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| **PROGRAM NAME:** Click or tap here to enter text. | **AUTHORING TEAM CONTACT:** Click or tap here to enter text. |
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| GUIDELINES  Time Frames   1. Scope:   The time frame of program review is five years, including the year of the review.  Data being reviewed for any item should go back the previous four years, unless not available.   1. Deadline Dates:   January 15th – Program Review Document due to Department Dean for review (Deans may require submissions at their own, earlier due date)  February 1st – Program Review Document due to Program Review Steering Committee   1. Years:   Years 1 & 3 – Implement Action Plan of (CIP) and collect data  Years 2 & 4 – Analyze data and findings, Update Action Plan  Year 5 – Write Program Review of past 5 years; Write Continuous Improvement Plan (CIP) and create new Action Plan  LENGTH OF RESPONSES: Information provided to each question may vary but should be generally kept in the range  of 1-2 pages or 500-1,000 words.  **EVIDENCE GUIDELINES**: In the following sections, you will be asked to provide evidence for assertions made.   1. Sources: This evidence may come from various sources including professional accreditation reviews, THECB, Texas Workforce Commission’s CREWS, Institutional Research Office (IRO), National Student Clearinghouse, IPEDS, JobsEQ, EMSI Career Coach, and may be quantitative and/or qualitative. If you are unfamiliar with any of these information sources, contact the Institutional Research Office at: [effectiveness@collin.edu](mailto:effectiveness@collin.edu). Use of additional reliable and valid data sources of which you are aware is encouraged. 2. Examples of Evidence Statements: 3. Poor example: Core values are integrated into coursework. (Not verifiable) 4. Good example: Core values are integrated into coursework through written reflections. (Verifiable, but general) 5. Better example: Core values are integrating into coursework through written reflections asking the student to describe how s/he will demonstrate each of the core values in his or her professional life and demonstrated through service learning opportunities. (Replicable, Verifiable)   **FOR MORE INFORMATION:** The Program Review Portal can be found at <http://inside.collin.edu/institutionaleffect/Program_Review_Process.html>*.* Any further questions regarding Program Review should be addressed to the Institutional Research Office ([effectiveness@collin.edu](mailto:effectiveness@collin.edu), 972.599.3102). |

**Introduction/Preface**

EXECUTIVE SUMMARY

**Briefly summarize the topics that are addressed in this self-study, including areas of strengths and areas of concern. (Information to address this Executive Summary may come from later sections of this document; therefore, this summary may be written after these sections have been completed.)** Please do not include information in this section that is not already provided elsewhere in this submission. Using the questions in the template as headings in the Executive Summary can provide structure to the overview document (see below for suggested format).

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| **Executive Summary (suggested sections/format-not required format)**  What does our program do?  Why do we do the things we do: Program relationship to the College Mission & Strategic Plan.  Why we do the things we do? Program relationship to student demand.  Why we do the things we do? Program relationship to market demand.  How effective is our curriculum and how do we know?  How effectively do we communicate, and how do we know?  How well are we leveraging partnership resources and building relationships, and how do we know?  How have past Continuous Improvement Plans contributed to success?  How will we evaluate our success? |

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| **Complete the Executive Summary below after you have completed your review.** Animation & Game Art is a workforce program that started over twenty years ago in the Applied Graphic Design Technology Department alongside Graphic Design. Video Production was also started in this department, the department changed its name to Visual Communication as the three programs established their own curriculum and gained their own Discipline Leads under the newly established Associate Deans. In Fall of 2021, Animation & Game Art and the Video Production moved from their long-time home at the Plano campus to the first floor of a new building on the Frisco Campus, the IT Center of Excellence.  The program focuses on preparing students for careers in the feature and series animation, visual effects, and video games industry. Other career opportunities for students exist in motion graphics, industrial/architectural visualization, simulation, ad agencies, and freelance art. These particular creative services are found in standalone agencies and studios as well as in-house communication and marketing departments within larger businesses. There are full-time staff positions in the industry, and contract or freelance artists who work for these studios and in-house departments. The skills that we teach are found in a spectrum of end-product work from entertainment to marketing to education and training. This is a fluid industry with constant change and a requirement to pursue ongoing professional development to stay abreast of the latest standards and practices  Career paths/job titles that are found in this industry include:  **- 3D Modeler**  **- Texture Artist**  **- Technical Artist**  **- Animator**  **- Concept Artist**  **- Production Artist**  **- Visual Effects Artist**  **- Environment Artist**  **- Production Manager**  **- Production Assistant**  **- Creative Director**  **- Director**  **- Producer**  Industry end-product examples are:  **- Feature Films**  **- Short Films**  **- Documentary**  **- Training Video**  **- Broadcast\Online Commercials**  **- Movie Trailers**  **- Product or Service Visualization**  **- Video Games**  **- Video Game Cinematics**  **- Mobile Games**  **- Virtual Reality (VR)**  The Animation & Game Art program meets THECB and WECM regulations and guidelines. Our completion rate exceeds the minimum requirement. There is no external industry accreditation process pertaining to this program. Our Advisory Committee and ongoing faculty professional development contribute to the maintenance of up to date standards and practices reflected in our curriculum and instructional methods. |

Section I. *Are We Doing the Right Things?*

**1. WHAT DOES OUR PROGRAM DO?**  
 **What is the program and its context?**This section is used to provide an overview description of the program, its relationship to the college and the community it serves. **Keep in mind the reviewer may not be familiar with your area**. Therefore, provide adequate explanation as needed to ensure understanding.

*Suggested points to consider:*

* *Program’s purpose (Include the program’s purpose/mission statement if one exists.)*
* *Program learning outcomes or marketable skills*
* *Brief explanation of the industry/industries the program serves*
* *Career paths and/or degree paths it prepares graduates to enter*
* *What regulatory standards must the program meet (THECB, Workforce, external accreditation)*

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| **Purpose**  The Animation & Game Art program at Collin College is a workforce program that prepares students for jobs in feature animation; video game design; special effects; industrial and architectural visualization and simulation; virtual (VR), augmented (AR), and mixed reality (MR) experiences; and motion graphics. Students graduate ready to go into the animation or live-action movie production industry, client-driven advertising agencies, the games industry, in-house presentations, and simulation, or to work as freelancers or contractors for those companies. The program curriculum supports learning the principles of animation and of design, software skills, production techniques, creative and problem-solving mindsets, and soft skills. Each class has assignments and projects that produce portfolio materials to showcase the student’s abilities, skills, and talents. The skills we teach are found in a spectrum of end-product work, from entertainment to marketing to education and training. These are fast-moving industries under constant change, and a requirement to pursue ongoing professional development to stay abreast of the latest standards and practices.  **Careers and Marketable Skills**  The career paths and job titles for the industries that the program serves, some of which can be found in the credits at the end of movies, include 3D Modeler, Texture Artist, Technical Artist, Rotoscope Artist, Animator, Concept Artist, Production Artist, Visual Effects Artist, Environment Artist, Production Manager, Production Assistant, Creative Director, Director, and Producer.  In collaboration with our Advisory Committee, the Animation & Game Art faculty have developed marketable skills that are introduced, practiced, and assessed throughout the curriculum:   * Demonstrate understanding of the entire 3D modeling, texturing and animation workflow and pipeline from concept to final output. * Utilize project management skills. * Demonstrate understanding of drawing, color, composition, and camera as it relates to physical reality in the creation of images. * Demonstrate understanding of motion, momentum, and dynamics of basic physics. * Implement core gameplay concepts; create user experience and real-time visualization solutions using coding and scripting tools. * Explain basic storytelling (story arcs, acts, scenes, protagonist, antagonist). * Demonstrate a foundation of knowledge that provides a high-level understanding of projects to ensure they run smoothly, solve problems as they occur, and avoid disruptions. * Produce clear, effective verbal and written communications. * Listen effectively and resolve conflicts in one-on-one and team exchanges. * Analyze team members’ skill sets to leverage teamwork to utilize best practices and pipelines to accomplish ambitious goals.     **Awards**  To serve the various goals that students have for starting or advancing in their careers, the Animation & Game Art program offers three awards:  **Associate of Applied Science in Animation & Game Art [60 hours]**  FIRST YEAR - First Semester  ARTC 1305 Basic Graphic Design  ARTC 1325 Introduction to Computer Graphics  ARTV 1345 3-D Modeling and Rendering I  ARTV 1371 Storyboard and Concept Development  ENGL 1301 Composition I  FLMC 1301 History of Animation Techniques  Second Semester  ARTC 1302 Digital Imaging I  ARTV 1341 3-D Animation I  FLMC 1331 Video Graphics and Visual Effects I  GAME 1303 Introduction to Game Design and Development  ARTV 1303 Basic Animation  SECOND YEAR - First Semester  ARTV 2345 3-D Modeling and Rendering II  ARTV 2351 3-D Animation II  *GEN ED* Humanities / Fine Arts course  *GEN ED* Mathematics / Natural Sciences course  ARTV 1351 Digital Video  - or -  GAME 2359 Game and Simulation Group Project  Second Semester  ARTV 2335 Portfolio Development for Animation (Capstone)  GAME 2325 3-D Animation II - Character Set-Up  *GEN ED* Social / Behavioral Sciences course  SPCH 1311 Introduction to Speech Communication (or *Speech Options*)  **Certificate Level 1 in Animation & Game Art [42 hours]**  FIRST YEAR - First Semester  ARTC 1325 Introduction to Computer Graphics   ARTV 1345 3-D Modeling and Rendering I  ARTV 1371 Storyboard and Concept Development  FLMC 1301 History of Animation Techniques    Second Semester  ARTC 1302 Digital Imaging I  ARTV 1303 Basic Animation  ARTV 1341 3-D Animation I  FLMC 1331 Video Graphics and Visual Effects I  GAME 1303 Introduction to Game Design and Development  SECOND YEAR - First Semester  ARTV 2345 3-D Modeling and Rendering II  ARTV 2351 3-D Animation II  ARTV 1351 Digital Video  - or -  GAME 2359 Game and Simulation Group Project    Second Semester  ARTV 2335 Portfolio Development for Animation (Capstone)  GAME 2325 3-D Animation II - Character Set-Up  **Certificate Level 3 (Enhanced Skills Certificate)**  **in Advanced Animation & Game Art Production [12 hours]**  ARTV 2371 Advanced Skill Development for Animation and Games  FLMC 2331 Video Graphics and Visual Effects II  ELECTIVE\*  ELECTIVE\*  \* Electives (6 credit hours):   ARTC 2305 Digital Imaging II  FLMC 1380 Cooperative Education - Cinematography and Film/Video Production  GAME 2309 Video Game Art II  GAME 2336 Lighting, Shading and Texture  GAME 2341 Game Scripting  GAME 2386 Internship – Animation, Interactive Technology, Video Graphics and Special Effects  MUSC 1327 Audio Engineering I    **Growth and Independence**  During the timeframe of this program review, in the Fall of 2021, the Animation & Game Art program moved from the Plano campus to the first floor of the IT Center on the Frisco campus, doubling its high-end workstation computer lab access. This move was also made by the Video Production program, which gained a new video production studio (soundstage) and green screen cyclorama, spaces that are also utilized by Animation & Game Art. Those two programs and the Communication Design program had previously been united under the Visual Communication department (formerly Applied Graphic Design Technology or AGDT). Due to the growth in enrollment of all three programs and the new, separate facilities, each program is differentiating its curriculum by removing the previously shared five common “core” classes, has expanded its full-time and adjunct faculty, and has increased its course section offerings. In cases where there are still shared classes, Animation & Game Art schedules course sections on the Plano campus, and Communication Design schedules classes on the Frisco campus.    **Regulatory Standards**  The Animation & Game Art program is regulated by the Texas Higher Education Coordinating Board (THECB) and uses courses provided by the Workforce Education Course Manual (WECM).  There are no official industry regulatory boards or associations to which the Animation & Game Art program is subject. There are certifications and awards that the faculty participates in, usually offered by software companies or continuing education schools. These include the Unity Certified Developer program (<https://unity.com/products/unity-certifications>) for the Unity 3D game engine; Animation Mentor (<https://www.animationmentor.com/>), which provides courses taught by industry veterans in 3D character animation; and industry training during conferences, like Adobe MAX  (<https://www.adobe.com/max.html>), Autodesk University (<https://www.autodesk.com/autodesk-university/>), SIGGRAPH courses (<https://s2023.siggraph.org/program/courses/>), Unite (<https://unity.com/events/unite>), Unreal (<https://www.unrealengine.com/en-US/events/unreal-fest-2022>), Google IO (<https://io.google/2022/>) for VR and mobile production, and Meta Connect (<https://metaconnect.com/en-us/>) for VR production. |

**2. WHY DO WE DO THE THINGS WE DO: PROGRAM RELATIONSHIP TO THE COLLEGE MISSION & STRATEGIC PLAN.**

* **Provide program-specific evidence of actions that document how the program supports the College’s** [**mission statement**](https://www.collin.edu/aboutus/)**:** “*Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect.”*
* **Provide program-specific evidence that documents how the program supports the College’s strategic plan (2020-2025 Strategic Plan)**: <https://www.collin.edu/aboutus/strategic_goals.html>.

*Suggested/possible points to consider:*

* *What evidence is there to support assertions made regarding how the program relates to the mission and strategic plan?*
* *Think broadly-increasing completion, articulation agreements, pathways from high schools, etc.*
* *Analyze the evidence you provide. What does it show about the program?*

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| **Since 2020**  The Animation & Game Art program contributes to the fulfillment of Collin College’s mission by being focused on the students and the community. Faculty and the curriculum they develop are committed to developing skills, strengthening character, and challenging the intellect.  While many classes have exercises and tutorials to build up skills, most classes in the program have multi-week projects that produce art pieces that can be used in the student’s portfolio. These projects require creative thinking to originate ideas, define and follow the many steps involved in production, and criticize the final product for improvement and refinement. Each project mimics the specification of a real-world client, with similar time limitations, budget constraints, and output requirements.    Students must communicate during each step in the process, seek and provide critical feedback, and maintain technical proficiency. This process involves a prompt of an abstract creative idea, a problem-solving response, learning and demonstrating practical software skills and techniques, and producing a final output that must follow specifications of format, duration, and possibly interaction with a final user, as is the case with game design or virtual reality experiences. Many times, as is the GAME 2359 Game & Simulation Group Project course, this process is a semester-long game project created in collaboration with a few other students, where interpersonal communication skills and peer responsibilities are also learned and applied.  The Animation & Game Art program also works to fulfill Collin College’s strategic goals. In order to “improve student outcomes to meet or exceed local, state, and regional accreditation thresholds and goals,” the curriculum and technology to support it are kept up to industry standards, striving to incorporate every-developing techniques, hardware, and software.  When Professor Tom Ottinger retired in Spring 2020 after more than 20 years as a full-time professor, leading the development of the Animation & Game Art program alongside Applied Graphic Design Technology (now Communication Design), the program hired a new full-time professor, Gail Ellison. Professor Ellison has established even higher curriculum standards for our 3D Modeling and 3D Animation courses, sharing her expertise with software like Pixologic (now Maxon) ZBrush, Arnold Renderer, and Allegorithmic Substance (now owned by Adobe). This software has been added to Autodesk Maya as a standard for our courses since the industry has adopted them in the last few years.    **Up to 2020**  In the previous Strategic Plan for Collin College (“2020 Vision” <https://www.collin.edu/aboutus/pdfs/201610StrategicPlanVision2020.pdf> ), the Animation & Game Art program addressed the following priorities:  #2 “Increase outreach and create streamlined pathways from high school”  Faculty from the Animation & Game Art program, with supporting Advising staff, attend high school open houses, career days, and trade fairs, and host many tours through our first-floor labs. Because of the new location on the Frisco campus, the program is now able to forge new relationships with nearby high schools like Lebanon Trail High School, Liberty High School, Frisco High School, and Centennial High School, among others. We continue growing relationships established from the Plano campus, like that with Allen High School and the Career and Technical Education Center of Frisco ISD.  #4 “Expand career and technical programs and training offerings in alignment with current and future regional labor market demand and become the customized training provider of choice for additional employers.”  The Animation & Game Program moved from the Plano campus to the Frisco campus. It expanded its dedicated lab and classroom space from 1 to 3 rooms, tripling its dedicated student computers (from 18 to 58), and increasing the number of sections taught each semester from 23 to 38.5 (some courses are only taught once per year). See Appendix 09.Animation&GameArt-FacilitiesCourseSections.pdf  #7 “Expand the physical footprint of Collin College to meet emerging programmatic needs; improve facilities as necessary...”  Moving the Animation & Game Art program into the IT Center on Frisco Campus began over two years before the building opened in Fall 2021. The program faculty participated in planning meetings with builder and college leadership to define how labs and classrooms should be designed and function, provided detailed spreadsheets of equipment, software, and facility needs, and even helped change the architectural plans for innovative lab spaces like Mixed and Augmented Reality Studios (“VR Lab”) in PFIT-112, which is designed for team development and presentation of open virtual worlds that can be easily observed through a video server system and clear glass at the entrance of the lab. |

**3. Why we do the things we do: Program relationship to student demand**

**Make a case with evidence to show that students want the certificate. Discuss whether or not there appears to be any disproportionate enrollment by gender, race, and ethnicity (compared to Collin College’s overall student demographic distributions** [**http://inside.collin.edu/iro/programreview/prfilehostpage.html**](http://inside.collin.edu/iro/programreview/prfilehostpage.html)**). If any differences exist discuss possible reasons why the gap exists, and plans to address these issues to close gaps in enrollment rates between groups of students (refer to the Program Review portal for Enrollment Reports and Average Section Size data files for your program** **<http://inside.collin.edu/institutionaleffect/Program_Review_Process.html>).**

*Suggested/possible points to consider:*

* *What is the enrollment pattern? Declining, flat, growing, not exhibiting a stable pattern, please explain. For required program courses where there is a pattern of low enrollment (fewer than 15 students), explain your plan to grow enrollment and/or revise the curriculum.*
* *What are the implications for the next 5 years if the enrollment pattern for the past 5 years continues?*
* *Describe any actions taken to identify and support students enrolled in program-required courses early in the degree plan. If no actions are taken at the present, please develop* *and describe a plan to do so.*
* *How does your program support (or plan) to support attraction of a diverse student population?*
* *Check with Institutional effectiveness for Data Reports -names of reports*
* *Analyze the evidence you provide. What does it show about the program?*

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| **Course Enrollment Trends**  The **Animation & Game Art program** is growing in popularity, taking the opportunity of the new computer labs and classroom spaces at the IT Center on the Frisco Campus starting in Fall 2021, when the program moved from the Plano Campus. Institutional Research data show the trend for the **ARTV 1303 Basic Animation** course, which is required by the Animation & Game Art AAS Degree and Certificate Level 1, but no longer required by other programs formally under Visual Communication. Communication Design and Video Production have removed the course from their curriculum during this program review period, though the growth of this course is still consistent. Based on data from the appendix document named “*05b.GradeDistribution-AnimationGameArt-2017-2021.pdf*” and including the year after this review period, Enrollment, Completion Rate, and Success Rate have all gone up:   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | **ARTV-1303** | | **Basic Animation** | | | | | | | | | | | | | | | | | |  |  | Grade Assigned | | | | | | | Grade Distribution | | | | | | | Completion  Rate | Success  Rate \* | Course  GPA\*\* | | Year | Enrollment | A | B | C | D | P | F | W | A | B | C | D | P | F | W | | 2018 | 65 | 31 | 15 | 3 | 2 | 0 | 4 | 10 | 48% | 23% | 5% | 3% | 0% | 6% | 15% | 85% | 78% | 3.47 | | 2019 | 67 | 30 | 20 | 6 | 2 | 0 | 2 | 7 | 45% | 30% | 9% | 3% | 0% | 3% | 10% | 90% | 87% | 3.34 | | 2020 | 68 | 24 | 19 | 5 | 4 | 0 | 7 | 9 | 35% | 28% | 7% | 6% | 0% | 10% | 13% | 87% | 76% | 3.21 | | 2021 | 71 | 31 | 22 | 2 | 2 | 0 | 9 | 5 | 44% | 31% | 3% | 3% | 0% | 13% | 7% | 93% | 80% | 3.44 | | 2022 | 118 | 59 | 23 | 20 | 4 | 0 | 11 | 1 | 50% | 19% | 17% | 3% | 0% | 9% | 1% | 99% | 90% | 3.29 |   Note: The program’s course list is based on the 2022-2023 academic catalog. The data source is Collin College’s ZogoTech Data System on 12/01/2021.  \*Success Rate is calculated by adding A, B, C, and P grades and dividing the total by total enrollment.  \*\*Course GPA is calculated by multiplying the counts of A, B, C, and D by 4, 3, 2, and 1, respectively. The results are summed and divided by the aggregated count of A, B, C, D, and F.  Sums of distributions may not equal 100 percent due to rounding.  Isolating data categories with line graphs shows the upward trend from 2018 to 2022, the first year after pandemic virtual classes or hybrid virtual/in-person classes:    Using the same source, and also the appendix document names “*03b.DuplicatedEnrollment\_AnimationGameArt-2017-2021.pdf*” and taking a course from the first year and **first** semester, **ARTV 1345**, and then one from the first year and **second** semester, **ARTV 1341**, there is still an upward trend as students continue through the program. Again, these graphs include 2022, the first year after the pandemic, which had virtual classes or hybrid virtual/in-person classes, and was also the second year in the new facilities at the IT Center on the Frisco Campus.    The **ARTV 1371 Storyboard and Concept Development** course shows a different trend, though still with overall growth. The decrease in enrollment from 2020 to 2021 is likely due to the course being dropped from the Video Production program curriculum, though it is still in the Communication Design curriculum. These programs used to share five courses in common, though now they share fewer. By contrast, the **FLMC 1301 History of Animation** course is in the first year, first semester, but does not serve as a pre-requisite to other courses, so many students take the course in subsequent semesters. Because it is only required by Animation & Game Art majors, who can take it effectively in any semester, it is a good measure to show the increasing enrollment in the program without pre-requisite pressure.    **Unduplicated Enrollment Trends**  Finally, **unduplicated enrollment** from Institutional Effectiveness shows an overall picture of program growth, even as the pandemic affected courses in Spring 2019 through Spring 2021. (see the appendix documents “*03a.UnduplicatedEnrollment-AnimationGameArt-2017-2021.pdf*”) There is some attrition from Fall to Spring as some students graduate in the Fall and some graduate in the Spring, according to their own course needs. Most Summer courses are first-year courses in the curriculum, and those have a mix of students new to the program and those finishing their first-year prerequisites to be able to take Fall courses.   |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | ***Animation & Game Art*** | | | | | | | | | | | | **Term** | **Count of Enrolled Program Majors by Academic Year** | | | | | | | | | | | **2016 - 2017** | | **2017 - 2018** | | **2018 - 2019** | | **2019 - 2020** | | **2020 - 2021** | | | | Fall 2016 | **303** | Fall 2017 | **366** | Fall 2018 | **403** | Fall 2019 | **450** | Fall 2020 | **399** | | Winter 2016 | **7** | Winter 2017 | **11** | Winter 2018 | **14** |  |  |  |  | | Spring 2017 | **276** | Spring 2018 | **321** | Spring 2019 | **372** | Spring 2020 | **408** | Spring 2021 | **366** | | Summer 2017 | **89** | Summer 2018 | **119** | Summer 2019 | **112** | Summer 2020 | **100** | Summer 2021 | **110** |   To see the trend graphically, there is an overall increase year-to-year but a slight reversion for Fall, Spring, and an increase, then decrease, then increase for Summer. One minor cause of the difference between Fall and Spring is that our curriculum recommends 11 courses for year 1 and 2 in the Fall and 9 courses for both years in the Spring. (see Question 1 or the appendix document “06b.Visual Map 2022 Animation & Game Art AAS Degree.pdf”) With course sections averaging 18-20 students, this can affect overall numbers.  0  100  200  300  400  500  Fall  Winter  Spring  Summer  Unduplicated Counts of Program Majors by Term  2017  2018  2019  2020  2021  **Awards by Year Trends**  When awards are broken down, the data shows an upward trend in completion for degrees and certificates, with a slight downtick for the final year of review, the first year out of the pandemic, and the program move from Plano to Frisco. There are several “major codes” to account for different curriculum configurations and previous years, and students can graduate under the catalog year they started at Collin.      The differences between the **AAS degree** and the **Certificate Level 1** are one course, **ARTV 1305 Basic Graphic Design**, overseen by the Communication Design program, and **AAS General Education Courses** (see <https://www.collin.edu/academics/programs/AAS_GenEd.html>) which some students either complete before entering program courses, or leave until after completing the program. Of those that complete all the courses according to the recommended curriculum schedule, they often earn the degree and certificate in the same semester.  **Diverse Student Population**  Regarding diversity, the data breaking down by gender looks to have a very slight upward trend for women over the years of review, although the program has fewer women as a percentage than the college. This does follow industry trends and historical interest in technical fields for animation, games, and visual effects. Contrast these numbers with those of the Collin College Nursing RN majors, who are 79-84% Female and 16-21% Male for the same years, which also follow historical trends for interest in personal care fields. Still, with the widening appeal of artistic careers, the program is increasing its percentage of women as the industry does, if not slightly ahead of the trend.  ***Sex Distribution of Enrolled Animation & Game Art Majors,  Compared to Collin College's Overall Student Sex Distribution***    Ethnicity by year for the program tracks with that of the college. This also tracks with the **United States Census Bureau** data for **Texas** and **Collin County**, as shown in the appendix document “03d.Race and Ethnicity in the United States\_ 2010 Census and 2020 Census.pdf” that shows “Black or African American alone or in combination” percentages by state and county, with highlighted call-outs for all major categories of race and percentage of total population for Texas and the county. The numbers are in about the same proportion for the College and the program, with the exception of Asians, which are a higher percentage in the county and a lower percentage in the state.  ***Racial Distribution of Enrolled Animation & Game Art Majors,  Compared to Collin College's Overall Student Racial Distribution*** |

**4. Why we do the things we do: Program relationship to market demand**

**Make a case with evidence to show that employers need and hire the program’s graduates. Some resources to utilize for information could be: JobsEQ** [**http://inside.collin.edu/iro/programreview/202021/ProgramLaborMarketInfo\_2020-21AY.pdf**](http://inside.collin.edu/iro/programreview/202021/ProgramLaborMarketInfo_2020-21AY.pdf)**, Burning Glass, O-Net** [**https://www.onetonline.org**](https://www.onetonline.org)**, Texas Labor Market Information** [**https://www.twc.texas.gov/businesses/labor-market-information**](https://www.twc.texas.gov/businesses/labor-market-information)**.**

*Suggested/possible points to consider:*

* *How many program-related jobs are available in the DFW Metroplex for program graduates? If the majority of related jobs in the DFW Metroplex require a baccalaureate degree, provide evidence that you have a current signed articulation agreement with one or more transfer institutions or that you plan to develop one.*
* *What proportion of the program’s graduates (seeking employment) found related employment within six months of graduation?*
* *What changes are anticipated in market demand in the next 5 years? Do program completers meet, exceed, or fall short of local employment demand? How will the program address under- or over-supply?*
* *Identify and discuss the program’s strengths and weaknesses related to market demand.*

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Graduates from the Collin College **3D Animation & Game Art** program, whether holding a Certificate or AAS (Associate of Applied Science), are securing employment in various roles such as modelers, animators, texture artists, 3D generalists, technical artists, programmers, and producers. These opportunities across the Dallas and Fort Worth area, nationally and internationally, encompassing feature animation companies, game design firms, creative agencies, and technology startups.  ***Salary Information for 2021***   |  |  | | --- | --- | | **Quick Facts: Special Effects Artists and Animators** | | | [**2021 Median Pay**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-wage) | $78,790 per year ($37.88 per hour) | | [**Typical Entry-Level Education**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-education) | Bachelor's degree | | [**Work Experience in a Related Occupation**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-experience) | None | | [**On-the-job Training**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-training) | None | | [**Number of Jobs, 2021**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-number-jobs) | 58,900 | | [**Job Outlook, 2021-31**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-outlook) | 5% (As fast as average) | | [**Employment Change, 2021-31**](https://www.bls.gov/ooh/arts-and-design/multimedia-artists-and-animators.htm#TB_inline?height=325&width=325&inlineId=qf-emp-change) | 3,200 |   While many industries often prefer candidates with a Bachelor's degree, the animation and game art industry places greater importance on demonstrating practical skills rather than advanced degrees. Acquiring the necessary skill set and developing a portfolio that showcases those skills achieved through the certificate or associate degree program is sufficient for success. This is further emphasized by the Portfolio Development for Animation course, where students refine their work for presentation. A portfolio serves as a primary tool recruiters and clients utilize in their search for potential employees.  The program emphasizes foundational solid skills and equips graduates with specific abilities, positioning them to capitalize on emerging trends within the expanding industry. According to the "Job Outlook" section of the Handbook, employment of multimedia artists and animators is expected to grow at an average rate of 5 percent from 2021 to 2031.  Although the industry is experiencing growth, it faces competition from foreign workers and economic pressures from government subsidies that entice companies to relocate frequently. However, many workers in this field are freelancers adept at transitioning between different companies. Additionally, the advent of Artificial Intelligence will lead to changes in the job landscape, with new job opportunities emerging while others may be phased out.  The increasing demand for realistic video games, movie and television special effects, and three-dimensional movies from consumers will drive the need for advanced computer hardware. This, in turn, will raise the complexity of animation and visual effects, requiring more multimedia artists and animators to meet the growing demand. Furthermore, there will be a surge in the market for specialized training as the number of specialties within the industry expands. As companies grow, they will seek specialists rather than generalists in computer graphics. By offering the Advanced Animation & Game Art Production ESC (Enhanced Skill Certificate) certificate, the program enables students to specialize in specific areas of animation and game art, allowing their portfolios to reflect their chosen specialties.  Furthermore, the increasing demand for computer graphics on mobile devices, such as smartphones, will create more job opportunities. Multimedia artists will be sought after to develop animations for games and applications designed for mobile platforms. For instance, the GAME courses utilize the Unity game engine, which is a robust and expanding system that supports publishing to various platforms, including PC, Mac, web, mobile devices (such as Apple iPhone and Android phones), game consoles, and recently introduced Virtual Reality and Augmented Reality devices. Our graduates are well-prepared to adapt to industry changes due to the training they receive. It may be worth exploring the use of Unreal Engine in the program as it has become the industry standard for gaming and finds applications in the film industry. This would enhance the versatility of our students in the job market.  Additionally, individuals who specialize in specific types of animation or possess skills such as drawing, or computer programming, will have the best opportunities in the field. The Portfolio Development course and various projects throughout the program allow students to explore a wide range of industry-relevant skills and then focus on refining their strengths while developing complementary abilities. As a result, graduates will have portfolios that showcase their exceptional work in their chosen specialized skills.  ***Employment projections data for special effects artists and animators, 2021-31***   |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | **Occupational Title** | **SOC Code** | **Employment, 2021** | **Projected Employment, 2031** | **Change, 2021-31** | | **Employment by Industry** | | **Percent** | **Numeric** | | SOURCE: U.S. Bureau of Labor Statistics, Employment Projections program | | | | | | | | **Special effects artists and animators** | 27-1014 | 58,900 | 62,100 | 5 | 3,200 | [Get data](https://data.bls.gov/projections/nationalMatrix?queryParams=27-1014&ioType=o) |   ***States with the highest employment level in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **State** | **Employment** [**(1)**](https://www.bls.gov/oes/current/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/current/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/current/oes271014.htm#(2)) | | [California](https://www.bls.gov/oes/current/oes_ca.htm) | 19,120 | 1.08 | 4.46 | $ 64.82 | $ 134,820 | | [Washington](https://www.bls.gov/oes/current/oes_wa.htm) | 3,540 | 1.04 | 4.27 | $ 44.69 | $ 92,960 | | [New York](https://www.bls.gov/oes/current/oes_ny.htm) | 1,600 | 0.18 | 0.72 | $ 48.19 | $ 100,240 | | [Florida](https://www.bls.gov/oes/current/oes_fl.htm) | 1,500 | 0.16 | 0.67 | $ 31.86 | $ 66,270 | | [Georgia](https://www.bls.gov/oes/current/oes_ga.htm) | 1,070 | 0.23 | 0.95 | $ 36.11 | $ 75,120 |   ***States with the highest concentration of jobs and location quotients in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **State** | **Employment** [**(1)**](https://www.bls.gov/oes/current/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/current/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/current/oes271014.htm#(2)) | | [California](https://www.bls.gov/oes/current/oes_ca.htm) | 19,120 | 1.08 | 4.46 | $ 64.82 | $ 134,820 | | [Washington](https://www.bls.gov/oes/current/oes_wa.htm) | 3,540 | 1.04 | 4.27 | $ 44.69 | $ 92,960 | | [Oregon](https://www.bls.gov/oes/current/oes_or.htm) | 460 | 0.24 | 0.99 | $ 43.42 | $ 90,320 | | [Georgia](https://www.bls.gov/oes/current/oes_ga.htm) | 1,070 | 0.23 | 0.95 | $ 36.11 | $ 75,120 | | [Massachusetts](https://www.bls.gov/oes/current/oes_ma.htm) | 810 | 0.23 | 0.93 | $ 40.78 | $ 84,820 |   ***Metropolitan areas with the highest employment level in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Metropolitan area** | **Employment** [**(1)**](https://www.bls.gov/oes/current/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/current/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/current/oes271014.htm#(2)) | | [Los Angeles-Long Beach-Anaheim, CA](https://www.bls.gov/oes/current/oes_31080.htm) | 14,410 | 2.36 | 9.71 | $ 65.97 | $ 137,210 | | [Seattle-Tacoma-Bellevue, WA](https://www.bls.gov/oes/current/oes_42660.htm) | 3,140 | 1.54 | 6.32 | $ 45.51 | $ 94,650 | | [San Francisco-Oakland-Hayward, CA](https://www.bls.gov/oes/current/oes_41860.htm) | 2,480 | 1.04 | 4.26 | $ 65.71 | $ 136,680 | | [New York-Newark-Jersey City, NY-NJ-PA](https://www.bls.gov/oes/current/oes_35620.htm) | 1,740 | 0.19 | 0.78 | $ 48.95 | $ 101,810 | | [Atlanta-Sandy Springs-Roswell, GA](https://www.bls.gov/oes/current/oes_12060.htm) | 910 | 0.33 | 1.37 | $ 37.18 | $ 77,330 | | [Orlando-Kissimmee-Sanford, FL](https://www.bls.gov/oes/current/oes_36740.htm) | 830 | 0.64 | 2.61 | $ 31.58 | $ 65,690 | | [Austin-Round Rock, TX](https://www.bls.gov/oes/current/oes_12420.htm) | 790 | 0.67 | 2.75 | $ 36.65 | $ 76,220 | | [Boston-Cambridge-Nashua, MA-NH](https://www.bls.gov/oes/current/oes_71650.htm) | 720 | 0.27 | 1.10 | $ 41.44 | $ 86,190 | | [San Jose-Sunnyvale-Santa Clara, CA](https://www.bls.gov/oes/current/oes_41940.htm) | 670 | 0.60 | 2.47 | $ 67.03 | $ 139,420 | | [San Diego-Carlsbad, CA](https://www.bls.gov/oes/current/oes_41740.htm) | 460 | 0.31 | 1.27 | $ 55.52 | $ 115,480 |  **National estimates for Special Effects Artists and Animators:** Employment estimate and mean wage estimates for Special Effects Artists and Animators:   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment** **RSE** [**(3)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(3)) | **Mean hourly** **wage** | **Mean annual** **wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | **Wage RSE** [**(3)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(3)) | | 26,460 | 5.4 % | $ 42.35 | $ 88,080 | 2.0 % |   Percentile wage estimates for Special Effects Artists and Animators:   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Percentile** | **10%** | **25%** | **50%** **(Median)** | **75%** | **90%** | | Hourly Wage | $ 20.38 | $ 27.35 | $ 37.36 | $ 52.23 | $ 68.63 | | Annual Wage [(2)](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | $ 42,390 | $ 56,890 | $ 77,700 | $ 108,640 | $ 142,750 |  **Industry Profile for Special Effects Artists and Animators:** Industries with the highest published employment and wages for Special Effects Artists and Animators are provided. See the Create Customized Tables function for a list of all industries with employment in Special Effects Artists and Animators.  Industries with the highest levels of employment in Special Effects Artists and Animators:   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Industry** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Percent of industry employment** | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Motion Picture and Video Industries](https://www.bls.gov/oes/2020/may/naics4_512100.htm) | 8,220 | 2.49 | $ 50.80 | $ 105,670 | | [Software Publishers](https://www.bls.gov/oes/2020/may/naics4_511200.htm) | 5,300 | 1.09 | $ 42.23 | $ 87,840 | | [Computer Systems Design and Related Services](https://www.bls.gov/oes/2020/may/naics4_541500.htm) | 2,670 | 0.12 | $ 34.47 | $ 71,700 | | [Advertising, Public Relations, and Related Services](https://www.bls.gov/oes/2020/may/naics4_541800.htm) | 1,600 | 0.35 | $ 37.50 | $ 78,000 | | [Specialized Design Services](https://www.bls.gov/oes/2020/may/naics4_541400.htm) | 1,550 | 1.15 | $ 39.23 | $ 81,600 |   ***Industries with the highest concentration of employment in Special Effects Artists and Animators:***   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Industry** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Percent of industry employment** | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Motion Picture and Video Industries](https://www.bls.gov/oes/2020/may/naics4_512100.htm) | 8,220 | 2.49 | $ 50.80 | $ 105,670 | | [Specialized Design Services](https://www.bls.gov/oes/2020/may/naics4_541400.htm) | 1,550 | 1.15 | $ 39.23 | $ 81,600 | | [Software Publishers](https://www.bls.gov/oes/2020/may/naics4_511200.htm) | 5,300 | 1.09 | $ 42.23 | $ 87,840 | | [Independent Artists, Writers, and Performers](https://www.bls.gov/oes/2020/may/naics4_711500.htm) | 360 | 0.75 | $ 42.52 | $ 88,430 | | [Other Information Services](https://www.bls.gov/oes/2020/may/naics4_519100.htm) | 1,240 | 0.36 | $ 44.67 | $ 92,920 |   ***Top paying industries for Special Effects Artists and Animators:***   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Industry** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Percent of industry employment** | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Motion Picture and Video Industries](https://www.bls.gov/oes/2020/may/naics4_512100.htm) | 8,220 | 2.49 | $ 50.80 | $ 105,670 | | [Employment Services](https://www.bls.gov/oes/2020/may/naics4_561300.htm) | 320 | 0.01 | $ 45.83 | $ 95,330 | | [Navigational, Measuring, Electromedical, and Control Instruments Manufacturing](https://www.bls.gov/oes/2020/may/naics4_334500.htm) | 40 | 0.01 | $ 45.48 | $ 94,610 | | [Aerospace Product and Parts Manufacturing](https://www.bls.gov/oes/2020/may/naics4_336400.htm) | 170 | 0.03 | $ 45.15 | $ 93,920 | | [Other Information Services](https://www.bls.gov/oes/2020/may/naics4_519100.htm) | 1,240 | 0.36 | $ 44.67 | $ 92,920 |   Employment of Special Effects Artists and Animators, by state, May 2020  ***States with the highest employment level in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **State** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [California](https://www.bls.gov/oes/2020/may/oes_ca.htm) | 11,460 | 0.70 | 3.67 | $ 50.71 | $ 105,480 | | [New York](https://www.bls.gov/oes/2020/may/oes_ny.htm) | 2,000 | 0.23 | 1.21 | $ 47.48 | $ 98,770 | | [Texas](https://www.bls.gov/oes/2020/may/oes_tx.htm) | 1,250 | 0.10 | 0.54 | $ 31.13 | $ 64,740 | | [Georgia](https://www.bls.gov/oes/2020/may/oes_ga.htm) | 1,230 | 0.28 | 1.50 | $ 31.18 | $ 64,850 | | [Washington](https://www.bls.gov/oes/2020/may/oes_wa.htm) | 1,170 | 0.37 | 1.92 | $ 43.33 | $ 90,130 |   Location quotient of Special Effects Artists and Animators, by state, May 2020    ***States with the highest concentration of jobs and location quotients in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **State** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [California](https://www.bls.gov/oes/2020/may/oes_ca.htm) | 11,460 | 0.70 | 3.67 | $ 50.71 | $ 105,480 | | [Washington](https://www.bls.gov/oes/2020/may/oes_wa.htm) | 1,170 | 0.37 | 1.92 | $ 43.33 | $ 90,130 | | [Georgia](https://www.bls.gov/oes/2020/may/oes_ga.htm) | 1,230 | 0.28 | 1.50 | $ 31.18 | $ 64,850 | | [New York](https://www.bls.gov/oes/2020/may/oes_ny.htm) | 2,000 | 0.23 | 1.21 | $ 47.48 | $ 98,770 | | [Oregon](https://www.bls.gov/oes/2020/may/oes_or.htm) | 360 | 0.20 | 1.05 | $ 46.32 | $ 96,350 |   Annual mean wage of Special Effects Artists and Animators, by state, May 2020    ***Top paying states for Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **State** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Connecticut](https://www.bls.gov/oes/2020/may/oes_ct.htm) | 220 | 0.14 | 0.74 | $ 55.61 | $ 115,660 | | [California](https://www.bls.gov/oes/2020/may/oes_ca.htm) | 11,460 | 0.70 | 3.67 | $ 50.71 | $ 105,480 | | [New York](https://www.bls.gov/oes/2020/may/oes_ny.htm) | 2,000 | 0.23 | 1.21 | $ 47.48 | $ 98,770 | | [Oregon](https://www.bls.gov/oes/2020/may/oes_or.htm) | 360 | 0.20 | 1.05 | $ 46.32 | $ 96,350 | | [Washington](https://www.bls.gov/oes/2020/may/oes_wa.htm) | 1,170 | 0.37 | 1.92 | $ 43.33 | $ 90,130 |   Employment of Special Effects Artists and Animators, by area, May 2020  ***Metropolitan areas with the highest employment level in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Metropolitan area** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Los Angeles-Long Beach-Anaheim, CA](https://www.bls.gov/oes/2020/may/oes_31080.htm) | 6,380 | 1.10 | 5.76 | $ 53.06 | $ 110,370 | | [New York-Newark-Jersey City, NY-NJ-PA](https://www.bls.gov/oes/2020/may/oes_35620.htm) | 2,230 | 0.25 | 1.32 | $ 46.63 | $ 97,000 | | [San Francisco-Oakland-Hayward, CA](https://www.bls.gov/oes/2020/may/oes_41860.htm) | 2,070 | 0.89 | 4.68 | $ 49.31 | $ 102,560 | | [San Jose-Sunnyvale-Santa Clara, CA](https://www.bls.gov/oes/2020/may/oes_41940.htm) | 1,980 | 1.79 | 9.43 | $ 48.32 | $ 100,510 | | [Atlanta-Sandy Springs-Roswell, GA](https://www.bls.gov/oes/2020/may/oes_12060.htm) | 1,160 | 0.44 | 2.32 | $ 31.23 | $ 64,960 | | [Seattle-Tacoma-Bellevue, WA](https://www.bls.gov/oes/2020/may/oes_42660.htm) | 1,130 | 0.58 | 3.02 | $ 43.70 | $ 90,910 | | [Austin-Round Rock, TX](https://www.bls.gov/oes/2020/may/oes_12420.htm) | 720 | 0.68 | 3.59 | $ 31.20 | $ 64,890 | | [Washington-Arlington-Alexandria, DC-VA-MD-WV](https://www.bls.gov/oes/2020/may/oes_47900.htm) | 620 | 0.21 | 1.08 | $ 41.08 | $ 85,450 | | [Boston-Cambridge-Nashua, MA-NH](https://www.bls.gov/oes/2020/may/oes_71650.htm) | 520 | 0.20 | 1.06 | $ 31.21 | $ 64,920 | | [Chicago-Naperville-Elgin, IL-IN-WI](https://www.bls.gov/oes/2020/may/oes_16980.htm) | 470 | 0.11 | 0.57 | $ 34.41 | $ 71,570 |   Location quotient of Special Effects Artists and Animators, by area, May 2020  ***Metropolitan areas with the highest concentration of jobs and location quotients in Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Metropolitan area** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [San Jose-Sunnyvale-Santa Clara, CA](https://www.bls.gov/oes/2020/may/oes_41940.htm) | 1,980 | 1.79 | 9.43 | $ 48.32 | $ 100,510 | | [Los Angeles-Long Beach-Anaheim, CA](https://www.bls.gov/oes/2020/may/oes_31080.htm) | 6,380 | 1.10 | 5.76 | $ 53.06 | $ 110,370 | | [San Francisco-Oakland-Hayward, CA](https://www.bls.gov/oes/2020/may/oes_41860.htm) | 2,070 | 0.89 | 4.68 | $ 49.31 | $ 102,560 | | [Charlottesville, VA](https://www.bls.gov/oes/2020/may/oes_16820.htm) | 90 | 0.81 | 4.28 | $ 29.29 | $ 60,930 | | [Austin-Round Rock, TX](https://www.bls.gov/oes/2020/may/oes_12420.htm) | 720 | 0.68 | 3.59 | $ 31.20 | $ 64,890 | | [Seattle-Tacoma-Bellevue, WA](https://www.bls.gov/oes/2020/may/oes_42660.htm) | 1,130 | 0.58 | 3.02 | $ 43.70 | $ 90,910 | | [Raleigh, NC](https://www.bls.gov/oes/2020/may/oes_39580.htm) | 300 | 0.49 | 2.57 | $ 34.92 | $ 72,630 | | [Bridgeport-Stamford-Norwalk, CT](https://www.bls.gov/oes/2020/may/oes_71950.htm) | 170 | 0.45 | 2.36 | [(8)](https://www.bls.gov/oes/2020/may/oes271014.htm#(8)) | [(8)](https://www.bls.gov/oes/2020/may/oes271014.htm#(8)) | | [Atlanta-Sandy Springs-Roswell, GA](https://www.bls.gov/oes/2020/may/oes_12060.htm) | 1,160 | 0.44 | 2.32 | $ 31.23 | $ 64,960 | | [Durham-Chapel Hill, NC](https://www.bls.gov/oes/2020/may/oes_20500.htm) | 130 | 0.43 | 2.27 | $ 37.60 | $ 78,200 |   Annual mean wage of Special Effects Artists and Animators, by area, May 2020  ***Top paying metropolitan areas for Special Effects Artists and Animators:***   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Metropolitan area** | **Employment** [**(1)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(1)) | **Employment per thousand jobs** | **Location quotient** [**(9)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(9)) | **Hourly mean wage** | **Annual mean wage** [**(2)**](https://www.bls.gov/oes/2020/may/oes271014.htm#(2)) | | [Los Angeles-Long Beach-Anaheim, CA](https://www.bls.gov/oes/2020/may/oes_31080.htm) | 6,380 | 1.10 | 5.76 | $ 53.06 | $ 110,370 | | [San Francisco-Oakland-Hayward, CA](https://www.bls.gov/oes/2020/may/oes_41860.htm) | 2,070 | 0.89 | 4.68 | $ 49.31 | $ 102,560 | | [San Jose-Sunnyvale-Santa Clara, CA](https://www.bls.gov/oes/2020/may/oes_41940.htm) | 1,980 | 1.79 | 9.43 | $ 48.32 | $ 100,510 | | [Portland-Vancouver-Hillsboro, OR-WA](https://www.bls.gov/oes/2020/may/oes_38900.htm) | 310 | 0.27 | 1.43 | $ 47.96 | $ 99,750 | | [New York-Newark-Jersey City, NY-NJ-PA](https://www.bls.gov/oes/2020/may/oes_35620.htm) | 2,230 | 0.25 | 1.32 | $ 46.63 | $ 97,000 | | [Seattle-Tacoma-Bellevue, WA](https://www.bls.gov/oes/2020/may/oes_42660.htm) | 1,130 | 0.58 | 3.02 | $ 43.70 | $ 90,910 | | [Albany-Schenectady-Troy, NY](https://www.bls.gov/oes/2020/may/oes_10580.htm) | 100 | 0.25 | 1.30 | $ 42.22 | $ 87,810 | | [Santa Rosa, CA](https://www.bls.gov/oes/2020/may/oes_42220.htm) | 30 | 0.15 | 0.81 | $ 41.55 | $ 86,410 | | [Fayetteville-Springdale-Rogers, AR-MO](https://www.bls.gov/oes/2020/may/oes_22220.htm) | 40 | 0.15 | 0.81 | $ 41.27 | $ 85,850 | | [Urban Honolulu, HI](https://www.bls.gov/oes/2020/may/oes_46520.htm) | 40 | 0.09 | 0.46 | $ 41.19 | $ 85,680 |   <https://comptroller.texas.gov/economy/economic-data/regions/2022/metroplex.php>    <https://www.bls.gov/regions/southwest/news-release/areaemployment_dallasfortworth.htm>  **Twelve largest metropolitan areas**  Dallas-Fort Worth-Arlington, TX, was 1 of the nation’s 12 largest metropolitan statistical areas in February 2023. All 12 regions gained jobs over the year. New York-Newark-Jersey City, NY-NJ-PA, had the most significant increase (+287,600). Phoenix-Mesa-Scottsdale, AZ, had the smallest increase (+54,900) among the largest areas. (See [table 2](https://www.bls.gov/regions/southwest/news-release/areaemployment_dallasfortworth.htm#table2) and [chart 3](https://www.bls.gov/regions/southwest/news-release/areaemployment_dallasfortworth.htm#chart3).)  Dallas-Fort Worth-Arlington, TX, had a 5.3-percent rate of job gain, followed by Houston-The Woodlands-Sugar Land, TX (+4.3 percent). The rates of job gain in the remaining ten areas ranged from 3.2 percent in Atlanta-Sandy Springs-Roswell, GA, to 1.9 percent in Washington-Arlington-Alexandria, DC-VA-MD-WV.  **Program Graduates who found related employment**  Regrettably, our institution lacks an internal mechanism to systematically gather comprehensive data regarding the career outcomes and achievements of graduates pursuing employment in the animation and game art sectors. However, by utilizing the professional networking platform LinkedIn, we have made concerted efforts to identify individuals who have used this platform to update their employment status records consistently. Please refer to the appendix for supplementary information about this survey.  Projected advancements within the animation and game art industry in the next five years encompass diverse transformations, with a notable emphasis on incorporating artificial intelligence as a primary driving force. Companies proactively integrate this emerging technology to streamline their research and referencing efforts, leveraging non-player characters and other progressive innovations. Moreover, the imminent expansion of the metaverse is garnering attention as companies endeavor to construct a virtual universe where players can log in, employ technologies such as mixed (virtual and augmented) reality, and create personalized avatars for interactive engagement with fellow players. Another transformation is the progressive replacement of green screens by stagecraft LED walls, as these technological advancements merge gaming and filmmaking.  The Animation & Game Art program offered by Collin College exhibits notable strengths in several areas. The foremost advantage lies in the program's distinguished faculty, highly experienced instructors with extensive professional backgrounds in their respective industries. The exceptional faculty composition offers students an unparalleled opportunity to receive guidance from seasoned professors, fostering the simultaneous development of connections with peers and professionals within the industry. The program is structured around four focal domains: 2D art & animation, 3D modeling & animation, video games, and virtual/augmented reality (VR/AR). These designated areas provide students with a platform to comprehensively explore and comprehend specific facets of the industry, enabling them to produce works instrumental in shaping their career trajectories. Another notable advantage stems from the program's expansive advisory committee, which offers valuable insights into industry trends, and course assessments and facilitates numerous opportunities for students, including internships, studio tours, guest speaker engagements, and portfolio reviews.  Several program limitations include the need for increased availability of open labs for students, access to additional software beyond campus premises and equipment outside of the classroom, and the challenge of finding adjunct candidates with the requisite experience to offer the necessary guidance to students. |

Section II. *Are We Doing Things Right?*

**5. How effective is our curriculum, and how do we know?**

**A. Make a case with evidence that there are no curricular barriers to program completion. Review data related to course enrollments, course completion rates, course success rates, and the frequency with which courses are scheduled to identify barriers to program completion.**

*Suggested/possible points to consider:*

* *Number of students who completed the program awards in each of the last 4 years? If the number of graduates does not average 5 or more per year, describe your plan to increase completions and address this issue in the Continuous Improvement Plan (CIP).*
* *At what point(s) are substantive percentages of students dropping out of the program? Use data in the “Program-Based Course Performance” tool to examine enrollment flow through the program curriculum. Does the data suggest any curricular barriers to completion? Address problems in the CIP.*
* *Analyze the course success rates and the course completion rates of each course in your program. Address problems in the CIP.*

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| **Barriers to Completion**  Despite some students not initially declaring their major in **Animation & Game Art** at the beginning of their AAS or Certificate coursework, we carefully assess the essential courses required for all incoming students during their first year/first semester. Among these**, ARTC 1305 Basic Graphic Design** and **ARTC 1325 Intro to Computer Graphics** exhibit high enrollment numbers due to multiple sections being offered and their status as mandatory entry-level courses in our Communication Design and Video Production programs. However, we have observed an increase in the number of students continuing on to the Animation & Game Art program-specific courses after excluding those pursuing other awards.  To maintain an inclusive approach, we adopt open enrollment with no assessment or portfolio review for incoming students. **ARTC 1305** and **ARTC 1325** serve as foundational courses where students can acquire crucial industry skills and face the challenge of mastering technical and conceptual development. Consequently, some students realize that the required mindset and creative and technical skills might not align with their ultimate interests.  Previously, the AAS requirement was 72 credit hours, but was reduced to 60 hours, requiring several valuable courses to be excluded from the degree, especially those focusing on drawing and hand skills (**ARTV 1316 Drawing I** in Fine Arts), and some specific higher-level modeling and animation skills (**GAME 2309 Video Game Art II** and **ARTV 2371 Advanced Skill Development for Animation and Games**), and game design skills (**GAME 1304 Level Design**, **GAME 2341 Game Scripting**). We adjusted the curriculum of several courses (**ARTV 1303**, **ARTV 1371** to which we added one hour of credit since it had been only 2 hours, and **FLMC 1301**) to emphasize drawing more to make up for the loss of the Fine Arts course. Despite the reduction, we recognize the value of the additional curriculum in developing industry skills, leading us to introduce the **Enhanced Skills Certificate (ESC) in Advanced Animation & Game Art Production**. For several years, this option has enabled students to complete an additional 12 credit hours to obtain the ESC, giving them more specialized skills that employers value. We have observed significant interest in this program from graduates returning in subsequent semesters to improve their skills. The ESC has two required courses and two electives, selected from several specialty courses.  Since these specialty courses often have low enrollment, it was necessary to offer courses cross-listed with course sections of similar content. This ability to cross-list was essential to offer the ESC and to introduce new courses into the curriculum. One course in the **Advanced Animation & Game Art Production ESC**, **FLMC 2331**, was once cross-listed with **FLMC 1331**, and students were able to practice creating tutorials and teaching other student the advanced skills they had learned using the same software. This tutorial assignment supports one of the **Marketable Skills** (see https://www.collin.edu/academics/programs/MrktSkills\_Animation\_Game%20Art.html) identified by our Advisory Committee: “Analyze the skillsets of team members in order to leverage teamwork to utilize best practices and pipeline to accomplish ambitious goals.” Now**, FLMC 2331** often has its own full course section, and has become a requirement in the Video Program AAS.  The pathway to creating new awards, degrees, and programs makes it vital that we can run low-enrollment courses for the benefit of students, and entice faculty to teach these courses. **Animation & Game Art** would like to inherit the **Certificate Level 3 (ESC) in Motion Graphics** when **Communication Design** retires it. This award was developed when our program and Communication Design were both under the Visual Communication (the old Applied Graphic Design Technology) umbrella, but for some reason did not migrate to Frisco with the move. The program has plans to develop a **Mixed & Augmented Reality** award and perhaps **2D Animation**, **Advanced Environment Modeling**, **Character Animation**, **Game Design**, or **Game Programming** awards. Starting out, these might need to have low enrollment courses. The program will have to find a mechanism to offer these courses if cross-listing courses is not an option.  Another course that had been low enrollment for more than a decade was the **ARTV 2335 Portfolio Development for Animation**. This course now has one or two sections each semester on the Frisco Campus. As the program expands to the Wylie Campus, it will likely have enrollment below 10, since not every student can take a full semester of courses to complete the program on our recommended timeline.  Another barrier that we have overcome was the limited offering of **FLMC 1301 History of Animation Techniques**, which was available only once in the fall and spring during our previous program review. Over the last 5 years, it has been offered two to three times each semester and eventually moved online during COVID. Although we attempted to offer summer sections, they have not always been successful. To address this issue, we plan to provide more sections of this course during upcoming fall and spring semesters. The limited number of sections is attributed to the need for specialized instructors to teach this course. Nevertheless, we remain committed to finding qualified instructors to overcome this challenge and expand the course availability. |

**B. Show evidence that the institutional standards listed below have been met. For any standard not met, describe the plan for bringing the program into compliance.**

1. **Completers Standard: Average 25 completers over the last five years or an average of at least five completers per year.**  
   Number of completers: Click or tap here to enter number of completers in last five years.  
   If below the state standard, attach a plan for raising the number of completers by addressing barriers to completion and/or by increasing the number of students enrolled in the program. Definition of completer—Student has met the requirements for a degree or certificate (Level I or II)
2. **Licensure Standard: 93% of test takers pass licensure exams.**If applicable, include the licensure pass rate: Click or tap here to enter licensure pass rate  
   For any pass rate below 93% (Collin College’s standard), describe a plan for raising the pass rate.
3. **Retention Standard: 78% of students enrolled in program courses on the census date should still be enrolled on the last class day (grades of A through F).**Include the retention rate: Click or tap here to enter retention rate  
   If the retention rate is below 78%, describe a plan for raising the course completion rate.

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Completers Standard**  Credit Hour Standard: There are no more than 60 credit hours in the program plan.  Number of semester credit hours (SCH) in the program plan: 60 credit hours for AAS. Animation & Game Art complies with the Credit Hour Standard.  In the last 5 years, 218 awards have been earned in the Animation & Game Art program, far exceeding the minimum number of completers required for workforce programs.  Many who earn a degree also earn a certificate, either before completing general education courses and then moving on to earn a degree or concurrent with their degree. A handful of students return to earn the Enhanced Skill Certificate in Advanced Animation & Game Art Production. The various Major Codes listed capture differences in the technical course option and previous years’ curriculum requirements.   |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | | **Counts of Awards by Academic Year** | | | | | | | | **Award Type | Major Code** | **2017** | **2018** | **2019** | **2020** | **2021** | **Total** | | Animation & Game Art | 46 | 32 | 24 | 68 | 48 | **218** | | *Certificate* | *19* | *17* | *12* | *28* | *25* | *101* | | AN3D | 4 | 1 | 2 |  |  | 7 | | ANGA | 4 | 12 | 9 | 27 | 25 | 77 | | ANIG | 8 | 2 | 1 |  |  | 11 | | ANIM | 3 | 2 |  | 1 |  | 6 | | *Degree* | *19* | *14* | *11* | *24* | *23* | *91* | | AN3D | 4 |  | 2 |  |  | 6 | | ANGA | 4 | 11 | 8 | 23 | 23 | 69 | | ANIG | 8 | 1 | 1 | 1 |  | 11 | | ANIM | 1 | 2 |  |  |  | 3 | | ANMT | 2 |  |  |  |  | 2 | | *ESC* | *1* | *1* | *1* | *2* |  | *5* | | AGAA | 1 | 1 | 1 | 2 |  | 5 | | *OSA* | *7* |  |  | *14* |  | *21* | | ANMN | 7 |  |  | 14 |  | 21 | |  |  |  |  |  |  |  |   Completion and success rates are high, as explored in Question 3 of this review.  **Licensure Standard**  There are no licensure standards for the Animation & Game Art program.  **Retention Standard**  In the major-area courses (excluding Core) there is an average retention of 95.4%. The per-course retention trends upward as students move from lower to upper level courses.  Program courses meet the **78% retention rate** across the board. Please see the appendix document “*05a.Animation&GameArt-DegCerESC-2018-2019-2020-EnrComPassSuc.pdf*” for year-by-year course information on Completion %, Pass % (D & Up), and Success% (C & up). The only exception to this is **GAME 2309 Video Game Art II**, which is an elective in the Enhanced Skill Certificate program and typically cross-listed or offered per head due to its low enrollment numbers. In Academic Year 2020, just 11 students were enrolled in the course over 2 terms, with 73% Completion, and 64% Pass and Success. Just 3 out of 11 students did not complete the course, which might have been due to the unavailability of licensed software access during the months of virtual classes. |

**C. Make a case with evidence that the program curriculum is current.**

*Suggested/possible points to consider:*

* *How does the program curriculum compare to curricula at other schools? Review programs at two or more comparable colleges. Discuss what was learned and what new ideas for improvement were gained.*
* *How does the program curriculum align with any professional association standards or guidelines that may exist?*
* *Is the curriculum subject to external accreditation? If so, list the accrediting body and the most recent accreditation for your program.*

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| *If the program curriculum differs significantly from these benchmarks, explain how the Collin College curriculum benefits students and other college constituents.*  **Other institutions**  Our program exhibits a high level of competitiveness when compared to neighboring colleges and universities. While Dallas College offers several pathways in their program, ours strategically focuses on a narrower range, which allows our students' strengths to shine prominently. On the other hand, Austin College places a stronger emphasis on Animation and the various specializations within that career path. In contrast, our program achieves a better balance by integrating both Animation and Game aspects, providing our students with a comprehensive skill set in both areas.  Please see the appendix document “*05c.Animation&GameArt\_Program\_OtherInstitutions.pd*” for information about the program discussed above.  **Professional Association Standards**  There are no professional association standards or guidelines, but faculty design curriculum to meet current and future technological trends and practices, like those in the Visual Effect Society Handbook of Visual Effects (<https://www.vesglobal.org/ves-handbook-of-visual-effects-second-edition/> ). The program operates within a generalist career pathway, enabling our students to embark on a well-rounded journey into Animation & Game Art careers. Upon graduation, our students possess knowledge spanning many aspects of the industry. Additionally, they have the opportunity to return for specialized certificates in specific areas of their interest within Animation & Game Art.  Students are encouraged to attend and become members of professional organization, like ACM SIGGRAPH. The annual SIGGRAPH conference sets the standard for published research with the ACM Transactions on Graphics (<https://dl.acm.org/journal/tog/about>), display and demonstration of new technology, algorithms, hardware, and software. We encourage networking in local meet-up groups like A Bunch of Short Guys, Society of Play, and CG Tech Arts. Program faculty also recruit guest speakers form the industry to inform students of current trends, practices, and standards.  **External Accreditation**  The Animation & Game Art programs undergo accreditation by The Southern Association of Colleges and Schools (SACS) along with the college. |

**D. Present evidence from advisory committee minutes, attendance, and composition that the advisory committee includes employers who are actively engaged on the committee and who are representative of area employers.**

1. How many employers does your advisory committee have? Click or tap here to enter number of employers on advisory committee.

2. How many employers attended the last two meetings? Click or tap here to enter number of employers at last two advisory meetings.

3. How has the advisory committee impacted the program over the last five years (including latest trends, directions, and insights into latest technologies)?

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| **Advisory Committee**  Typically, the Advisory Committee comprises around 15 employers on average. However, during the April 2020 meeting, only four employers were present during a virtual meeting on Zoom, while the number increased to thirteen employers attending the December 2020 meeting. The Advisory Committee has been an invaluable resource, offering significant insights into industry trends, marketable skills, and technological developments that provide our students with valuable knowledge and training to utilize.  **Impact**  The **Advisory Committee** advised the **Animation & Game Art** program about the necessity of incorporating a greater number of traditional drawing assignments, expanding the role and uses of virtual and augmented reality technologies, and enhancing students' proficiency in advanced modeling techniques through software such as ZBrush. They advised against adoption of 2D animation software Toon Boom in favor of more general and less expensive alternative tools that perform just as well. During a virtual workshop conducted using **Mural.co**, the Advisory Committee created the **Marketable (Technical) Skills** and **Soft Skills** that our students need in the program curriculum. See the appendix document “*05d.2020-04-25-Animation&GameArtAdvisoryCommittee-Mural.png*” for notes on this session. (This is a large image that might require an image viewer and can be opened in a web browser.) |

4. Briefly summarize the curriculum recommendations made by the advisory committee over the last five years.

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| **Curriculum Recommendations**  The Advisory Committee has been largely satisfied with the current curriculum, with the exceptions listed above to include more drawing in the course assignments. They did approve the substitution of **FLMC 2303 Audio Post Production**, a newer course taught in the **Video Production** program in the same building, for **MUSC 1327 Audio Engineering I**, taught at Plano campus in the **Commercial Music** program. The newer course meets the skill level and technical requirements of animation and video game positions. |

**E**. **Make a case with evidence that the program is well managed.**

*Suggested/possible points to consider (Data can be found at* [**http://inside.collin.edu/institutionaleffect/Program\_Review\_Process.html**](http://inside.collin.edu/institutionaleffect/Program_Review_Process.html)**):**

* *Average class size*
* *Grade distributions*
* *Contact hours taught by full-time and part-time faculty*
* *Identify all courses that have a success rate below 75%. If any of these are core courses, visit with the discipline lead for the course(s) in question to determine whether or not the content of the course(s) is appropriate to the workforce program learning outcomes. Using assessment evidence and instructor observations, identify the student learning outcomes that are the greatest challenges for students in courses with low success rates. Explain what instructional and other intervention(s) might improve success rates for each identified course.*
* *How well are general education requirements integrated with the technical coursework?*
* *Student satisfaction: What evidence do you have that students are satisfied with the program? What kinds of complaints are made to the associate dean/director by program students?*

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| **Average Class Size**  Due to the requirement for graphics workstations for many of our classes, class sizes are limited by computer lab space. Our courses range from **18-20 students** for **in-person** and up to **25** for **Web** courses, where students are responsible for their own computer hardware and software. Some software is offered to students for free, like Autodesk Maya, but some have monthly or annual fees, like Adobe, which offers at $19.95/month license, or Maxon ZBrush, which now has a 6-month student subscription with a $9.99 fee. Students pay a lab fee when they register for courses to access campus computers and we offer open lab time. Please see appendix document “*03c.AvgSectionSize-AnimationGameArt-2017-2021.pdf*” for data referenced here.  Of note, is the growth of **ARTV 2335 Portfolio Development for Animation**, which is the capstone class for the **Animation & Game Art AAS** and **Certificate Level 1**. Students in this course are paired with instructors who are specialists in the student’s area of interest. There are typically two sections of this course each semester. When the program moved to the Frisco campus, the course was at first taught in one section, since the second full-time faculty member was just starting and limited on their course load. The ARTV 2335 course is now divided into two section, each a fully-loaded course, based on pairing each student with the professor that can best help them excel in their chosen specialty. For example, **Professor Ellison** will teach students who are interested in modeling, texturing, lighting, and rendering. **Professor Pittman** will teach students who are interested in game design, character rigging, and game scripting. With the program expansion to Wylie, and after completing his first year full-time, **Professor Russell Smith** with teach the first **Animation & Game Art** graduates from that campus, especially those interested in 2D animation, storyboard, and concept design. The first **ARTV 2335** course at Wylie is likely to be low enrollment, though we are widely promoting the new program courses there.  **Grade Distribution**  Of note is the capstone course of **ARTV 2335 Portfolio Development for Animation,** which has a Course GPA between 3.08 and 3.96 for the academic years 2017 to 20211. The 15% F grade distribution in **2019** was due to the campus closures for the COVID-19 pandemic that year. Many students rely on campus computers to access the software they need to complete assignments. Some students had disappointing attendance records due to virtual classes and technology access issues. ARTV 2335 students who do not pass typically return in a subsequent semester to finish the class and earn their award.  1Please see the appendix document “05b.GradeDistribution-AnimationGameArt-2017-2021.pdf” p.11 for data referenced here.  **Contact Hours**  The Associate Dean has specific information about Faculty contact hours. The **ratio of full-time to adjunct hours** fell below the threshold to hire another full-time faculty member as soon as the program came to the IT Center at the Frisco Campus. Up until that time, we shared an adjunct pool and classrooms with other programs under the Visual Communication, i.e., Communication Design and Video Production. During the 2021-2022 Academic Year, with our own adjunct pool, the program proved the need and we interviewed and hired a third full-time faculty who started Fall 2022. With our expansion to Wylie Campus, the program is actively recruiting new industry professionals to serve as adjunct faculty and will likely hire another full-time faculty during the next few years.  **Success Rates below 75%**  In 2017, 2020, and 2021, **ARTC 1305** had a success rate below 75%. It's important to note that this course is not taught by **Animation & Game Art** professors but rather under **Communication Design** professors. Similarly, **ARTC 1325** in 2020 and 2021 also had a success rate below 75% and was taught under Communication Design.  In 2020, the success rate of **ARTV 1303** was also below the expected level. Until 2022, it remained under **Communication Design**. In 2017, **ARTV 1351**, which is now taught by **Video Production**, experienced a success rate below expectations, even though it was under **Visual/Communication Design** professors at the time.  During the challenging circumstances of 2020 (due to the COVID-19 pandemic and campus closings), **ARTV 1371** had a success rate below the expected threshold. The sudden transition to online courses presented a significant challenge for both students and professors.  In 2018, **FLMC 2331** had a low success rate of 40%, which can be attributed to the fact that the course only had five students. Out of these, one failed, and two withdrew, leaving only two students who passed with an “A”. This course, which used to be offered cross-listed with **FLMC 1331**, is now offered as its own section, since it is required by the **Video Production AAS** and **Certificate Level 1**, and the **Advanced Animation & Game Art Production ESC** (Certificate Level 3).  In 2017, **GAME 2309 Video Game Art II** had a success rate of 58%. Out of a total of 11 students, five failed the course, while four achieved an “A” and two received a “B”. This is an example of a course in the Enhanced Skills Certificate that imparts specialty skills and so has low enrollment.  Lastly, over the span of five years, **MUSC 1327 Audio Engineering I** consistently had a success rate below 75%. Similar to **ARTC 1305**, this course is not taught by Animation & Game Art professors. Since students in the program did not represent a significant portion of those enrolled in the course, the course content was not usually geared toward their skills. Until we can submit to the **Curriculum Advisory Board (CAB)** the recommended ESC curriculum changes approved the Advisory Committee, we have been accepting **FLMC 2303 Audio Post Production** as a more appropriate substitution for MUSC 1327, since it is taught by Video Production adjunct faculty that are working in the video game industry. Exposure to **MUSC 1327** has, in at least one known case, inspired a stud  **General Education Requirements Integration**  The Animation & Game Art AAS has a required 15 hours of general education in five areas: English, Speech, Humanities/Fine Arts, Mathematics/Natural Science, and Social/Behavioral Science. Each section has many course choices, so the student can find their own areas of interest and skill. These courses are defined on the website here: <https://www.collin.edu/academics/programs/AAS_GenEd.html>  **Student Satisfaction and Complaints**  As part of their employment annual reviews, full-time faculty read and consider **the Evaluation of Instruction** now administered through the **Canvas** course system. The results of these surveys are between each professor and their supervisor, the **Associate Dean**, and are part of the supervisor’s instrument of review. Each professor writes presentation and answer to student comments and concerns, and these may become part of the goals that professors set for the coming year as approved by the Associate Dean. Full-time faculty in Animation & Game Art take course curriculum, instructional, and personal comments and concerns seriously and they are discussed at length and a plan is developed to address any major concerns revealed by the student evaluations.  The program has had many Associate Deans during the review period, on two campuses, with changes in oversight and student complaint resolution occurring over time. The current Associate Dean has communicated that any complaints would have been handled exclusively by the Associate Dean(s) on a case-by-case basis, without requiring any further intervention from the full-time faculty of the program. |

**6. How effectively do we communicate, and how do we know?**

**A. Make a case with evidence that the program literature and electronic sites are current, provide an accurate representation of the program, and support the program’s recruitment plan, retention plan and completion plan.**

*Suggested/possible points to consider:*

* *Demonstrate how the unit solicits student feedback regarding its website and literature and how it incorporates that feedback to make improvements.*
* *How does the program ensure that students are informed/aware of program literature? Is program literature made accessible to all students (i.e. can they obtain the information they need)?*
* *Designate who is responsible for monitoring and maintaining the unit’s website, and describe processes in place to ensure that information is current, accurate, relevant, and available.*

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| **Website**  The Animation & Game Art program website separated from the Communication Design website in Fall of 2021. Since the school is going through a website redesign for Spring 2023, faculty are planning on a significant web presence once the abilities of the new website are known. The website is maintained by the discipline lead, J. Marshall Pittman.  From our old website, which is still indexed in web searches, there are links to the new websites for each program, animation and video:  <https://www.collin.edu/department/communicationdesign/index.html>  This page will be updated on the new website to be launched by Collin College in January 2023. (re: “Collin College Website Redesign 2022” from Steve Matthews, Senior Vice President, External Relations at Collin College.)    Currently, the website consists of:  An overview page: <https://www.collin.edu/academics/programs/ANIM_1Overview.html>  The AAS in Animation & Game Art curriculum: <https://www.collin.edu/academics/programs/ANIM_AAS.html>  The Certificate Level 1 in Animation & Game Art curriculum:  <https://www.collin.edu/academics/programs/ANIM_Cert1.html>  The Certificate Level 3 (ESC) in Advanced Animation & Game Art Production curriculum:  <https://www.collin.edu/academics/programs/ANIM_Cert3.html>  Currently, the Animation & Game Art program site has Discipline Lead contact information;  <https://www.collin.edu/department/communicationdesign/animation-and-game-art.html>    **Social Media**  The Animation & Game Art program has no official social media presence. Several of our faculty members have accounts on LinkedIn and network with Collin College alumni and industry professionals.    **Print**  There is an ***Animation & Game Art program information*** sheet that is available online, in faculty office suites, and is posted in program classrooms and computer labs:  <https://www.collin.edu/academics/info/AnimationInfoSheet.pdf>  This sheet is listed at the top of the list of program sheets, thanks to alphabetizing, here:  <https://www.collin.edu/academics/info/>  **Advising**  For in-person advising, there is a visual curriculum map. This map is available in some Canvas courses as a link in the last module for the semester of the course to aid students in planning for their final semester before graduation. This document has been shown at the Frisco Division meeting with the provost as an example of effectively communicating and advising students. See **2022 Animation & Game Art AAS Degree.pdf** as Appendix document **06b**. |

**B. In the following Program Literature Review Table, document that the elements of information listed on the website and in brochures (current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields) were verified for currency, accuracy, relevance, and are readily available to students and the public. Please fill out the table only for this prompt (B.), no analysis is necessary here.**

**Program Literature Review Table**

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| --- | --- | --- | --- | --- |
| Title | Type (i.e. URL, brochure, handout, etc.) | Date of Last Review/Update |  | Responsible Party |
| Animation & Game Art [overview] – Collin College | https://www.collin.edu/ academics/programs/ANIM\_1Overview.html | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
| AAS in Animation & Game Art | https://www.collin.edu/ academics/programs/ANIM\_AAS.html | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
| Certificate Level 1 in Animation & Game Art | https://www.collin.edu/ academics/programs/ANIM\_Cert1.html | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
| Certificate Level 3 (ESC) in Advanced Animation & Game Art Production | https://www.collin.edu/ academics/programs/ANIM\_Cert3.html | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
| Animation & Game Art program | https://www.collin.edu/ department/communicationdesign/ animation-and-game-art.htm | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
| Animation & Game Art Program Information Sheet | Flyer displayed in classrooms, computer labs, and the faculty office suite:  <https://www.collin.edu/> academics/info/AnimationInfoSheet.pdf  see Appendix document **06a**. | 12/3/2022 | Current Accurate Relevant Available | Public Relations / District Services |
| Animation & Game Art AAS & ESC Visual Map | Handout and an embedded document in advising pages on program Canvas courses:  <https://miro.com/app/embed/o9J_lWueJfg>= /pres=1&frameId=3074457353819021338 &embedId=528866607941  see Appendix document **06b**. | 12/3/2022 | Current Accurate Relevant Available | J Marshall Pittman, Discipline Lead |
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**7. How well are we leveraging partnership resources and building relationships, and how do we know?**

**Partnership Resources: On the table below, list any business, industry, government, college, university, community, and/or consultant partnerships, including internal Collin departments, to advance the program outcomes.**

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| The Animation & Game Art program at Collin College has a number of resources from the local community of professionals in the industry. Faculty Advisory Committee meetings are held biannually, and the committee comprises members who hold various roles representing the positions and careers that the animation and game art students will go into. This partnership allows the faculty to build curricula aligned with market needs. It is also the foundation for relationships that create internship opportunities, as well as recruitment from high schools. A solid curriculum, Internship opportunities, and recruitment all advance the program. |

**Partnership Resources Table\*\***

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| --- | --- | --- | --- |
| Partner/Organization | Description | Formal Agreement Duration,  if any. | How is it Valuable to the Program? |
| Woody Smith  Art Lead/Animator Playful Studios | An animator for a game developer who brings insight into industry needs for that part of the program. | N/A | Provides suggestions and feedback on curriculum and learning outcomes. |
| Chad Briggs Owner Element X Creative | Element X Creative is a studio for motion content. He has been doing a variety of work in animation and VFX and is very familiar with the program. | N/A | He has provided feedback on the curriculum, as well as local industry needs. A number of students have begun their career as an intern for Element X. |
| Aaron Thibault Strategic Operations Gearbox Software | Gearbox Softwareis a key employer in Frisco and Collin County for game creation. Many students who go into the game or game art track aspire to work there. His input is invaluable | Chairperson of the Advisory Committee | He provides feedback on curriculum as well as avenues of engaging with local high schools. There is also some potential for internships. |
| Karen Adams Instructor Allen ISD | As an advisory committee member, she can see what the program is doing and can leverage this at the high school level. So, our incoming students are better prepared | N/A | She enables the transition from high school to college. This is beneficial to enrollment. |
| Ashton Kennedy Producer Groove Jones | Groove Jones produces a variety of creative technology for promotion in AR and VR. Ashton gives insight into the emerging technologies that are very important to keep the program moving in the right direction. | N/A | The feedback on curriculum and potential for internships is critical. |
| Ludo Michaud VFX Creative Director/VP Corgan Media Lab | Corgan Media Lab is a studio that is engaged in a wide variety of media. So it provides another perspective on industry needs. | N/A | He provides feedback on curriculum and Corgan Media Lab provides the potential for internships. |
| Will Nicholson Owner/VFX Producer Heart of Texas Films | Heart of Texas Films is an independent film producer. They have been an active member of the local community and can provide much in terms of production practices. | N/A | He has provided much feedback on curriculum and current industry needs. |
| Robert Atkins CEO Balanced Media | Balanced Media is a studio for media and game design. So, it is yet another perspective on marketable skills. | N/A | He has provided insight into desirable skills, as well as qualities valued in a potential employee. |
| Dan Kuenster Animator/Storyboard Artist Director Formerly iStation, Don Bluth Studios, and Walt Disney Animation | He is top notch in his field and is a wonderful resource for teaching traditional animation skills to students. | N/A | He has provided feedback on curriculum and learning outcomes. |

**8. What professional developmental opportunities add value to your program?**

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| Our full-time faculty generally remain active in their respective fields with projects, research, training, and attending industry conferences, sometimes as presenters or organizers. Our adjunct faculty are generally currently active in their field through their primary occupations. All faculty participate in professional organizations and are active in the local and international community of digital art professionals, attend workshops and conferences, and some faculty pursue continuing education at universities. Many full-time and adjunct faculty members volunteer with community organizations. |

**Provide a List of professional development activities employees have participated in since the last program review.**

**Employee Resources Table\*\***

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| Employee Name | Role in Unit | Professional Development Summary | How is it Valuable to the Unit? |
| Karen Adams BFA Design Communications Texas Tech University Animation Instructor Allen ISD | Adjunct Professor | * Toon Boom Harmony - 6-week course, * Maya Modeling - 1 week course, * After Effects – 1 week course * Award Winning Student Animations at UIL State Film Festivals from 2015 to 2023. * Student Finalists in All American High School Film Festival in NYC,   Student Films in SXSW High School Category | Diversifies capabilities to enable teaching 2D animation, 3D modeling, or motion graphics as needed. |
| Andrew Daleo MFA Painting, Drawing Minor Sculpting University of North Texas | Adjunct Professor | Introduced and implemented cutting edge software to our VFX team at Microsoft. Part of internal CG team, I launch Microsoft products via CGI, VFX content creation. Primary software included Maya, Nuke, Substance Painter, VRay, Redshift, Photoshop, After Effects. Lead CGI artist on project from ATK PLN, Dallas based VFX house. Primary task included model texturing.  University of Texas at Tyler Meadows Gallery acquired my artwork for their permanent collection. Work will be used as instruction examples for students attending that university's program, in addition to being part of their private art collection. | The extra software professional development rounds out the foundation in traditional art which transfers to most classroom instruction. |
| Gail Ellison BS Engineering University of Florida AAS Animation & Game Art Collin College | Full-time Professor | * Subscription to Pluralsight 2017 – 2021 * Subscription to Gnomon * Workshop 2017 – 2021 * CG Master Academy - Texturing for Films/Cinematics- 2018 * OAB Quality Matters for Online Certification of History of Animation * ZBrush Summer Workshop - Pierre Benjamin 2017,2019 * CG Master Academy - Character Texturing for Games- 2020 * SIGGRAPH 2021 – Virtual * 3D Character Workshop - Shane Olson – 2022 * Animation Mentor - Basic Animation AN01 – 2022 * SIGGRAPH 2022 - Vancouver, BC * Art of Aaron Blaise subscription 2020 – * London Drawing Group (online) 2020 - | Software proficiency in Pixologic ZBrush; texturing techniques in Substance Painter; rendering and lighting in Arnold in Maya - all used in modeling classes  Software proficiency in Substance Painter; lighting and rendering; concept art - all used in modeling classes  Supported the program by getting the History of Animation class approved for online at the same time it went online due to Covid.  Texturing and lighting for character art in Substance Painter and Marmoset is used for Modeling II and Game Art  The SIGGR$APH conference is the absolute best way to stay  current in emerging technologies  The 3D Character workshop helped rebuild the modeling II class such that students with little artistic talent are able to create character art in ZBrush. So, the class is more rewarding for the students.  The Animation I class is now more aligned with SLO (Student Learning Outcomes) and is a better foundation for Animation II than it had previously been due to the Animation Mentor course. |
| Brittany Jones MFA Arts and Technology University of Texas at Dallas | Adjunct Professor | * A Bunch of Short Guys -2012 - 2020 * Industry Giants Conference - Attendee 2012-2019 * Netflix Creator Talks - virtual- 2020 * Currently working toward * S.E.E. (Sequential English Education - Reading Therapy Program) Certification at The June Shelton School | Both conferences support overall visual storytelling, which transfers directly to the classroom. Continuing education reinforces the ability to support differently able learners. |
| J Marshall Pittman AS Graphic Design Technology Valencia Community College pursuing BS Computer Info Systems Friends University | Full-time Professor Discipline Lead Animation & Game Art | * Augmented World Expo 2017 Speaker: “Techniques for Managing AR-Enhanced Tourism Challenges” for Augmented Traveler; 2018 real-time and video sessions; 2019-2022 virtual * SIGGRAPH 2017 - 2021 * Collin Faculty Development Conferences – 2017, 2018, * 2021 * Speaker Liaison for Big Design Conference - 2017 * Dallas Videofest 30 DocFest   + 2017 * Dallas Society of Play Meetup – 2017, 2018 * Speaker: “Substance and Unity” with J. Marshall Pittman and Keagan Keene * Motion Graphics Producer at TEDx – 2017-2021 * Global Game Jam 2018, * 2022 * Hosted monthly meetings of A Bunch of Short Guys (animation, Game, and VFX group) 2017 -2020 * Co-Organizer of Dallas Unity User Meetup – various meetings * Pursuing Bachelor of Science in Computer Information Systems from Friends University (online) 2017 – * Computer Visionaries Meetup – various meetings (Speaker) * Unite Austin 2017, 2018 (online) * Oculus Connect 4 Conference – 2017 (online) * , f8 (Facebook developers) Conference – 2018 (online * Google I/O dev conference – 2018 (online) * Packt Pub subscription and books * Pluralsight subscription * Big Design Conference 2018 * Technical Adviser for Industry Giants 2018 * DevFest Weekend at Microsoft 2018 * Unity at GDC keynote (Game Developers Conference) 2019 live-stream * CIP (Continuous Improvement Plan) Workshop 2020 * LightBox Expo Online 2020, 2021 * “Applying the QM (Quality Matters) Rubric” workshop badge from Quality Matters * Learning Modular Patreon subscription * Texas Community College Teachers Association Conference 2022 * Metaverse 2.0 online 2022 * The Art of Aaron Blaise subscription | Programming and technical design  Software profiency in Adobe, Autodesk, Unity Engine, and Unreal Engine  Connected with Unity, Autodesk, Adobe, and other company representatives  Electronic hardware and interfaces for electronic music  Maintaining industry connections and up-to-date technology knowledge at the premiere conference for computer graphics and interactive techniques (SIGGRAPH)  Virtual Reality technology and trends  Mixed and Augmented Reality technology and trends  Local community cultural connections  Drawing and animation |
| Christing Smith AAA Computer Animation & Multimedia Art Institute of Dallas Program Director Allen Arts Alliance | Adjunct Professor | * Conducting art workshops (ongoing) * Serving as Chairperson of the Visual Arts League of Allen * Participating on Video Games Industry panel discussion with other industry professionals Fall of 2022 * Forming community partnerships and grant writing for Allen STEAM Center * Community partnership with Collin College Tech Center * Provide rotating art displays.   Judge for 2023 High School Congressional Art competition for Congressman Self's office | Knowledge and understanding of the visual arts community strengthens classroom delivery. |
| Gordon K Smith BS Telecommunications / Photography Texas Tech | Ajunct Professor | * Certified Zoom Instructor. Online Security Courses. * Texas A&M Teacher Training Courses. * Two-time Telly Award Winner. * Have taught at Collin College, Texas A&M Commerce/Dallas, and Media Tech Institute. * I have had films in the USA, Fort Lauderdale International, Dallas International, and Denton Thin Line Film Festivals.   Script Writer for Turner Classic Movies Network. | Practical experience in production transfers to the techniques taught in the classroom. |
| Russell Smith MFA Arts & Technology University of Texas at Dallas BFA Graphic Design Lousiana Tech AA General Studies Bossier Parrish Community College | Adjunct Professor 2017-2021 Full-time Professor 2022+ | * Learning Houdini certification 2018 * Taught 2D animation & Motion Graphics at UTA 2018- 2019 * Co-Faculty Coordinator: UTA Film & Video Fall Film Festival * Lead Visual Communication: Volunteer for Brandy Chambers Campaign * Associate Faculty Conference * Associate Faculty Academy * Worked at BILT Instructional Designer / Animator 2019/2020 * Directed/Produced/Edited UTD Student Short - "Long Distance" 2020 * Aaron Blaise Animation Live Animation Workshop * How To Develop, Pitch and Sell an Animated Series for A Streamer or Network - Stage 32 * Learn Acting with Samuel * L. Jackson Course – Masterclass * 06/28/21 Foundation of User Experience Design Certification – Coursera * 08/02/21 Start the UX Design Process: Empathize, Define, and Ideate Certification – Coursera * 08/27/21 Build Wireframes and Low-Fidelity Prototypes Certification – Coursera * LIghtBox Expo - (virtual conference pass) 2021 * 09/19/21 Conduct UX Research and Test Early Concepts Certification – Coursera * Art Instructor for Junior Players after school programs (contract) * 04/18/22 Create High- Fidelity Designs and Prototyping Certification – Coursera * Social Emotional Learning Training with Junior Players - 09/28/21 | Continuing Education for VFX  College service to students in the program  Local community cultural connections  Continuing Education for animatoion & art  Continuing Education for UI/UX Certification  Software and concept proficiency |
| Ethan Wilder AAS Animation & Game Art Collin College Senior Video and Multimedia Specialist | Adjunct Professor | * Industry Giants Technical Director (2016-2019) * NAB attendee   Adobe specialized training for the Creative Cloud | It is essential to stay current in technology and to provide opportunities for the community to learn these skills and technologies. |
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\*\*For convenience, if providing a listing of professional development activities, this list may be included in this document as an appendix.

**9. Are facilities, equipment, and funding sufficient to support the program? If not, please explain.**

**[OPTIONAL—Only respond to prompt 9 if you are requesting improved resources for your program. If current facilities and budget are adequate, please proceed to prompt 10.]**

**Make a case with evidence that current deficiencies or potential deficiencies related to facilities, equipment, maintenance, replacement, plans, or budgets pose important barriers to the program or student success.** As part of your response, complete the resource tables, below, to supportyour narrative.

*Possible points to consider:*

* *The useful life of structure, technologies and equipment*
* *Special structural requirements*
* *Anticipated technology changes impacting equipment sooner than usual*

|  |
| --- |
|  |

**Facilities Resources Table\*\***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Significant Pieces of Equipment | Description  (i.e. Special Characteristics) | Meets Needs (Y or N):  Current For Next 5 Years | | Analysis of Equipment Utilization |
| Wacom Tablets | Pen-based digital drawing | Yes | Yes | 16 in PFIT-102, 18 in PFIT-104, and 18 in PFIT-112 |
| Wacom Tablets “Paper” | Pen-based digital drawing with paper | Yes | Yes | 2 in PFIT-102, 2 in PFIT-104, and 2 in PFIT-112 |
| Lightboxes | Back-lit drawing and tracing surface | Yes | Yes | 20 in PFIT-104 |
| HTC Vive Cosmos w/controllers | PC-driven Virtual Reality Head-Mounted Display (HMD) with tracking IR lighthouse (4) | Yes | No | 3 units for PFIT-112, PFIT-107 Video studio, PFIT-111F Faculty office HMDs will need to be replaced when newer technology is released. The typical lifespan is 2-4 years. |
| Oculus/Meta Quest 2 | Wireless Virtual Reality Head-Mounted Display (HMD) with sync cable for PC development | Yes | No | 6 units for faculty and student development in PFIT-112, 111F HMDs will need to be replaced when newer technology is released. The typical lifespan is 3 years. |
| Over-ear Headphones | Headphones with phono. | Yes | Yes | 18 in PFIT-102. 20 in PFIT-112 |
| Wacom Cintiq Display | Pen-based drawing display (monitor) | Yes | Yes | Instructor stations in PFIT-102 & 112. An older version in faculty office PFIT-111E |
| Focusrite Audio mixer and Mic | Input for Microphone | Yes | Yes | Captures lectures and Zoom meetings |
| Logitech Brio 4k Camera | High definition camera | Yes | Yes | Captures lectures and Zoom meetings |

**Equipment/Technology Table ($5,000 or more) \*\***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Current Equipment Item or Budget Amount | Description | Meets Needs (Y or N):  Current For Next 5 Years | | For any “N”, justify needed equipment or budget change |
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**Financial Resources Table\*\***

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| --- | --- | --- | --- | --- |
| Source of Funds (i.e. college budget, grant, etc.) | Meets Needs (Y or N):  Current For Next 5 Years | | For any “N”, explain why | For any “N”, identify expected source of additional funds if needed |
| Division Budget | No | No | Student Assistants and Tutor positions have been vacant since the program moved from Plano to Frisco. Student lab hours are limited to extra faculty hours to open computer labs. | Unspecified Work-Study positions for Student Assistants start in Spring 2023 via a grant. There is still no solution for Tutor funding. |
| Campus Technology Budget | Choose an item. | Choose an item. | Campus Technology manages the program’s software purchases and subscriptions for Maxon (Pixologic) ZBrush, Marmoset Toolbag, and the Adobe Creative Cloud suite. | Click or tap here to enter text. |
| Unity Technologies | Choose an item. | Choose an item. | The Unity Education License Grant gives the college 50 license of Unity Pro. <https://unity.com/products/unity-education-grant-license>  Before Unity started the formal grant program these licenses were negotiated in person at the annual SIGGRAPH conference by J Marshall Pittman. Unity also provides free licenses to students through the Unity Student Plan: <https://unity.com/products/unity-student> | Click or tap here to enter text. |
| Autodesk | Choose an item. | Choose an item. | Autodesk offers free licenses for institutions, educators, and students. Each user must create their own account. <https://www.autodesk.com/education/home> | Click or tap here to enter text. |
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Section III.Continuous Improvement Plan (CIP)

**10. How have past Continuous Improvement Plans contributed to success?**

Program Review at Collin College takes place for each unit or program every five years. During the last (fifth) year, the program evaluates the data collected during the CIP process.

**Please describe how you have used your Continuous Improvement Plan (CIP) to make the following improvements to your program over the past 4 years (your last program review can be found on the Program Review Portal):**

* 1. **Program Learning Outcomes/Program Competencies**
  2. **Overall improvements to your program**

|  |  |
| --- | --- |
| The three expected outcomes from the most recent Animation & Game Art **Continuous Improvement Plan (CIP)** focused on student performance during their capstone course ARTV 2335 Portfolio Development for Animation: effective concept development, proficiency in design principles, and effective project management. To take the first expected outcome:   |  | | --- | | “Students demonstrate **effective concept development** for the execution of professional media.” |   Concepts are drawings and descriptions of environment, characters, props, or vehicle that will be drawn or modeled in the final presentation of an animation or game. Concepts reveal personal history, culture, personality, function, emotional content, and story beats or points by implementing shape, size, color, composition, lighting, and design. This is a complex process that involves research, exploration, critical thinking, practical knowledge, and drawing skills.  Since these ideas about **concept art** are developed in many courses during each semester of their college career, the culmination in a **physical** or **online portfolio** developed in the **capstone course** is an important indicator to potential employers of the student’s ability to create compelling content. Many times, this is portfolio piece is the key factor in obtaining and interview with an employer, without regard to a degree. This important consideration **by employers** on a **final portfolio** is why the **faculty** continue to have these **portfolio-focused student learning outcomes** in our CIP.  By improving the curriculum on our program courses, we help students to have a more effective, proficient, and impressive portfolio upon completion the capstone course. In recent years, the faculty have improved or rewritten the curriculum of many courses to introduce changes in the techniques and software used by industry, to increase the level of mastery required to reflect industry standards, and to unify curriculum over many sections taught by different instructors.  Because each new lab in the **IT Center** on **Frisco Campus** has a **focused design**, and there is one full-time faculty as primary instructor in each of our labs, each full-time professor has **concentrated on developing curriculum** taught in courses in their lab, and on supporting the adjunct faculty that teach in each lab.  The **Storyboard and Concept Art lab, PFIT-104**, has tables for drawing and MacBook Pros that are stored in a locked charging cabinet to be used when assembling a final animation. The courses in this lab are ARTV 1371 Storyboard and Concept Development, FLMC 1301 History of Animation Techniques, and ARTV 1303 Basic Animation. All these courses have gone extensive updates in the last three, especially with the program’s move to the Frisco Campus. ARTV 1303 was previously taught by Communication Design faculty, but is now exclusively Animation & Game Art. These three courses emphasis hand drawing skills on paper, which is why the lab is designed for drawing with computers as an optional finishing tool.  The **Modeling and Animation lab, PFIT-102**, has high-end graphics workstations with software texturing, modeling, animation, and rendering. While Autodesk Maya is the standard for 3D modeling and animation, other software has increased the quality and raised the skill level required of artists in the industry. The courses in this lab are ARTV 1345 3D Modeling and Rendering I, ARTV 1341 3D Animation I, ARTV 2345 3D Modeling and Rendering II, and GAME 2309 Game Art II. Specialty programs like Maxon ZBrush (formerly from Pixologic), Abode Substance, and Marmoset are used in this lab to improve the quality of modeling, texturing, lighting, and rendering in a student’s portfolio.  The **Mixed and Augmented Reality Studio, PFIT-112**, has the same high-end graphics workstations as PFIT-102, and all the same software, with the addition of space for Virtual Reality and Augmented Reality experiences. Additional hardware, like the Vive Cosmos Elite and its Lighthouse Sensors mounted on all four walls and the Meta Quest 2 headsets that can be synced with a PC, and additional software, like the Unity 3D game engine, the Unreal game engine maintained by the Epic Game launcher, Steam for managing VR content and headsets, Oculus for updating and managing Meta headsets, and other device controllers, like Looking Glass studio for the Looking Glass holographic display, and Lightform Design tools for projection mapping. The projector and hallway monitor in this lab can display the instructor station, but also the four student workstations in the center in each side, so that students can demonstrate their work from their own workstations. Courses unique to this lab are GAME 1303 Introduction to Game Design and Development, ARTV 2351 3D Animation II, GAME 2325 3D Animation II – Character Setup, and GAME 2359 Game and Simulation Group Project.  Please refer to the appendix document “*10.Animation Game Art Program\_CIP\_2020\_01\_30\_jmp.pdf*” for the previous CIP table. |

**\*Please attach previous CIP Tables in the appendix**

**11. How will we evaluate our success?**

**NOTE: Please contact the institutional effectiveness office if you need assistance filling out the CIP tables.**

As part of the fifth year Program Review, the program should use the observations and data generated by this process along with data from other relevant assessment activities to develop the program’s CIP and an action plan for the next two years. At the conclusion of the first two years, data collected from the first year, plus any other relevant data that was collected in the interim, should be used to build on the accomplishments of those first two years by developing another two-year action plan for the CIP to help the program accomplish the expected outcomes established in its CIP or by implementing one of your other plans.

**Based on the information, analysis, and discussion that have been presented up to this point, summarize the strengths and weaknesses of this program. There should be no surprise issues here! This response should be based on information from prior sections of this document. Describe specific actions the faculty intends to take to capitalize on the strengths, mitigate the weaknesses, improve student success and program learning outcomes.** **Provide the rationale for the expected outcomes chosen for the CIP(s).**

|  |
| --- |
| **Our Strengths**   * Full-time faculty have decades of combined teaching experience in addition to collective industry experience. * Associate faculty are drawn from local industry who bring current knowledge and practice into the classroom. * The department offers a strong curriculum that is paralleled only by one other area community college program (Richland) and offers comparable technical and creative skill development to UTD's BA. The program curriculum has been refined through two decades of evolution informed by our industry advisory committee, faculty professional development and industry partnerships. * Completion statistics well exceed THECB minimum requirements. * With the program move to the new IT Center on Frisco Campus, the facilities and equipment are adequate for training students according to industry standards. * With program growth, we are able to offer courses on the Wylie Campus. Most full-time faculty are able to teach any course in our curriculum, so sending one full-time faculty member to Wylie makes it possible to offer all of our first-year, first semester course.   **Our Weaknesses**   * Course schedules are generally effective in allowing students to proceed through the curriculum but we are working to minimize bottlenecks where they are identified to offer more sections or add courses in semesters where they haven't been offered. * Student declaration of their major. We are working to make students aware of the importance of this in our early courses. * With the continued growth of program enrollment, and despite the addition of a new full-time faculty member, the associate faculty to full-time faculty ratio is climbing and may once again exceed recommended levels. In the near future, even while finding more qualified industry professionals to hire as adjunct professors, Animation & Game Art will need to hire new full-time faculty members. * We have to continually find, invite, and hire new adjunct faculty, since many adjuncts move away from the area, retire from teaching, are limited in the number of classes they can teach due to their full-time employment, or can only teach a small number of our courses due to their specialties. |

**12. Complete the Continuous Improvement Plan (CIP) tables that follow.**

Within the context of the information gleaned in this review process and any other relevant data, identify program priorities for the next two years, **including at least one program learning outcome (or program competency)**, and focus on these priorities to formulate your CIP. You may also add short-term administrative, technological, assessment, resource or professional development outcomes as needed.

|  |
| --- |
| With a focus on improving student skills and preparing students for fulfilling careers in the animation, games, and visual effects industries, the full-time faculty of Animation & Game Art have developed a program competency of identifying industry professionals who would be excellent adjunct professors and inviting to apply for the Animation Adjunct Professor position on the Collin College Employment website. In the hiring committee, we evaluate the resume and transcripts of each applicant, then invite those qualified to give a 20 minute teaching demonstration on a topic from the course in their expertise. We have carefully crafted the instructions so that candidates have novice students as their target audience (even though they are talking to faculty and staff from the program and other areas) and have a focused topic.  For example, a topic for a potential ARTV 1345 3D Modeling and Rendering I teach demo:  **Teaching Demonstration**  The topic on which to present is:  "Basic Hard Surface Modeling using Autodesk Maya"  Please consider the Search Committee Members as students who are novices for the sake of the demonstration. You will have about 20 minutes. You will have access to a projector, a lecture podium computer with Autodesk Maya and other program software installed, and a whiteboard in the room.  You should be able to connect your laptop via HDMI to the projector or transfer files on a USB drive to the podium computer (PC).  Another example is a teaching demonstration prompt for GAME 1303 Introduction to Game Design and Development:  **Teaching Demonstration**    The topic on which to present is:  **"Define the idea of a core game mechanic and demonstrate how to implement this mechanic in Unity."**  Please consider the Interview Committee Members as students who are novices for the sake of the demonstration. You will have 20 minutes.  Bring any handouts or materials you would for a normal class.  You will have access to a projector, the instructor station computer with Unity, Autodesk Maya, and other program software installed, and a whiteboard in the room.  You should be able to connect your laptop via HDMI to the projector or transfer files on a USB drive to the instructor station (PC).  Please use Unity 2022.3.2f1 LTS or earlier if you plan to demonstrate on the instructor station in the room or Unity 2020 or later if you plan to use your own laptop to demonstrate. All versions are available here:  <https://unity.com/releases/editor/archive> |

**Table 1. CIP Outcomes, Measures & Targets Table (focus on at least one for the next two years)**

|  |  |  |
| --- | --- | --- |
| **A. Expected Outcomes**  Results expected in this unit  (e.g. Authorization requests will be completed more quickly; Increase client satisfaction with our services) | **B. Measures**  Instrument(s)/process(es) used to measure results  (e.g. sign-in sheets, surveys, focus groups, etc.) | **C. Targets**  Level of success expected  (e.g. 80% approval rating, 10 day faster request turn-around time, etc.) |
| Students demonstrate **effective concept development** for the execution of professional media. | **ARTV 2335** Portfolio Development  60% - Effective concept development relevant to each student’s chosen area of work  40% - Effective execution of portfolio work  TOTAL – 100% | **Passing > 75%** - Evaluated by the instructor based on each student’s performance in **completing their project work** for their final portfolio. |
| Students demonstrate **proficiency in design principles** in the execution of professional media. | **ARTV 2335** Portfolio Development  20% - Form |20% - Color  20% - Lighting | 20% - Movement  20% - Animation or Still Rendering  TOTAL – 100% | **Passing > 75%** - Evaluated by the instructor based on each student’s performance in **completing their project work** for their final portfolio. |
| Students demonstrate **effective project management** in the execution of professional media. | **ARTV 2335** Portfolio Development  33% - Define goals for portfolio work.  33% - Meet in-progress review/revision deadlines.  33% - Coordinate production to avoid bottlenecks and deliver timely completed portfolio.  TOTAL – 100% | **Passing > 75%** - Evaluated by the instructor based on each student’s performance in **completing their project work** for their final portfolio. |
| **Full-time faculty** will **identify and recruit** industry professionals to fill adjunct faculty positions. | **Full-time faculty** have **identified qualified candidates**, **contacted candidates** to encourage them to apply for the **Animation Adjunct Professor position**, and candidates have **interviewed** and given a **teaching demonstration** to a **hiring committee** led by the Associate Dean. | At least **one (1) new** adjunct faculty member is hired for the instruction of courses taught in **each specialty computer lab** (PFIT-102 **Modeling & Animation**, PFIT-104 **Storyboard & Concept Art**, PFIT-112 **Mixed & Augmented Reality**) within **two years**. |

**Continuous Improvement Plan**

**Outcomes might not change from year to year. For example, if you have not met previous targets, you may wish to retain the same outcomes. *You must have at least one program learning outcome.* You may also add short-term administrative, technological, assessment, resource or professional development goals, as needed. Choose 1 to 2 outcomes from Table 1 above to focus on over the next two years.**

**A. Outcome(s)** -Results expected in this program (from column A on Table 1 above--e.g. Students will learn how to compare/contrast Conflict and Structural Functional theories; increase student retention in Nursing Program).

**B. Measure(s)** –Instrument(s)s/process(es) used to measure results (e.g. results of essay assignment, test item questions 6 & 7 from final exam, end of term retention rates, etc.).

**C. Target(s)** -Degree of success expected (e.g. 80% success rate, 25 graduates per year, increase retention by 2% etc.).

**D. Action Plan** -Implementation of the action plan will begin during the next academic year. Based on analysis, identify actions to be taken to accomplish outcome. What will you do?  
**E. Results Summary** - Summarize the information and data collected in year 1.  
**F. Findings** - Explain how the information and data has impacted the expected outcome and program success.   
**G. Implementation of Findings** – Describe how you have used or will use your findings and analysis of the data to make program improvements.

**Table 2. CIP Outcomes 1 & 2**

|  |  |
| --- | --- |
| 1. **Outcome #1** Students demonstrate **effective concept development** for the execution of professional media. | |
| 1. **Measure (Outcome #1)**   **ARTV 2335** Portfolio Development  60% - Effective concept development relevant to each student’s chosen area of work  40% - Effective execution of portfolio work  TOTAL – 100% | 1. **Target (Outcome #1)**   **Passing > 75% - Evaluated by the instructor based on each student’s performance in completing their project work for their final portfolio.** |
| 1. **Action Plan (Outcome #1)**   **Record student performance** as **measured** by the **ARTV 2335 Portfolio Concept Development Rubric** and **evaluated** by each **Portfolio Professor**. | |
| 1. **Results Summary (Outcome #1) TO BE FILLED OUT IN YEAR 2** | |
| 1. **Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2** | |
| 1. **Implementation of Findings (Outcome #1) TO BE FILLED OUT IN YEAR 2** | |

**Table 2. CIP Outcomes 1 & 2 (continued)**

|  |  |
| --- | --- |
| 1. **Outcome #2** **Full-time faculty** will **identify and recruit** industry professionals to fill adjunct faculty positions. | |
| 1. **Measure (Outcome #2)**   **Full-time faculty** have **identified qualified candidates**, **contacted candidates** to encourage them to apply for the **Animation Adjunct Professor position**, and candidates have **interviewed** and given a **teaching demonstration** to a **hiring committee** led by the Associate Dean. | 1. **Target (Outcome #2)**   At least **one (1) new** adjunct faculty member is hired for the instruction of courses taught in **each specialty computer lab** (PFIT-102 **Modeling & Animation**, PFIT-104 **Storyboard & Concept Art**, PFIT-112 **Mixed & Augmented Reality**) within **two years**. |
| 1. **Action Plan (Outcome #2)**   Full-time Faculty identify **industry professionals** as possible **adjuncts** and **invite** them to apply to the **Animation Adjunct Faculty position** on the Collin.edu HR website. | |
| 1. **Results Summary (Outcome #2) TO BE FILLED OUT IN YEAR 2** | |
| 1. **Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2** | |
| 1. **Implementation of Findings (Outcome #2) TO BE FILLED OUT IN YEAR 2** | |

**What happens next? The Program Review Report Pathway**

1. **Following approval by the Steering Committee,**

* Program Review Reports will be evaluated by the Leadership Team;
* After Leadership Team review, the reports will be posted on the Intranet prior to fall semester;
* At any point prior to Intranet posting, reports may be sent back for additional development by the unit.

1. **Unit responses to the Program Review Steering Committee recommendations received before July 31st will be posted with the Program Review Report.**
2. **Leadership Team members will work with program supervisors to incorporate Program Review findings into planning and activity changes during the next five years.**

**Please make sure to go back and complete your Executive Summary at the start of the Review.**