Honolulu Community College
Communication Arts
2007 Comprehensive Assessment Report
Covering the Fall 2002 – Spring 2007 Semesters

College Mission Statement
Honolulu Community College’s mission is to:

- Serve the community as an affordable, flexible, learning centered, open-door comprehensive Community College that meets the post-secondary educational needs of individuals, businesses, and the community.
- Serve the Pacific Rim as the primary technical training center in areas such as transportation, information technology, education, communications, construction, and public and personal services.

Program Mission Statement
The Communication Arts program’s mission is to serve the community as a learning-centered program that provides hands-on technical training. The two-year career and technical curricula is for entry level employment or skill upgrading in keeping with the demands of the design, publishing, and printing industries as well as the needs of the individual.

Part I: Executive Summary of Program Status
The data provided on the last program review report merely pointed to areas of concern. It, however, was not information in order to provide the basis by which action or possible action may or should be taken. In order to make effective and beneficial changes in the program, I believe additional and detailed data needs to be acquired.

Part II: Program Overview

Program Description
The Communication Arts program embraces three areas of study which are all interrelated: Design (visual solutions), Print (production skills for print media) and Multimedia (on-line publishing). All focus on meeting the ever-changing needs of business and industry.

The Communication Arts program prepares students for entry level employment in graphic
design, advertising design, desktop publishing, electronic imaging and prepress, on-line publishing, digital photography, and all aspects of the publishing and printing industries, including service bureaus and other related industries.

Program History
The Communication Arts Program has been in existence since 1966 under the name Applied Art as an offshoot of the Fine Arts area, at Honolulu Community College. The name was changed in 1976 to Commercial Art, and in 1999 to Communication Arts which included the integration of the Graphic Arts Program.

Historically, the Commercial Art and Graphic Arts Programs have always been unique to the University of Hawai‘i system. Both programs evolved as a means of meeting the needs of the graphic industry in Hawai‘i. The Graphic Arts Program has its roots at Leeward Community College and was transferred to Honolulu Community College in 1994. Both programs’ emphasis is training students for entry level skill jobs in the respective facets of the same industry. The Commercial Art Program trained students for front-end of production (preparing layouts/mechanicals); the Graphic Arts Program trained for the back-end (offset printing). The transfer from Leeward, as well as the merging of the two programs, had resulted in a full spectrum production in keeping with changes to the industry.

The Communication Arts Program is a competency-based program. The primary objective of the Communication Arts Program has always been to prepare students for entry level employment in: graphic design, advertising design, desktop publishing, electronic imaging and prepress, on-line publishing, digital photography, and all aspects of the publishing and printing industries, including service bureaus and other related industries.

The CA Program focus is on meeting business and industries’ ever changing needs. The curriculum is based on a set of foundation courses that enable students to understand the concepts behind the new technology as it applies to production. The focus is on the electronic aspect of art and copy preparation; and composing for print production beginning with electronic imaging, typesetting, typographic imaging to electronic composing and prepress; and culminating in a professional working portfolio.
The major courses modification, first in Commercial Art (beginning in 1993), and then in the program and courses modification for Graphic Arts (1994) led eventually to the consolidation proposal of 1996. The new series of courses reflected the introduction of new technologies, as well as the changing nature of the communication environment. The content of the courses reflected the necessary changes in existing curriculum in order to meet new entry level skills requirement for placement within the industry. The number of courses also reflected the complexity of computer technology itself, as well as the competencies established by the Printing Industries of America (PIA), the oldest (1887) and largest graphic arts trade association.

This association (PIA), most visible as a regulatory and legislative representative for the industry on a national level, has been devoted to the advancement of the printing industry, and includes in its membership over 13,000 companies nationally, including Hawaii. In order to meet the industry’s changing needs, PIA developed the PrintEd Accreditation Program (1990) as a partnership with education. The PrintEd Accreditation Program established the industry standards in graphic arts education because of the industry’s concern for quality employees. As these have become the standards that give employers a common reference point from which to initiate new (entry level) employees into the workplace, the Communication Arts program has integrated the same standards into the program’s core courses.

In 1996, the new “Communication Arts” Program received the Advisory Board’s approval. By Fall 1998 the new CA alpha courses replaced the Commercial Art Program and the Graphic Arts Program as well as including multimedia. It was not until 1999 that it was officially approved by the Board of Regents as an AS degree granting program with courses above the 100 level.

Program SLOs
As much as our current course outlines utilize the terminology “student learning outcome,” the nature and history of the Communication Arts Program has, since the early ’90’s, been student learning outcome driven, although we called it “competencies” in our efforts at
seeking measurable outcomes. The SLOs that are used by the program are competencies that were established by the Printing Industries of America (PIA).

To understand the program is to understand the progression of program courses which begins with setting a foundation and then proceeding through the subsequent semesters with courses of increasing complexity that strive for higher quality and excellence, while at the same time increasing proficiency and skill.

First Semester is the “foundation” semester. It is very intense in that there is much to learn within a semester. All courses are intended to build skill and vocabulary while other courses fulfill AS general education requirements in: (d) Understanding and appreciating world cultures and values, and (c) Understanding the social environment in courses such as:

- CA 100 Survey of Graphic Styles (the history of graphic design and typography)
- CA 101 The Power of Advertising (media influences)

First semester courses are technical and include:

- CA 121 Art Preparation (vector art preparation as well as traditional drawing)
- CA 122 Copy Preparation (digital production in copy preparation)
- CA 123 Color and Comprehensives (color theory)
- CA 125 Beginning Graphic Design (basic design principles & practices)

Second Semester is the “bringing together” or bridging knowledge and skills acquired in the previous semester. The second semester courses are production and conceptual in content.

- CA 132 Page Composition I (layout of art and copy)
- CA 131 Art Preparation II (continuous-tone art, predominantly photographs)

Other courses that enhance the composition process, including:

- CA 135 Typography (deals with letterforms as primary objects of composition)
- CA 134 Photography (most common form of art work in many compositions in many medias)

In the program’s third semester, the objective of all courses is the synthesizing of knowledge gained from the first year. Students are challenged to produce “portfolio quality” work.
Excellence is expected in every project from every course.

CA 142 Page Composition II
CA 143 Prepress and Image Assembly
CA 145 Graphic Design
CA 146 Advertising Design

Some courses demand continuation of technical production skills at a very advanced level. This entails learning production techniques for highly complex mechanicals (layouts for print production), as well as addressing more production issues. Color calibration and profiling, file formats, differences in the various methods of delivery (e.g., print vrs. web vrs. television, video or CD or DVD) are a few such issues. Such courses are: CA 142 Page Composition II, CA 143 Prepress and Image Assembly, CA 145 Graphic Design, and CA 146 Advertising Design.

There are many complex issues in the production area because of the nature of digital technology and its constant changes. Increasing external demands and realities result in courses including more things students need to learn in order to be competitive in this rapidly evolving industry. Content of the respective courses has increased to meet particular industry needs. For example, besides understanding offset printing, the requirement to learn on-demand color output (i.e., Xerox’s Docu-Color) has been added.

Some courses are designed to meet the conceptual needs of the program. Hiring practicing designers from industry has proven to be of tremendous benefit. As the number of conceptual courses is limited in our two-year program, these taught-by-industry courses have proven to be the most efficient way of teaching students not only concept development, but also current industry practices at the same time. Success of this approach is evidenced in the quality of portfolios that have evolved since the implementation of this practice. Further evidence of the success of this practice is in the results of our students winning awards in the area of student competitions where Communication Arts students have been able to compete against four-year institutions such as UH Manoa, Hawai’i Pacific University, and Brigham Young University.

Fourth Semester is the “final countdown” toward exiting with a professional portfolio that
meets industry standards.

Upon successful completion of the CA program, students will be able to:

- Produce compositions utilizing the various steps of the design process: investigate client needs, do marketing research, define the design problem, problem solve, develop an idea/concept, thumbnails, layouts, comps and presentation art, prepare final art and produce mechanicals when necessary.
- Use tools, equipment and services to implement ideas for production. Techniques to include use of computer hardware, software, and service bureaus.
- Select appropriate software tools to achieve or maintain effective design solutions.
- Follow instructions to produce, modify, or output files according to client/project supplied criteria.
- Produce graphic design formats appropriate for delivery output while demonstrating the ability to meet deadlines, organize time and maintain schedules.
- Work independently as well as part of a team

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Admission Requirements

Program Prerequisites:

ENG 22 or 60 OR Placement in ENG 100
MATH 24 or 50 OR Placement in MATH 25
Any ICS 100

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Credentials / Licensures Offered

None

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Faculty and Staff

Full time faculty: Harrison Brooks, Sandra Sanpei; Lecturers: Lee Schaller, Glenn Matsumoto, Michael Harada, Scott Kawamura, and Lowell Gillia.

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Articulation Agreements

None
Advisory Committee:
Rick Noyle, Rick Noyle Photography
Donald Ojiri, Obun Hawai‘i, Inc.
Richard Puetz, Chair, Loomis and Pollock
Lee Schaller, Lee Schaller Marketing
Marivic Yao, DiscMaker

Internships students participate with:
   Pacific Basin Communications
   Milici Valenti Ng Pack Advertising Agency
   Tori Richards
   Core Group One
   Stacey Leong Design

Distance Delivered / Off Campus Program
• Are there any courses in your program that are delivered via distance education (this includes via cable television or the web)? No.

• Are there any courses delivered off campus? No.
Part III. Quantitative Indicators for Program Review

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Part IV: Assessment Results for Program SLOs

Evidence of student learning:

From the very beginning of the program, students and faculty strive toward excellence in the portfolio endeavor because in the field, one’s portfolio is the key to getting a job and/or continuing their education at a four-year institution. Exiting requires a professional portfolio that meets industry standards. In order to accomplish this, students are required to accumulate “pieces” (projects) from the various courses beginning with the second semester’s CA 132 Page Composition I and CA 135 Typography courses. The bulk of student pieces are collected from their third semester classes (CA 142, CA 143, CA 145, CA 146). The fourth semester is the time for refining, as well as adding pieces from courses such as: CA 152 The Business of Advertising, and CA 150 Special Projects – “live jobs only”.

• CA 155 Portfolio Presentation and Review:

The exit course, CA 155 Portfolio Presentation and Review, is the most stressful. Students are required to have a minimum of 12 – 15 very strong pieces that meet a level of quality in keeping with CA Advisory Board’s approval. The portfolio course is unusual in that it is not a “traditional” lecture type course. The hours outside of the designated class time in preparation for an event of the magnitude described below, and a separate exhibition of work done at the same time as one is refining an individual portfolio requires an average of 20 hours per week for students and the faculty member in charge.

For the past five years, the portfolio course has been a very public event. Students are expected to have their portfolios available for review not only by the Advisory Board, but approximately 200 printing, publishing, and design industry professionals as well. Students in the portfolio class design and produce all the collateral material for the event, as well as put on an exhibition of their work. These industry professionals are invited to what we have named our “portfolio review” event. Based on Advisory Board and industry feedback, the time, energy, and effort of this event is well invested for the students as well as the program. Students get job offers during and because of the event; the program has gained high visibility and strong, increasing community support.
The portfolio review event is the ultimate assessment of our faculty, the program, and the students. The results of individual student portfolios year after year, as well as the ability of our program to successfully compete with four-year institutions are strong “health indicators” of our program’s excellence, our committed quality faculty, and the effective design and delivery of our program courses.

The students in the portfolio class usually take this course either alone or with one other. This is not the program’s recommendation, however, but the students tend to do this even though it postpones graduation by another semester. The students spend a phenomenal amount of time and money for this course. They work independently to refine their portfolios while at the same time work as a group and subgroups to pull their event collateral materials together. Preparing, printing, and mailing of the collateral materials such as the three teasers and finally the invitations are group endeavors. Students are responsible to setup and maintain work schedules in order that deadlines are met in a timely way. The success or failure of the event is solely in the hands of the students.

The event itself requires meticulous planning because of the access time. As the event space is available only hours before the start of the event, students have to carefully plan all of the details in advance. The space is photographed, a floor plan is prepared, the furniture measured all in preparation for the few hours allotted to setup. The space used for the events of the past two years has been the Kapalama Multimedia Room in Building 2. Prior to that the large room in Building 27 (Cosmetology) had been the site of the event. Building 2, the third floor had been the site of the event until the year 2000 when we invited industry to attend and realized it was much too small. Since the renovations in 2003, the third floor’s new Media Composing room has been the site of our exhibitions as part of the total event.

The portfolio event is generally set up for two showings. One in the afternoon and the second is in the evening. The early show is generally attended by faculty from HCC and other campuses, staff, program students, administrators, and often times families of the students. The evening event is actually for the industry and the event does draw over
200 people representing the printing, publishing, advertising and design companies. The feedback from the industry has been very positive and students often times are offered jobs or interview appointments at the event itself.

**Evidence of quality:**

**Awards and Scholarships: American Advertising Federation**

**Pele Awards - Student Division**
- 2006 Olga Schevenko - 1st Place
- 2006 Ad2 Scholarship $500
  - Olga Schevenko

**Pele Awards - Student Division**
- 2004 Susanne Rehnmark - 1st Place
- 2004 Ad2 Scholarship $500
  - Susanne Rehnmark
  - Camilla Skold

**2004 George Pellegrin Scholarship $1000**
- Brenda Soria
- Lacy Solis
- Elene Nakama

**Pele Awards - Student Division**
- 2003 Stacie Taira - 1st Place
- 2003 Aida Smith Excellence Award
- 2003 Aida Smith Merit Award
- 2003 Susanne Rehnmark Excellence Award
- 2003 Ad2 Scholarship $500
  - Kelly Griffin
- 2003 George Pellegrin Scholarship $1000
  - Brenda Soria
  - Lacy Solis
Part V: Curriculum Revisions

• How many of your courses have up-to-date curriculum forms (on file in building 6) with the stated course student learning outcomes, methods of evaluation, and methods of instruction? All
• Do all of your instructors (both faculty and lecturers) include the course (not program) SLOs into their syllabus? Yes    How do you ensure that everyone is doing so? I receive a copy of the syllabus.
• Where do the instructors get the course SLOs from? program coordinator

Part VI: Survey Results

• Does your program utilize any types of surveys to gather data on student performance (such as knowledge surveys), student satisfaction (such as satisfaction surveys), or student placement (either placement in jobs or passing a state licensure exam)? Yes.
Part VII: Analysis of Data

Strengths and weaknesses based on analysis of data:

Program strengths are perhaps best expressed not by institutional data, but rather by the overwhelming expressions of program efficacy by the design, publishing, and printing industries that the CA program serves. Our graduating students have secured satisfying positions in these fields; they have advanced and become significantly contributing individuals in the fields for which they had come to us for an education.

Our program weaknesses are not weaknesses per se, but rather program problems. CA’s overall program design, course content, academic rigor, etc. are very sound. It is problem areas that warrant address and consideration.

Because comprehensive data on the CA program provided by Institutional Research for the sake of addressing items in this program review in itself contains errors admitted to by that department, because follow-up data recently received from them is extremely raw data in some 300 pages, significant and substantive commentary based on these sources of information are currently not possible. Review of data to discern telling information from the received documents shall be an on-going project in an effort to deal with program problems—part of the Action Plan.

From experience with the program over a number of years and observation-study of enrollment numbers for various courses over many semesters, it seems that a major problem is low enrollment in second year program courses. Further, we are not graduating as many students as we initially start with. As it is with all problems, there is likely not a singular cause for this. To discern possible causes for these situations would provide information that would allow us in CA to logically and realistically deal with the problems. Such study on causes of low enrolled course and numbers of program exiting students shall also become part of our Action Plan.

Informal surveys of individual students have rendered some insight into what might be contributing factors. Discerning information from the 300 pages of raw data from
Institutional Research will also probably contribute hints at factors. Preliminarily, things such as demographics of our students, balancing students’ out-of-school-demands with timing of course offerings, etc. may be considerations in the cause of problems. Our overall program is healthy, but we need to pay attention to outcome. In order to do this, the program must pay closer attention to attrition and retention issues by tracking students, as well as verifying when the students are exiting the program after completion of exit course CA 155.

Review of department major’s performance for 2005 on the Perkins Core Indicators indicates…..

1P1 Academic achievement = -1.25% below the core standard
1P2 vocational skills = -1.11% below the core standard
2P1 degree & certificates = -9.33% below the core standard
3P1 completers employment & transfer = -4.33% below the core standard
3P2 retention in employment/transfer = -2.50% below the core standard
4P1 non-traditional participation,
4P2 non-traditional completers )

Given the consideration of these data, our sense of instructional outcomes is that the area of greatest concern is the exiting of students. Whether this data is indicative of not completing the program and/or a combination of not applying for graduation, is of great concern. If students are not completing or continuing in the program, as I am assuming is what the student persistence data means, then I believe more detailed information needs to be forthcoming. In order to improve the situation, understanding through specific information by CRN, by student names, etc. will help in sorting out the reality of what is happening and where (courses) and why (students name).
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The following data are areas of greatest concern and will be the area to be explored in-depth.
19A Demand Status 3.8 => SATISFACTORY
Based on MINIMUM = 1.50 and SATISFACTORY = 2.31, the demand outcome of 3.8 is indicative of a healthy outcome in this category.

19B Efficiency Status 80.8% => SATISFACTORY
Based on MINIMUM = 59% and SATISFACTORY = 71%, the demand outcome of 80.8% is indicative of a healthy outcome in this category.

19C Outcome Status 40% => MINIMUM < SATISFACTORY
Based on MINIMUM = 19% and SATISFACTORY = 41%, the demand outcome of 40% is indicative of a borderline outcome in this category.

**Part VIII: Action Plan**

Review of data to discern telling information from the received documents shall be an ongoing project in an effort to deal with program problems.

Study on causes of low enrolled course and numbers of program exiting students.
Part IX: Resource Implications (physical, human, financial)

Resource Sufficiency

The design and print industry are not willing to train employees on the job. They demand new hires be ready to go to work immediately, with no more than cursory training in company policy. For CA’s students to remain competitive in the job market, CA must have a budget that allows the yearly purchase of site licenses for current industry software. It must have a budget that allows the upgrade of the Macintosh operating system every two years on all computers. It must have a budget that allows the purchase of new Macintosh computers every three years for its teaching lab and faculty.

Each year our program must have money for: repair of computers, printers, and other hardware; toner, ink, paper, and other printing supplies; replacement bulbs for overhead projectors; data storage; upgrade to Microsoft office and other software used by faculty; and, miscellaneous expenses.

While this semester CA, along with ICS and AEC, submitted a request for long-range computer replacement policy to be a part of the college’s five-year plan, currently there is no budget plan from admin. to meet our program needs. Our program needs a budget that allows us to plan for and count on replacement of lab machines every three years, annual site licenses and OS upgrades, and money for new technology. Course or program changes, commitments to industry, keeping current or ahead of technology, could be planned with confidence if we had a predictable budget plan for program necessities: computers, monitors, and site license software.

To cite a minimum budget that would allow CA to survive and continue is difficult. We never know what our actual budget will be. What we get it is frequently cut. Often we have to purchase expensive items not planned for. For example, for years EMC supplied replacement bulbs for overhead projectors. Recently, when the bulb burnt out in our lab’s overhead projector, CA had to buy a new one for $550 from its budget. No one told us the EMC no longer provided replacements and we would have to assume this expense. For years IT purchased site licenses for our program. It no longer does so. CA was never
informed of this new, major expense, nor have we been able to get a firm commitment from admin. for an increase in our budget that would yearly cover this expense. The college needs to make clearer what must come out of our annual budget, and where monies will come for replacement equipment or new technology.

What is the lowest budget CA could operate with and still meet industry and student? It depends. If that budget was for required software site licenses, toner and printing supplies, repairs and maintenance, and other regular expenses, probably $12,000 would be our bare minimum to continue excellence. But until CA gets some commitment and help with a budget that allows for regular, annual software updates and lab computer and monitor replacement every three years, all bets are off.

Through no fault of the programs, CA does not have a history of a well planned budget to draw on. We have always had to scramble, often at the last minute, to buy hardware and software we must have to train our students for work. Our program is driven by technology. Technology cost. CA is the only community college in Hawaii where students can earn a degree in print design. CA has the reputation of being the best of all the cc’s in the industry we serve. Industry sees our program as the leader in design education.

To continue that excellence, we need a well planned budget that allows us to make commitments to industry and our students, and keep them.
Part X: Strategic Planning Items

• Does your program have any funding requests on the current strategic plan (equipment, positions, etc.)? No.