Student survey feedback has highlighted barriers related to course scheduling, availability, and format. Many students face difficulties enrolling in required courses due to limited offerings, full classes, and cancellations. There is also a clear preference for in-person courses (43%), yet because of transportation issues, in person classes at Vallejo and Fairfield have presented some challenges to students - and hybrid and online courses face enrollment inconsistencies—some students prefer fully online or fully in-person formats rather than a mix. Additionally, morning and evening courses between 5-7 PM are in demand, yet scheduling flexibility remains limited. Courses at the Vallejo Center struggle with enrollment, despite student interest in having more course options there. To address these issues, the program needs expanded course offerings, improved scheduling alignment with student needs, and clearer pathways for degree completion.

The Importance of Addressing These Issues

Addressing these challenges is essential for the DMA program to remain competitive and aligned with the needs of Generation Z students, who prioritize digital fluency, flexibility, and career-driven education (McKinsey). Inefficient technology maintenance, outdated software, or faculty shortages could significantly hinder their educational experience. Moreover, this generation highly values flexibility in learning, making course accessibility and scheduling improvements a top priority for student retention.

At the same time, educational programs nationwide face significant challenges due to increasing political pressure and funding threats, as highlighted in Project 2025's Threats to Education.

Creative and technical education programs, such as Digital Media Arts, could be at risk if funding for public education and workforce development programs is reduced. Cuts to federal funding for career and technical education (CTE) programs could directly impact faculty hiring, access to technology, and course offerings, limiting students' ability to gain critical digital skills.

Additionally, efforts to limit diversity and inclusion initiatives may undermine the program's ability to support underrepresented students in creative fields, particularly those who benefit from scholarships, mentorship programs, and industry outreach efforts.

To protect the DMA program from potential funding or policy changes, proactive advocacy and resource planning are essential. Strengthening local and state-level funding sources, maintaining strong industry partnerships, and ensuring alignment with high-demand job sectors will help safeguard the program's future. Additionally, increasing awareness among students, faculty, and administrators about potential legislative changes can help ensure continued investment in digital arts education.

Recommendations for Improvement

- Hiring an additional full-time faculty member or another part-time instructor to support course offerings, advising, and faculty workload balance.
- Moving Adobe purchase from DMA Perkins to general fund as available, as it is a campus-wide resource and is used by several other departments
- Allocating dedicated staff or student workers for technology maintenance, particularly for the dye sublimation printer and frequent software updates.
- Expanding course offerings and scheduling flexibility, including more evening courses, improved hybrid/online options, and better outreach for Vallejo Center courses.
- Advocating for continued investment in digital arts education, staying informed about potential funding threats, and strengthening local partnerships to maintain program sustainability.
- Aligning program strategies with Gen Z values, ensuring cutting-edge technology, flexible scheduling, and strong career preparation pathways.

By addressing these key areas and proactively preparing for external challenges, the DMA program can enhance student success, improve faculty sustainability, and maintain its reputation as a leader in digital arts education.

7.2 Improvement, Success, and Strength

Summarize the program's top two or three areas of improvement, success, and strength.

1. Cutting Edge Technology and Resources:

The program is extremely well-equipped with new Wacom Cintiq Pros (2025), industry-standard software, and specialized equipment for graphic design, animation, and digital illustration. These resources allow students to develop professional-level skills and stay competitive in the job market.

2. Project-Based Learning and Career Preparation:

The curriculum emphasizes hands-on learning, client-based projects, and portfolio development, ensuring that students graduate with real-world experience. The program has successfully incorporated industry collaborations, guest speakers, and networking opportunities to bridge the gap between education and employment.

3. Student Satisfaction and Success Rates:

Survey data consistently highlights high student satisfaction with instruction, accessibility of equipment, and learning flexibility. Success rates for the program generally align with or exceed institutional standards, with Hispanic students performing particularly well (85-100%). The strong support system provided by faculty and peers contributes to student success.

The Digital Media Arts program has made significant advancements in curriculum development, industry engagement, and student success. However, addressing faculty shortages, technology maintenance issues, and course accessibility challenges will be critical for the program's continued growth. By investing in additional staffing, improving technology support, and expanding flexible course offerings, the program can ensure long-term success and sustainability while continuing to provide high-quality, industry-relevant education.

7.3 Signature Page

The following faculty in the program (or in a related program) have read this self-study report and have had the opportunity to provide feedback:

This question has not been answered yet