

Review Area: **Creative Arts**

All Programs

Q: What is the current level of SLOAC completion? IF under 50% what is your departments plan to complete 100% of your assessments by June 2019?

Arts

Q: None

Dance

Q: None

Euphrat

Q: You have asked for a faculty position to the Euphrat. How would that enhance the program?

Film/TV

Q: What is impeding your students from getting a certificate? Can a student work in the field without a certificate or class? Why are all the GE classes in this area taught in the afternoon? Seems like block scheduling is working for you. Is there a reason why it is offered only in this format?

Graphic Design

Q: None

Music

Q: Program improvements: Without new faculty hire(s), what are some of the solutions you can offer to help improve the "health" of your program; some topics you might consider addressing are solutions for increasing: productivity, transfers, certificates achieved, retention, enrollment. How many people are taking the classes pass/no pass? How many classes are co-listed so that there are multiple levels in one class period. Has the department considered looking at the program mix and revising it? If you were to envision your program in a smaller version, how would you envision have to restructure program in a smaller version, what would it look like. Have you worked with other community colleges to see if there is a more effective way to offer a complete music program for music majors.

Photography - Q: None

Response to Christina Espinosa-Pieb and Jim Nguyen
Subject: IPBT Questions from Spring Program Review 2017
Creative Arts Division- Dr. Nancy Canter, Dean.
Nov. 6, 2017

All Programs

Q: What is the current level of SLOAC completion? If under 50% what is your departments plan to complete 100% of your assessments by June 2019?

According to Mary Pape in email to Dean dated 10/20/17

ARTS 56 courses with 26 having completed SLOACs
DANC 19 courses with 3 having completed SLOACs
F/TV 52 courses with 40 having completed SLOACs
MUSI 56 courses with 31 having completed SLOACs
PHTG 16 courses with 11 having completed SLOACs
THEA 6 courses with 0 having completed SLOACs

ART

Art Chair, Rocky Lewycky Response on Oct. 23, 2017:

“The Art Dept’s SLOACs is currently at 44%. I will review ownership of individual courses and encourage movement towards assessments. I will make appointment with part timers to help them complete their course assessments, with a goal of 80% completion by June 2018”.

Euphrat

(see attached)

FILM/TV

(see attached)

MUSIC

(see attached)

IPBT Request for Information: Please Respond by Monday, November 6th

Rocky Lewycky

Sent: Monday, October 23, 2017 1:12 AM

To: Nancy Canter

Hi Nancy,

I clicked on the link Jim sent to find no specific questions for the Arts. In response to the first question for all programs...

The art department's SLOAC competition currently is 44%. I will review ownership of individual courses and encourage movement towards assessments. I will make appointments with part timers to help them complete their course assessments, with a goal of 80% completion by June 2018. //

The email you sent me regarding instructional equipment and lottery requests was ONLY for CTE programs correct? So this would effect Diana A and Marco, not Moto, Eugene, or myself.

Have a good week! See you on Tuesday for observation.

Rocky

From: Nancy Canter

Sent: Thursday, October 19, 2017 1:04 PM

To: Susan Tavernetti; Rocky Lewycky; Diana Argabrite; Ilan Glasman; Diane Pierce; Warren Lucas

Subject: FW: IPBT Request for Information: Please Respond by Monday, November 6th

Please send me your responses by Nov. 2nd and I will send them one document from all of CA departments and programs.

Thanks

Nancy

Dr. Nancy Canter

Dean Creative Arts

De Anza College

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From: apijustice@gmail.com [apijustice@gmail.com] on behalf of Jim Nguyen [nguyenjames@deanza.edu]

Sent: Thursday, October 19, 2017 12:21 PM

To: Thomas Ray; Jerry Rosenberg; Lorrie Ranck; Christina Espinosa-Pieb; Anita Muthyala-Kandula; Coleen Lee-Wheat; Carolyn Wilkins-Greene; Moaty Fayek; Randy Bryant; Nancy Canter; Edmundo Norte

Subject: IPBT Request for Information: Please Respond by Monday, November 6th

Hello Deans,

Euphrat Museum

The Art Department and Division has repeatedly requested a faculty position in the Euphrat Museum since the retirement of the Director in 2011. Museum Directors and Coordinators at colleges and museums across the country are all academics with Masters degrees and higher. They are all teachers. It is the nature of museum work to educate. The Euphrat Museum of Art should be considered in the same vein. Having a faculty position would allow the Director to teach courses in Art and in our existing certificate program in Museum Studies as well as expand the equity work of the college and division along with the operation of the Museum exhibits.

RE: IPBT Request for Information: Please Respond by Monday, November 6th

Ilan Glasman

Sent: Thursday, November 02, 2017 7:19 PM**To:** Nancy Canter**Cc:** Christina Espinosa-Pieb; James Nguyen

Nancy,

The response I gave you some time ago is going to remain my response. I am including the responses of other music department members. I am including Jim on all of these so that whatever your summarized division response is- that he and the other committee members understand what is REALLY going on with our department and the views of the various faculty.

Thank you for taking the time to try and convince the IPBT to help the music department climb out of it's hole.

Ilan

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FROM ILAN GLASMAN:

I am the new chair in a fast disappearing music department. In the 9 years I have been here, I have seen our 6 FT (11 FTEF) department reduced to 1 FT and 1 on article 18 reduced contract (looking at about 5.1 FTEF this year). This post is concerning your question to us regarding our ability to offer solutions to improve our department health.

The implication appears to be no funding for a replacement position. In the past few years, we have seen 4 retirements in our department with no replacements. Our piano area, instrumental music area, comprehensive musicianship area and electronic music area are all now run by part timers. Only our vocal and guitar areas are run by full time faculty. Our department seems to already have lost its ability to be healthy and comprehensive.

In addition, courses are being cut at an alarming rate. Every time a course does not "make" it is eliminated - forever! We lose the FTEF permanently. This is a guaranteed spiral down to nothing. Most music courses need to be small (around 20) so when we are close - we still lose the class and the students go elsewhere. The claim that when classes are cancelled students will go to other sections is also false. They go elsewhere. Music has suffered enormous enrollment losses due to permanent cancellation of classes.

It is important to note that we had begun offering private lessons, as required by the receiving universities and conservatories. We have an AA-T degree which needs some tweaking and then it can be implemented. I have been told that in this financial environment 1:1 private lessons seems unreasonable. By not having private lessons, we eliminate our ability to offer a transfer degree and cause further loss of enrollment.

There is little left to cut and soon, I am afraid, we will lose our basic staples, such as performing ensembles and the general education MUSIC 1 series. Effectively, this appears out of our hands and a foregone conclusion. A new faculty member would be the very least we would need to help us out of this rut. Part of the new faculty member's duties would be recruiting - something which we have done with mixed success in recent years.

FROM PAUL SETZIOL (who knows the most about all of this):

One time De Anza part time faculty member, later Superintendent of Public Instruction for the State of California and State Senator, now candidate for governor Delaine Eastin, returned to De Anza a few years ago and spoke. She began by saying, among other things, that three differences stood out for her. First, she said it was great to see the big increase in the diversity of the students. Second, she thought it curious that there was a huge increase in the number of stop signs on campus, not just the ones on the roads and in parking lots but other kinds as well. Third, and most troubling to her, she was shocked by the number of fancy cars in the staff parking lots and said "I have to tell you, I think that's going to come back to bite you sooner or later."

That time has come.

There is a basic financial structural problem of the District and college's own making that is causing a very big problem.

Simply stated, salaries, technology spending (much of it off budget) and perhaps other expenditures, are out of line with apportionment. This has produced an obsession with productivity instead of enrollment that has created a downward spiral at the cost of offerings and an educational excellence focus. It is time for the board to step up and admit (tacitly perhaps) that they made a mistake in approving the last salary increase and other significant expenditures in the face of an already established downward trend in enrollment. We are told that it takes a class of around 37 to pay the bills. That the scheduling and class cancellation practices are what they are is a function of salaries especially being the highest institutional value. Given that salary is the highest value, classes are here cancelled which are not cancelled at other institutions, impoverishing our offerings and giving students fewer reasons to drive by community colleges closer to where they live. De Anza is still a large college (for now). If the calculations were that it took a class of, say, 32 to pay the bills, fewer classes would need to be canceled and offerings and enrollment would likely increase. We are killing the goose that laid the golden egg. The IPBT should submit this as an obvious analysis to the college president, the District Chancellor, and the Board

Q:"Program improvements:

1) QUESTION - Without new faculty hire(s), what are some of the solutions you can offer to help improve the

"health" of your program; some topics you might consider addressing are solutions for increasing: productivity, transfers, certificates achieved, retention, enrollment.

1A1) We are pleased to announce that we have met with the director of an international young Chinese artists competition and a former student supportive of the department and have a tentative agreement to create, as soon as possible, a Certificate of Achievement focused on piano and piano pedagogy. The certificate will begin with existing courses and add new ones if enrollment warrants. In return for creating a certificate tailored to their needs, the director will use her extensive contacts in Shanghai to produce a minimum of 10 new students annually, each taking a minimum of 18 units over two quarters. If we can get the new certificate in place by the middle of Winter quarter, we are told that students will start coming in Fall 2018

1A2) We are also pleased to announce that we are very close to finally being able to send our proposal for an ADT in Music to the Chancellor's office for approval. All that remains is for final approval, THIS QUARTER, of an adjustment to a single course, reducing the hours and units a bit in order to fit within the maximum number of units allowed for an ADT. All courses are already CID approved and the application will be complete with the change in the single course. This will increase transfers and degree attainment.

2) QUESTION - How many people are taking the classes pass/no pass?

I don't believe we have access to this information.

3) QUESTION - How many classes are co-listed so that there are multiple levels in one class period.

All skill classes, Guitar, Piano and Voice are so listed. The remaining classes are either repeatable or have too much lecture content to make co listing feasible.

Co-listed classes: already combining multiple levels of guitar, piano, voice. There is a limit to the pedagogical effectiveness of this sort of combination; beginners need far more attention than other levels, and combining too many levels dilutes the experience for everyone. That said, Acoustic Guitar is already combined with its next level, Blues, Pop, Jazz Guitar, all voice class levels are combined, Classical Guitar has been combining two levels for some time, and will experiment with the combination of all four levels starting Winter quarter, and Class Piano has many sections that are multi-level. The department has revised the program mix, though this is in an environment of overall slashing of the department's FTEF, so that we're more in a process of keeping alive those things that we're able. For Winter quarter, we have added another section of the popular Acoustic Guitar/Blues, Pop, Jazz Guitar combination in hope of attracting more students to the department.

4) QUESTION - Has the department considered looking at the program mix and revising it?

Yearly

5) QUESTION - If you were to envision your program in a smaller version, how would you envision have to restructure program in a smaller version, what would it look like?

We are in triage mode trying to stop the bleeding and already about as small as we can be.

To quote Warren Buffet "No one ever gained market share by downsizing". Point one is that, if the goal is to increase enrollment, it can't work. Point two is that in 2011 the Creative Arts Dean announced her vision of the department as being smaller and teaching fewer kinds of courses. What has followed has been a systematic reduction allocated by the Vice President for Instruction and implemented by the dean. At the time there were 6 full time faculty and a total annual FTEF of around 11. Now there are 2 full time faculty (we sincerely hope for this year only) and a department approximately half the size it was. The resultant enrollment decline correlated nicely with the reduction in seats available. At first there was a small improvement in productivity which leveled off. This reduction in offerings has now had the effect of many former students giving up on the college – not just the music department.

Summation of all the above - we feel we have done our share of reducing and then some.

6) Have you worked with other community colleges to see if there is a more effective way to offer a complete music program for music majors?

Those of us traveling to other community colleges, going to conferences, or contacting faculty from other music programs routinely inquire as to what the other programs are doing. Among those who feel they are doing well, two constants have arisen, One, that they experience much more administrative support at all levels than we do and Two, the minimum class size is smaller, sometimes significantly so (find out about the current enrollment of the College of San Mateo's equivalent to our music 4A). The West Valley College music department chair, in addition to points One and Two above has said that the administration loves them because they offer multiple, well enrolled general education courses (the equivalent of our music 1 group) online. We attempted to move in this direction but were discouraged by the response of the dean at the time. This quarter, with the dean's initiative, we have successfully gone from one online course to two.

If by "effective", you mean academic excellence resulting in well prepared students, we have consistently received kudos from both former students and from faculty at receiving institutions with regard to most of the program. Some have commented on the unfortunately small size of instrumental groups, something highly unlikely to

improve absent the hiring of a new full time faculty member, part of whose responsibilities are recruiting, something that is the norm elsewhere but which has been very difficult here with only part time faculty.

FILM/TV Department Responses

11/01/2017

Q: What is the current level of SLOAC completion? IF under 50% what is your departments plan to complete 100% of your assessments by June 2019?

According to Mary Pape, F/TV has 52 courses and 40 completions: **77% SLOAC completion.**

Film/TV

Q: What is impeding your students from getting a certificate?

The F/TV total of completions is more than any other department in Creative Arts, so we don't see our students as being "impeded" in obtaining Film/TV: Production or Film/TV: Screenwriting certificates/degrees.

The California Community Colleges Chancellor's Office Program Awards Summary Report indicates that F/TV had 23 A.A. degrees, 3 certificates requiring 18<30 semester units and 8 certificates requiring 12<18 units. **Total: 34.**

However, the loss and gradual reintroduction of the Animation program—as well as full-time Animation instructor Martin McNamara's unexpected retirement in December 2016 and the subsequent reduction of his course offerings in Winter and Spring Quarters 2017—negatively affected completions in Film/TV: Animation. Two required courses for the Film/TV: Animation A.A. degree were offered once in 2015-2016 and not offered at all in 2016-2017. Students could not earn the degree without them.

The F/TV Department has the best certificate/degree completion rate of regional programs. The Emsi Q3 2017 Data Set (October 2017) for "Cinematography and Film/Video Production" and "Photographic and Film/Video Technology/Technician and Assistant" indicates **34** completions for De Anza College in 2016. The "Regional Completions by Institution" report states that Stanford University had a total of **8** completions; Argosy University-The Art Institute of California-Silicon Valley had **7** completions; West Valley College had **1**; and Cogswell College and Gavilan College had **0**.

If we are mandated to reduce our course offerings, many of our students may be unable to complete the necessary classes needed for a degree or certificate. Some of our required courses are now only offered once a year, and for many of our special populations, this makes completion within a two-year time frame impossible. For those students who are restricted to day- or night-only schedules because of work, family or other obligations, once-a-year course offerings limit their options. If the time frame does not work for them or if the course fills, students are often left waiting a year or more to enroll in the single class they need to finish the degree. Simply put: The fewer classes we offer, the fewer opportunities for our most impacted students to complete their requirements.

Q: Can a student work in the field without a certificate or class?

For Animation jobs, students do not need a certificate, although taking the required courses will most certainly make them better film artists and more competitive in the marketplace. An impressive demo reel is the most important calling card. Our classes—particularly *F/TV 71: Introduction to 3D Computer Animation: Modeling*, *F/TV 71H: Introduction to 3D Computer Animation: Character Motion* and the *F/TV 72: Animation Film Workshop* series—help students develop their skill sets and create compelling demo reels. Meeting other Animation students and beginning to form their own professional networks are also valuable elements of the program.

Film Production job requirements follow much the same pattern. While a given degree or certificate is not needed for the majority of positions, a formal education is often preferred. In the world of freelance production, a demo reel is suitable to secure many short-term gigs, but most full-time, long-term positions (such as working as an editor at a post-production facility) will ask that candidates have completed at least an Associate degree. That said, classes such as the new *F/TV 56A Intro to Visual Effects and Color Grading*, as well as our existing *F/TV 27 Nonlinear Editing*, provide a solid grounding for basic assistant or apprentice-level job skills in those specific areas without the need for a Film/TV: Production A.A. degree.

Q: Why are all the GE classes in this area taught in the afternoon?

Our F/TV scheduling of 50-seat GE courses in AT120 has been affected by Art History courses offered every morning M-Th until 12:20 PM. As a result, we have only been able to schedule our GE courses in the afternoons, evenings and Friday mornings.

But F/TV GE courses are **not** only offered in the afternoon. Please see below for 2015-2016, 2016-2017 and Fall 2017 scheduling:

F/TV 1: Introduction to Cinematic Arts: Multiple sections offered every quarter in AT120 (50 seats)

Fall 2015: 4 sections, including Tuesday evening 6:30-10:20 PM

Winter 2016: 3 sections, including Monday evening 5:30-9:20 PM

Spring 2016: 3 sections, including Wednesday evening 5:30-9:20 PM

Fall 2016: 4 sections, including Wednesday evening 4:30-8:20 PM and Tuesday evening 6:30-10:20 PM

Winter 2017: 4 sections, including Wednesday evening 5:30-9:20 PM

Spring 2017: 3 sections, including Wednesday evening 5:30-9:20 PM

Fall 2017: 3 sections, including Friday morning 9:30 AM-1:20 PM and Tuesday evening 5:30-9:20 PM

F/TV 2A: History of Cinema (1895-1950): Offered twice/year in AT120 (50 seats)

Afternoons only but will offer on Friday mornings in Spring 2018

F/TV 2B: History of Cinema (1950-Present): Offered every quarter in AT120 (50 seats)

Fall 2015: Friday morning 9:30 AM-1:20 PM

Spring 2016: Friday morning 9:30 AM-1:20 PM
Fall 2016: Friday morning 9:30 AM-1:20 PM
Spring 2017: Friday morning 9:30 AM-1:20 PM

F/TV 2C: Contemporary World Cinema: Offered once/year in AT120 (50 seats)

Winter 2016: Friday morning 9:30 AM-1:20 PM
Winter 2017: Friday morning 9:30 AM-1:20 PM

F/TV 6A: Screenwriting Fundamentals for Film/Video I (GE effective Fall 2016)

Fall 2016: Two sections, including Tuesday evening 6:30-10:20 PM
Winter 2017: Two sections, including Thursday evening 6:30-10:20 PM
Fall 2017: Two sections, including Thursday evening 6:30-10:20 PM

F/TV 10: Introduction to Electronic Media: Offered every quarter

Spring 2016: Tuesday evening 4:30-8:20 PM
Spring 2017: Tuesday evening 4:30-8:20 PM
Fall 2017: Two sections online

Q: Seems like block scheduling is working for you. Is there a reason why it is offered only in this format?

Film courses in 4-year and graduate programs have traditionally been offered in block scheduling.

The majority of our production classes are 5 hours (3.5 hours lecture, 1.5 hours lab), which leaves few scheduling possibilities: Either they must be offered as 5-hour blocks, or they are stuck with an awkward twice-a-week option where one session must be 3.5 hours and the other 1.5 hours. Some production courses, such as *F/TV 20: Beginning Video Production* (6 hours), are offered twice/week in 3-hour blocks. For 4-unit media studies courses, 2-hour feature film screenings require block scheduling that exceeds a twice/week class time of 1 hour and 50 minutes.

F/TV must make its schedule work in only four rooms/quarter: AT102, AT107 and AT115 for production/screenwriting/animation courses; and AT120 for 50-seat media studies courses (shared with Art History in the mornings and sometimes Photography and Dance lecture courses). We also try not to schedule competing F/TV courses against each other in a given time slot to ensure greatest course availability for our students. As a result, making the schedule work involves different start times for 4, 5 and 6-hour courses and RoomBook is left looking like a jigsaw puzzle in an effort to best accommodate these conflicting needs.

Aside from scheduling challenges that arise from the length of our classes and the room restrictions, we also have the considerations noted above in relation to degree completion. Working students and special populations seem to prefer evening courses and courses that are offered as block sessions once a week. Transportation factors also affect our scheduling decisions. We have been attempting to construct our schedule with as much sensitivity to student needs as possible.